

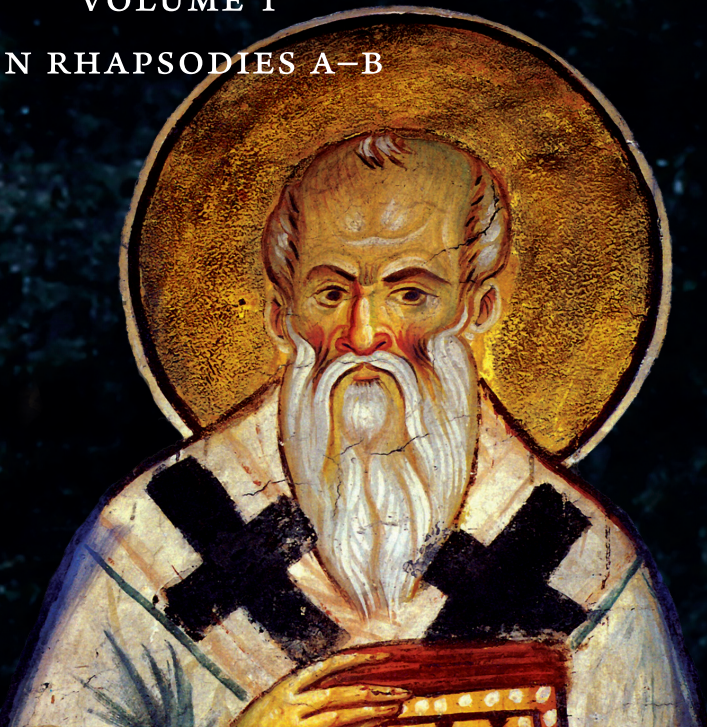


UPPSALA  
UNIVERSITET

EUSTATHIOS OF THESSALONIKE  
**COMMENTARY**  
ON HOMER'S ODYSSEY

EDITED BY  
ERIC CULLHED

VOLUME 1  
ON RHAPSODIES A–B



ACTA UNIVERSITATIS UPSALIENSIS

*Studia Byzantina Upsaliensia*

17



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Uppsala, September 2016



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# Abbreviations and Sigla

## ANCIENT AND BYZANTINE TEXTS

- Ael. Dion. fr. ... = Aelii Dionysii atticistae fragmenta, ed. Erbse, *Untersuchungen* 94–151.  
Erbse
- Aesch. fr. ... Radt = S. Radt, *Tragicorum Graecorum Fragmenta*, vol. 3: *Aeschylus*. 2nd ed. Göttingen 2009.
- Ammon. = K. Nickau, *Ammonii qui dicitur liber de adfinium vocabulorum differentia*. Leipzig 1966.
- anon. exeg. Hes. = anonymi exegesis in Hesiodi theogoniam, ed. H. Flach, *Glossen und theog. ... Flach Scholien zur hesiodischen Theogonie*. Leipzig 1876, 369–413.
- anon. expos. rhet. ... = anonymi expositio artis rhetoricae, ed. Walz 3.725–48.  
Walz
- anon. incred. Vat. ... = anonymi de incredibilibus, ed. N. Festa, *Palaephati Περί ἀπίστων*. Leipzig 1902, 88–99.  
Festa
- anon. in ps.- = anonymi in Hermogenis de inventione, ed. Walz 7.697–860.  
Hermog. inv. ...  
Walz
- anon. proleg. in = anonymi prolegomena in Hermogenis artem rhetoricam, ed. H.  
Hermog. art. rhet. ...  
... Rabe
- anon. Seg. = M. R. Dilts & G. A. Kennedy, *Two Greek Rhetorical Treatises from the Roman Empire: Introduction, Text, and Translation of the Arts of Rhetoric Attributed to Anonymous Seguerianus and to Apsines of Gadara*. Leiden 1997, 1–73.
- anon. sol. et barb. ... = anonymi de barbarismo et soloecismo, ed. A. Nauck, *Lexicon Nauck Vindobonense*. St. Petersburg 1867, 290–93.
- antiatt. ... Bekker = Antiatticista, ed. *An. Bekk.* 1.75–116.
- Ap. Dyc. adv. = Apollonii Dyscoli περί ἐπιρρημάτων, ed. R. Schneider, *Apollonii Dyscoli quae supersunt*, vol. 1. Leipzig 1878, 119–210.
- Ap. Dyc. coni. = C. Dalimier, *Apollonius Dyscole, Traité des conjonctions*. Paris 2001.
- Ap. Dyc. pron. = Apollonii Dyscoli περί ἀντωνυμίας, ed. R. Schneider, *Apollonii Dyscoli quae supersunt*, vol. 1. Leipzig 1878, 3–116.
- Ap. Dyc. synt. = J. Lallot, *Apollonius Dyscole, De la construction*. Paris 1997.
- Ap. gl. Hom. = A. Ludwig, “Über die homerischen Glossen Apions”, *Philologus* 74 1917, 205–47 and 75 1918, 95–103.
- Apion fr. ... Neitzel = S. Neitzel, *Apions γλῶσσαι Ὀμηρικαί*. Berlin & New York 2007.
- Apsin. = Apsines, ed. Dilts & Kennedy (see anon. Seg.) 75–239.

- Ap. Soph. = I. Bekker, *Apollonii Sophistae lexicon Homericum*. Berlin 1933.
- Ar. Byz. fr. ... Nauck = A. Nauck, *Aristophanis Byzantii grammatici Alexandrini fragmenta*, 2nd ed. Halle 1848.
- Ar. Byz. fr. ... Slater = W. J. Slater, *Aristophanis Byzantii Fragmenta*. Berlin & New York 1986.
- Arcad. = E. H. Barker, *Arcadii περί τόνων*. Leipzig 1920.
- Aristarch. fr. ... = S. Matthaios, *Untersuchungen zur Grammatik Aristarchs: Texte und Interpretation zur Wortartenlehre*. Göttingen 1999.
- Matthaios
- Aristarch. fr. ... = F. Schironi, *I frammenti di Aristarco di Samotracia negli etimologici bizantini*. Göttingen 2004.
- Schironi
- Arn. = Aristonicus, see schol. A-Ω, schol. α-ω and Carnuth, *Arn. Od.*
- Arsen. = Arsenii Apostolis paroemiae, ed. *CPG* 2.233-744 passim.
- Ascl. Myrl. fr. ... = L. Pagani, *Asclepiade di Mirlea: I frammenti degli scritti omerici*. Rome 2007.
- Pagani
- Athen. = G. Kaibel, *Athenaei Naucratis deipnosophistarum libri xv*, 3 vols. Leipzig 1887-1890; S. P. Peppink, *Athenaei dipnosophistarum epitome*, 2 vols. Leiden 1936-1939 (for Athen. CE).
- Choer. accent. ... = W. J. W. Koster, "De accentibus excerpta ex Choerobosco, Aetherio, Philopono, aliis", *Mnemosyne* 59 1931, 151-64.
- Koster
- Choer. epim. Ps. = T. Gaisford, *Georgii Choerobosci epimerismi in Psalmos*. Oxford 1842.
- Choer. in Heph. ... = Choerobosci scholia in Hephaestionis enchiridion, ed. M. Consbruch, *Hephaestionis enchiridion cum commentariis veteribus*. Leipzig 1906, 177-254.
- Consbruch
- Choer. in Th. Alex. = A. Hilgard, *Theodosii Alexandrini canones: Georgii Choerobosci scholia: Sophronii patriarchae Alexandrini excerpta*, 2 vols. Leipzig 1894, 1.103-417 (scholia in canones nominales); 2.1-371 (scholia in canones verbales).
- can.
- Choer. orth. = Choerobosci de orthographia, ed. *An. Ox.* 2.167-281.
- Choer. quant. = Choerobosci περί ποσότητος, ed. *An. Ox.* 2.283-330.
- Choer. spirit. = Choerobosci de spiritibus, ed. L. C. Valckenaer, Ammonius: *De differentia adfinium vocabulorum*, 2nd ed. Leipzig 1822, 188-215.
- Cocondr. trop. ... = Cocondrii περί τρόπων, ed. Spengel 3.230-43.
- Spengel
- Cornut. theol. Gr. = C. Lang, *Cornuti theologiae Graecae compendium*. Leipzig 1881.
- comp. ... Lang
- Crates fr. ... = M. Broggiato, *Cratete di Mallo: I frammenti*. La Spezia 2001.
- Broggiato
- Cyr. ... Hagedorn = U. Hagedorn, *Das sogenannte "Kyrill"-Lexikon in der Fassung der Handschrift E (Codex Bremensis G 11)*. Cologne 2005. Available online <<http://kups.ub.uni-koeln.de/1813>>
- Dem. Thr. ... = B. Gehrmann, *Demosthenis Thracis μεταβολῶν Ὀδυσσεύς fragmenta*. Königsberg 1890.
- Gehrmann
- Did. p. ... Schmidt = M. Schmidt, *Didymi Chalcenteri grammatici Alexandrini fragmenta quae supersunt omnia*. Leipzig 1854.
- Diogenian. = Proverbia vulgaria e Diogeniani collectaneis, ed. *CPG* 1.177-320.



- Dion. Thr. ars ... = G. Uhlig, *Dionysii Thracis Ars grammatica*. Leipzig 1883.  
Uhlig
- Dion. Thr. fr. ... = K. Linke, *Die Fragmente des Grammatikers Dionysios Thrax*. Berlin &  
Linke New York 1977.
- EGen. α–β = F. Lasserre & N. Livadaras, *Etymologicum magnum genuinum. Syme-*  
*onis etymologicum una cum magna grammatica. Etymologicum*  
*magnum auctum*. Rome 1976–1992.
- EGen. λ = K. Alpers, *Bericht über Stand und Methode der Ausgabe des Etymologi-*  
*cum genuinum*. Copenhagen 1969, 29–53.
- EGud. ... Stef. = E. L. de Stefani, *Etymologicum Gudianum*, fasc. 1–2. Leipzig 1909–  
1920.
- EGud. ... Sturz = F. W. Sturz, *Etymologicum Graecae linguae Gudianum et alia grammati-*  
*corum scripta e codicibus manuscriptis nunc primum edita*. Leipzig  
1818, 229–584.
- EM = T. Gaisford, *Etymologicum magnum*. Oxford 1848.
- EParv. = R. Pintaudi, *Etymologicum parvum quod vocatur*. Milan 1973.
- Epaphr. fr. ... Bra- = B. K. Braswell & M. Billerbeck, *The Grammarian Epaphroditus: Testi-*  
swell–Billerbeck *monia and Fragments edited and translated with Introduction, Notes,*  
*and Commentary*. Bern 2007.
- epim. Hom. A = A. R. Dyck, *Epimerismi Homerici, Pars Prior Epimerismos continens*  
*qui ad Iliadis librum A pertinent*. Berlin 1983.
- epim. Hom. α–ω = *epimerismi Homerici qui ordine alphabetico traditi sunt*, ed. Dyck  
1995.
- Erot. voc. Hipp. = E. Nachmanson, *Erotiani vocum Hippocraticarum collectio cum frag-*  
*mentis*. Gothenburg 1918.
- Eur. fr. ... Kannicht = R. Kannicht, *Tragicorum Graecorum Fragmenta*, vol. 5: *Euripides*.  
Göttingen 2004.
- Eust. capt. Thess. ... = Eustathii de capta Thessalonica, ed. Kyriakidis 1961.  
Kyriakidis
- Eust. emend. vit. = K. Metzler, *Eustathii Thessalonicensis De emendanda vita monachica*.  
mon. ... Metzler Berlin & New York 2006.
- Eust. epist. = Eustathii epistulae, ed. Kolovou 2006.
- Eust. in Dion. Per. = Eustathii Parecholae in Dionysii periegetae orbis descriptionem, ed.  
... Müller K. Müller, *Geographi Graeci minores*, vol. 2. Paris 1861.
- Eust. in can. iamb. = Eustathii Exegesis in Canonem Iambicum Pentecostalem, ed.  
Cesaretti & Ronchey 2014.
- Eust. in Il. = Eustathii Parecholae in Homeri Iliadem, ed. v.d.Valk I–IV.
- Eust. in Od. = J. G. Stallbaum, *Eustathii archiepiscopi Thessalonicensis commentarii*  
*ad Homeri Odysseam*, 2 vols. Leipzig 1841.
- Eust. in Pind. = A. Kambylis, *Eustathios von Thessalonike: Prooimion zum Pindarkom-*  
*mentar*. Göttingen 1991. See also Negri, *Introduzione*.
- Eust. op. min. ... = P. Wirth, *Eustathii Thessalonicensis opera minora (magnam partem*  
Wirth *inedita)*. Berlin 1999.
- Eust. opusc. ... Tafel = T. L. F. Tafel, *Eustathii metropolitae Thessalonicensis opuscula*. Frank-  
furt am Main 1832.

- Eust. quadr. ... = S. Schönauer, *Eustathios von Thessalonike: Reden auf die Grose Quadragesima*. Frankfurt am Main 2006.
- Euthym. Mal. ... = K. G. Bonis, *Eὐθυμίου τοῦ Μαλάκη μητροπολίτου Νεῶν Πατρῶν (´πάτης) τὰ σωζόμενα*. Athens 1937.
- Greg. Ant. epist. ad Eust. = J. Darrouzès, "Deux lettres de Grégoire Antiochos Écrites de Bulgarie vers 1173", *Byzantinoslavica* 23 1962, 278-280; 24 1963, 65-73.
- Greg. Cor. dial. Att./Dor./Ion./Aeol. = G. H. Schäfer, *Gregorii Corinthii et aliorum grammaticorum Graecorum libri de dialectis linguae Graecae*. Leipzig 1811.
- Harp. = J. J. Keaney, *Harpocration: Lexeis of the Ten Orators*. Amsterdam 1991.
- Hdn. cath. ... Lentz = Herodiani de prosodia catholica, ed. A. Lentz, *Herodiani technici reliquiae*, vol. 1. Leipzig 1867, 3-547.
- Hdn. γάμ. καὶ συμβ. = Herodiani περὶ γάμου καὶ συμβιώσεως, ed. A. Lentz, *Herodiani technici reliquiae*, vol. 2. Leipzig 1870, 904.
- Hdn. κλ. ὄν. ... = Herodiani περὶ κλίσεως ὀνομάτων, ed. A. Lentz, *Herodiani technici reliquiae*, vol. 2. Leipzig 1870, 634-777.
- Hdn. orth. ... Lentz = Herodiani de orthographia, ed. A. Lentz, *Herodiani technici reliquiae*, vol. 2. Leipzig 1870, 407-611.
- Hdn. παθ. ... Lentz = Herodiani περὶ παθῶν, ed. A. Lentz, *Herodiani technici reliquiae*, vol. 2. Leipzig 1870, 166-389.
- Hdn. ῥήμ. ... Lentz = Herodiani περὶ ῥημάτων, ed. A. Lentz, *Herodiani technici reliquiae*, vol. 2. Leipzig 1870, 787-824.
- ps.-Hdn. excerpt. = excerpta ex Herodiano, ed. A. Dain, *Le "Philétaeros" attribué à Hérodien*. Paris 1954, 75-82.
- ps.-Hdn. fig. ... = K. Hajdú, *Ps.-Herodian, De figuris*. Berlin & New York 1998.
- ps.-Hdn. ζητ. ... = pseudo-Herodiani περὶ τῶν ζητουμένων κατὰ πάσης κλίσεως ὀνόματος, ed. *An. Ox.* 3.246-62.
- ps.-Hdn. παρεκβ. = J. La Roche, *Παρεκβολαὶ τοῦ μεγάλου ῥήματος ἐκ τῶν Ἡρωδιανοῦ*. Vienna 1863.
- ps.-Hdn. part. ... = J. F. Boissonade, *Herodiani partitiones*. London 1819.
- ps.-Hdn. Philetaer. ... = A. Dain, *Le "Philétaeros" attribué à Hérodien*. Paris 1954.
- ps.-Hdn. schem. Hom. = pseudo-Herodiani schematismi Homerici, ed. P. Egenolff, "Zu Herodianos technikos", *Jahrbücher für classische Philologie* 149 1894, 338-45.
- ps.-Hdn. sol. et barb. ... = pseudo-Herodiani περὶ σολοικισμοῦ καὶ βαρβαρισμοῦ, ed. A. Nauck, *Lexicon Vindobonense*. St. Petersburg 1867, 294-312.
- ps.-Hdt. vit. Hom. = pseudo-Herodoti περὶ Ὀμήρου γενέσιος καὶ ἡλικίης καὶ βίου, ed. T. W. Allen, *Homeri opera*, vol. 5. Oxford 1912, 92-218. Cf. also M. L. West, *Homeric Hymns: Homeric Apocrypha: Lives of Homer*. Cambridge, MA & London 2003, 354-403.
- Heliod. fr. ... Dyck = A. R. Dyck, "The Fragments of Heliodorus Homericus", *Harvard Studies in Classical Philology* 95 1993, 1-64.

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Cohn
- Heraclit. qu. Hom. = F. Buffière, *Héraclite: Allégories d'Homère*. Paris 1962. See also F. Pontani, *Eraclito, Questioni omeriche*. Pisa 2005; D. A. Russell & D. Konstan, *Heraclitus: Homeric Problems*. Atlanta 2005.
- ps.-Heraclit. incred. = pseudo-Heracliti de incredibilibus, ed. N. Festa, *Palaephati Περὶ ἀπίστων*. Leipzig 1902, 73–87.  
... Festa
- Herm. in Plat. = C. M. Lucarini & C. Moreschini, *In Platonis Phaedrum Scholia*. Berlin & Boston 2012.  
Phaedr.
- Hermog. id. = Hermogenis περὶ ἰδεῶν λόγου, ed. H. Rabe, *Hermogenis opera*. Leipzig 1913, 213–413. See also C. Wooten, *Hermogenes' On Types of Style*. Chapel Hill 1987.
- ps.-Hermog. inv. = pseudo-Hermogenis περὶ εὐρέσεως, ed. H. Rabe, *Hermogenis opera*. Leipzig 1913, 93–212; cf. G. A. Kennedy, *Invention and method two rhetorical treatises from the Hermogenic corpus*. Atlanta 2005, 3–199.
- ps.-Hermog. meth. = pseudo-Hermogenis περὶ μεθόδου δεινότητος, ed. H. Rabe, *Hermogenis opera*. Leipzig 1913, 414–56; cf. G. A. Kennedy, *Invention and method two rhetorical treatises from the Hermogenic corpus*. Atlanta 2005, 201–67.
- Her. Phil. = V. Palmieri, *Herennius Philo: De diversis verborum significationibus*. Naples 1988.
- Hom. Il. or A–Ω = Homeri Ilias, ed. M. West, *Ilias* (see bibliography).
- Hom. Od. or α–ω = A. Ludwich, *Homeri Odyssea*, 2 vols. Leipzig 1889.
- Hsch. = K. Latte, P. A. Hansen & I. C. Cunningham, *Hesychii Alexandrini Lexicon*, 4 vols. Copenhagen/Berlin & New York 1953–2009.
- Is. Comn. praef. ... = Isaac Porphyrogeniti praefatio in Homerum, ed. Kindstrand 1979.  
Kindstrand
- Jo. Diac. alleg. Hes. = Joannis Diaconi allegoriae in Hesiodi theogoniam, ed. H. Flach, *Glossen und Scholien zur hesiodischen Theogonie*. Leipzig 1876, 295–365.  
theog. ... Flach
- Jo. Diac. alleg. Δ 1–4 = Joannis Diaconi allegoriae in Δ 1–4, ed. H. Flach, *Glossen und Scholien zur hesiodischen Theogonie*. Leipzig 1876, 420–24.  
... Flach
- Jo. Lyd. mens. = R. Wünsch, *Ioannis Lydi liber de mensibus*. Leipzig 1898.
- Jo. Lyd. ost. = C. Wachsmuth, *Ioannis Laurentii Lydi liber de ostentis et calendaria Graeca omnia*. Leipzig 1897.
- Jo. Sic. in Hermog. = Joannis Siceliotae in Hermogenis περὶ ἰδεῶν, ed. Walz 6.80–504.  
id. ... Walz
- Lesbon. fig. ... Blank = D. L. Blank, *Lesbonax: περὶ σχημάτων*. Berlin 1988.  
lex. αἰμ. = A. R. Dyck, *Lexicon aimōdein quod vocatur seu verius Etymologiai dia-phoroi*. Berlin 1995.
- lex. Greg. Naz. = D. Kalamakis, *Λεξικά τῶν ἐπὶ Γρηγορίου τοῦ Θεολόγου μετὰ γενικῆς θεωρήσεως τῆς πατερικῆς λεξικογραφίας*. Athens 1992.
- lex. Herm. = fragmentum lexicī Graeci ex cod. Par. gr. 3027, ed. G. Hermann, *De emendanda ratione Graecae grammaticae*, pt. 1. Leipzig 1801, 319–352.
- lex. Hexabibl. α–ω = M. T. Fögen, *Das Lexikon zur Hexabiblos aucta*. Frankfurt am Main 1990.



- λέξ. ῥήτ. ... Bekker = λέξεις ῥητορικαί, ed. *An. Bekk.* 1.195–318.  
lex. Theaet. = R. Pintaudi, "Lexicon quod Theaeteti vocatur", *Jahrbuch der Österreichischen Byzantinistik* 25 1976, 105–20.
- lex. Vind. = A. Nauck, *Lexicon Vindobonense*. St. Petersburg 1867.
- M. Chon. epist. ... = F. Kolovou, *Michaelis Choniatae epistulae*. Berlin & New York 2001.  
Kolovou
- M. Chon. or. ... = S. P. Lampros, *Μιχαὴλ Ἀκομινάτου τοῦ Χωνιάτου τὰ σωζόμενα*. Athens 1879–1880.  
Lampros
- Moer. α–ω = D. U. Hansen, *Das Attizistische Lexikon des Moeris*. Berlin 1998.
- mythogr. Vat. 1–2 = P. Kulcsár, *Mythographi Vaticani I et II*. Turnhout 1987.
- mythogr. Vat. 3 = mythographus Vaticanus tertius, ed. G. H. Bode, *Scriptores rerum mythicarum Latini tres Romae nuper reperti*, vol. 2. Celle 1834, 152–256.
- Nag Hammadi 2.6 = C. Kulawik, *Die Erzählung über die Seele: (Nag-Hammadi-Codex II,6): neu herausgegeben, übersetzt und erklärt*. Berlin & New York 2006.
- Nican. = Nicanor, vide schol. A–Ω, schol. α–ω et Carnuth, *Nican. Od.*
- Or. = F. W. Sturz, *Orionis Thebani etymologicon*. Leipzig 1820.
- Or. excerpt. ... = A. M. Micciarelli Collesi, "Nuovi excerpta dall' 'etimologico' di Orione", *Byzantion* 40 1970, 521–42.  
Micciarelli Collesi
- Or. voc. att. ... = K. Alpers, *Das attizistische Lexikon des Oros*. Berlin 1981.  
Alpers
- Or. lex. Messan. ... = H. Rabe, "Lexicon Messanense de iota ascripto", *Rheinisches Museum für Philologie* 47 1892, 405–13.  
Rabe
- Paus. att. fr. ... Erbse = Pausaniae atticistae fragmenta, ed. Erbse, *Untersuchungen* 152–221.
- Philop. coll. voc. = L. W. Daly, *Iohannis Philoponi de vocabulis quae diversum significatum exhibent secundum differentiam accentus*. Philadelphia 1983.
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## SIGLA AND ABBREVIATIONS IN THE APPARATUS CRITICUS

P	=	Paris, Bibliothèque Nationale, Par. gr. 2702 (12th century), main text.
M	=	Venice, Biblioteca Nazionale Marciana, Marc. gr. 460 (coll. 330), main text.
P <sup>s.l.</sup> or M <sup>s.l.</sup>	=	main hand above the line.
P <sup>mg.</sup> or M <sup>mg.</sup>	=	main hand in the margin.
P <sup>a.c.</sup> or M <sup>a.c.</sup>	=	before it was corrected by the main hand.
P <sup>p.c.</sup> or M <sup>p.c.</sup>	=	after it was corrected by the main hand.
Maior. in mg. in P	=	Niccolò Majorano in the margin of P.
Triv. in P.	=	Demetrios Trivolis, who filled in lost text when restoring the margins of the manuscript.
Maior.	=	[N. Maiorano,] <i>Εὐσταθίου Ἀρχιεπισκόπου Θεσσαλονίκης Παρεκβολαὶ εἰς τὴν Ὀμήρου Ὀδύσειαν</i> . Rome 1549.
Baumgarten-Crusius	=	D. C. G. Baumgarten-Crusius, <i>Homeri Odyssea: cum interpretationis Eustathii et reliquorum grammaticorum delctu, suisque commentariis</i> , 3 vols. Leipzig 1822-1824.
Stallbaum	=	See Eust. in Od.
Pontani	=	Pontani, <i>Proemio</i> 5-8.
[[ ... ]]	=	text added by the main hand when revising P or M (see apparatus criticus)
⟨ ... ⟩	=	text added by an editor (see apparatus criticus).

# Introduction

## DEFINING PAREKBOLAI

In 1081 the distinguished general Alexios Komnenos became emperor of the Byzantine empire through a violent takeover and established a governmental system in which members of his own extended family played crucial roles. Bearing a variety of newly-coined august titles, a clan connected to the ruler by blood or marriage soon constituted the highest layer of the social and political hierarchy.<sup>1</sup> The new aristocracy and its patronage of the arts effected a professionalization of education and literary production in the capital. Several cultural developments already under way in the preceding centuries were accelerated and new ones were initiated. The twelfth century saw a rising interest in various belletristic genres such as erotic fiction and Lucianic dialogues. Performance culture flourished in the halls of Komnenian lords and writers struggled to promote themselves on an increasingly competitive market.<sup>2</sup> One of the most conspicuous tendencies was the expanded cultural significance allotted to the ancient Greek classics and the Homeric epics in particular.<sup>3</sup> It was an age when new *Iliads* once again had to be written. The son of Alexios I, Isaac Porphyrogenetos, wrote treatises on the epics and scholiated the *Iliad*.<sup>4</sup> His sister, the famous Anna Komnene, entitled the history of their father *Alexias*—like Homer’s *Ilias*—and wished to describe her husband in her work “as Homer extolled Achilles among the Achaeans” (7.2.6).<sup>5</sup> For writers who depended on their patronage and favor, Homer was the obvious model to express the military ideology of the Komnenians. The trend was spearheaded by the poet and polymath Theodore Prodromos.<sup>6</sup> In his panegyric poems to John II Komnenos, successor to Alexios and brother of Anna and Isaac, he frequently employed Homeric meter and language. Draped in hexameters and epithets, the emperor returned from his Eastern campaign not as the blood-

<sup>1</sup> Kazhdan & Epstein 1985, 69–70; Magdalino 1993, 180–227.

<sup>2</sup> See e.g. Magdalino 1993, 340–42; Mullett 2003, 152.

<sup>3</sup> Basilikopoulou-Ioannidou 1971–1972; Kazhdan & Epstein 1985, 134–35; Kaldellis 2007, 243; Cullhed 2014; Loukaki 2015. On ‘Hellenism’ as a reaction to the westernization of the empire during the crusades, see Beaton 2007, 87–89; Magdalino 1992 and 1993, 106; 400–1; 407–8.

<sup>4</sup> Pontani 2006; Kindstrand 1979.

<sup>5</sup> See Katčić 1957; Basilikopoulou-Ioannidou 1971–1972, 89–90.

<sup>6</sup> For Prodromos and Homer, see Cullhed 2014, 51–58.

stained frontiersman of medieval legend, but as an Achilles, Ajax or Odysseus who finally tasted his sweet *nostos*, having fought magnificent battles in faraway lands.<sup>7</sup>

Eustathios (c. 1115–1195), archbishop of Thessalonike and before that a widely celebrated teacher and rhetorical superstar in Constantinople during the reign of Manuel I Komnenos, was a key-figure in the next phase of this development. One of his intellectually most successful students, Michael Choniates, would later look back upon his teacher's panegyric performances as the works of a Homeric bard: "He sang the glories of emperors, doers of great deeds, and high-throned patriarchs".<sup>8</sup> Like most high-style oratory of his day, Eustathios' performances rang with polished and well-timed allusions to the Bible and the Fathers, as well as to various masterpieces of pagan literature and predominantly to Homer.<sup>9</sup> The students who frequented his classes were also supposed to succeed in this cultural setting one day. Teaching them the *Iliad* and *Odyssey* was accordingly not merely a question of imparting linguistic proficiency and basic skills of interpretation. Any aspiring intellectual needed to know how to make use of the epics in a manner characterized by wittiness, rhetorical virtuosity and polymathy. As writers, teachers and performers they were to imitate and reincarnate the ancient masters, and do so with a deep knowledge of the linguistic, rhetorical, historical, mythical and even allegorical dimensions of their works.<sup>10</sup> In this setting Eustathios produced what he called *parekbolai* on the works of several ancient poets, including Homer's *Odyssey* and *Iliad*, Dionysius Periegetes, Pindar (lost save the preface), Aristophanes (lost save a few fragments),<sup>11</sup> and maybe Oppian (lost).<sup>12</sup> On rare occasions, Eustathios refers to these works as *hypomnēmata*,<sup>13</sup> and in modern scholarship they have generally been referred to as "commentaries". But we must be careful not to bring along expectations associated with the modern philological genre. Eustathios repeatedly emphasize that his works are not systematic expository treatises.<sup>14</sup> In Byzantine scholarship *parekbolai* designated a collection of excerpts from one or several sources,

<sup>7</sup> Cf. Magdalino 1993, 431.

<sup>8</sup> M. Chon. or 16, p. 291.8 Lampros: αἶδε μὲν γὰρ κλέα βασιλέων μεγαλοργῶν καὶ ὑψηθρόνων πατριαρχῶν.

<sup>9</sup> See Basilikopoulou-Ioannidou 1971–1972, 80–81; 139–66.

<sup>10</sup> On the importance of allegorical dimensions in allusions to myths, see Nilsson 2001, 211 and 263–64 (Macremb. H.&H. 1.4.); Cesaretti 2015.

<sup>11</sup> Koster & Holwerda 1954 and 1955; Holwerda 1960.

<sup>12</sup> Dyck 1982; cf. v.d.Valk I xci and II l. A manuscript allegedly containing scholia on Greek epigrams by Eustathios was destroyed in the fire of 1671 at the Escorial; see Iriarte 1769, 1.277.

<sup>13</sup> Eust. in Dion. per. praef., p. 205.26, 33 and 42; 206.41; 207.26 Müller.

<sup>14</sup> Eust. in Il. 3.3–4; in Od. 1380.10–11; in Pind. 38.4.

such as the abridged version of Athenaeus or the scholia extracted from various grammarians on Dionysius Thrax,<sup>15</sup> and Eustathios himself claims to have composed these works “by selecting useful material for those who go through [the epics] quickly”.<sup>16</sup> Eustathios held that Homer himself had pioneered this “synoptic form of writing” when briefly paraphrasing and abridging the Phaeacian bard Demodocus’ song about the Trojan War in the *Odyssey* (8.499–520).<sup>17</sup> The notion of brevity may appear incompatible with the dimensions of these volumes, but Eustathios’ aim is not to epitomize the Homeric epics themselves. What he is offering is a condensed presentation of the vast amount of miscellaneous erudition in some way associated with these canonical texts.<sup>18</sup> In the proem to his *Commentary on the Iliad*, Eustathios offers an inventory of what his work contains:

ἐννοίας εὐχρήστους τῷ καταλογάδην γράφοντι καὶ βουλομένῳ ῥητορικὰς ποιεῖν εὐκαίρως παραπλοκάς· μεθόδους, ἐξ ὧν καὶ ὠφελεῖται τις μιμεῖσθαι θέλων καὶ τῆς εὐτεχνίας θαυμάζει τὸν ποιητὴν· λέξεις, τὰς πλείους μὲν ὡς πεζῷ λόγῳ προσηκούσας, πολλάκις δὲ καὶ σκληρὰς καὶ τραχείας καὶ ποιητικάς, ἅς εἰ μὴ ἀναπτύξει τις ἐτυμολογικώτερον, οὐκ εὐγνώστον ἔσται τὸ χωρίον, ὃ παρεκβέβληται· γνώμας, αἷς καὶ αὐταῖς πολλαχοῦ ἡ Ὀμηρικὴ σεμνύνεται ποίησις· ἱστορίας, οὐ μόνον αἷς ὁ ποιητὴς χρᾶται κατὰ κανόνα οἰκεῖον, ἀλλ’ ἔστιν ὅπου καὶ πλατύτερον, ὡς ἔξ ὧν ἱστορήσαν ἕτεροι· ἔτι δὲ μύθους, τοὺς μὲν ἀκράτους καὶ ἀθεραπεύτους καὶ κατὰ μόνον θεωρουμένους τὸ προφερόμενον, τοὺς δὲ καὶ μετὰ θεραπείας ἀλληγορικῆς εἶτε καὶ ἀναγωγικῆς· καὶ ἕτερα μυρία καλὰ εἰς βίον χρήσιμα· καὶ ταῦτα οὐ μόνον συντόμως, ἀλλὰ καὶ ποικίλως.<sup>19</sup>

useful conceptions (*ennoiai*) for the prose writer who wants to achieve suitable rhetorical interweavings (*paraplokai*); approaches (*methodoi*), from which he will be benefited who wishes to imitate the poet and admires him for his technical skills; dictions (*lexeis*), most of which are fitting to use in prose, but often they are hard, rough and poetic, and so if nobody unfolds them etymologically, the passage that is being annotated with excerpts will be difficult to understand; maxims (*gnōmai*), by which the Homeric poems are often invested with solemnity; historical accounts (*historiai*), not only those that the poet touches upon according to his own characteristic standard, but occasionally also lengthier versions as other authors give them; and also myths (*mythoi*), some unmixed and uncured

<sup>15</sup> See Athen. 12.525c and the title in schol. Dion. Thr. 442.23–24 (London, British Library, Add. 5118 [15th century] ff. 1–33). It is difficult to find a satisfactory translation of *parekbolai*. “Compilation of a set of critical remarks” (LSJ s.v.), “disquisitions” (Herington 1969, followed by Makrinos 2007) or “kommentierende Notizen” (Kambylis, *Epiniikiendichtung* 14–15 [an enlightening study of the term] followed by Harlfinger 2011, 179–81) are all problematic, since there are many entries in these works that will hardly qualify as critical, disquisitional or commentating.

<sup>16</sup> Eust. in Od. 1380.11: κατ’ ἐκλογὴν τῶν χρησίων τοῖς ἐπιτρέχουσι.

<sup>17</sup> Eust. in Od. 1607.47–57. I am grateful to René Nünlist for calling attention to this passage.

<sup>18</sup> This relationship is made explicit in the title *παρεκβολαὶ τῶν εἰς τὴν Ὀδύσσειαν* “extracts from the [material] on the Odyssey, and in the subtitles: ἐκ τῶν τῆς ἀλφα ῥαψωδίας “from the [material] belonging to rhapsody alpha”. The word *parekbolē* can usually be translated as “excerpt”, except for when it refers to the act of excerpting and to Eustathios’ own work (Eust. in Il. 855.8; 918.26; 1233.1; in Od. 1607.51; in Pind. 10; in Dion. per. 426, p. 296.34–35 Müller). In the same way *parekballō* means “to excerpt” (Eust. in Il. 2.31) or “to annotate something with excerpts” (in Il. 3.1).

<sup>19</sup> Eust. in Il. 2.26–36.



and only examined just as they are presented, but others with the cure of allegory or also of elevation; and thousands of other good things that are useful in life; and not only in concise form, but also with great diversity.

Eustathios promises to instruct his readers in how to quote Homer's verses and imitate his rhetorical strategies, as well as offer etymological explications of words, maxims, historical accounts and myths (with or without allegorical exegesis) and a myriad of other useful things. Moreover, he includes reminiscent verses from other works, alternative mythological accounts, a great number of synonyms, true or false etymological cognates, and so on. Eustathios commentaries are in fact wide-ranging anthologies organized not by themes (like Stobaeus) or the alphabet (like the *Etymologika*) but by the Homeric epics.<sup>20</sup> The rhapsodies and verses, deeply familiar to any educated person of the time, are used as a series of hooks to facilitate the interplay between memory and archive in organizing the diversified mass of knowledge required to qualify as *logios* in the textual life of middle Byzantium. As we will see, knowledge of Homer in this context is only as valuable as it is productive. It must inspire and support literary creativity, and thus Eustathios privileges new connections, associations and learned sidetracks over explication of meaning. The following introduction is not exhaustive but it examines the most important aspects of how Eustathios seeks to achieve this goal.

#### TEXTUAL GENESIS

Let us begin with a chronological outline. From c. 1140 Eustathios probably made his living as a private teacher and writer on commission in Constantinople.<sup>21</sup> During the patriarchate of Loukas Chrysoberges (1157–69/70) he held various administrative positions and at some point became deacon in the Hagia Sophia.<sup>22</sup> Around 1168 he was installed as Master of rhetoricians (*maistōr tōn rhētorōn*).<sup>23</sup> In 1174 or 1177, the patriarch Michael III of Anchialos appointed him archbishop of Myra in Lycia, but before he had taken up this position the emperor, Manuel I, promoted him to the much more prestigious archdiocese of

<sup>20</sup> Cf. Kaldellis 2009, 26: "This is nothing less than an *Encyclopedia Homerica* in commentary form..."

<sup>21</sup> Magdalino 1993, 328; Kazhdan & Franklin 1984, 133; Browning 1995, 84. For a detailed discussion of Eustathios' biography see also Merianos 2012 and *Οικονομικές ιδέες* 27–61 and Cesaretti & Ronchey 2014, 7\*–30\*. For the latest overview of his scholarly achievement, see Pontani 2015, 385–93.

<sup>22</sup> Eust. op. min. 6, p. 82.62–70 Wirth; see Kazhdan & Franklin 1984, 119–21.

<sup>23</sup> Wirth 2000, 5\*–6\*; cf. Browning 1962, 186–93 and Kazhdan & Franklin 1984, 122. On the "patriarchal school", see also Katsaros 1988, 163–209; Magdalino 1993, 326–29.



Thessalonike.<sup>24</sup> Eustathios returned to Constantinople in 1179 and stayed there until after Manuel's death in 1180.<sup>25</sup> He was back in Thessalonike at some point before the Norman invasion in 1185,<sup>26</sup> probably sooner than later.<sup>27</sup> Throughout his life Eustathios remained an active teacher and scholar, and even as archbishop of the second city of the empire he found the time to continue working on his philological works, keep epistolary contacts with his former pupils and colleagues, and take in students from Constantinopolitan families.<sup>28</sup> He had good reasons to maintain his professional network in the capital. His relationship with the inhabitants of Thessalonike offered its share of challenges,<sup>29</sup> and at one point he seems to have left on a mission that took him as far as the city of Acre.<sup>30</sup> He died around 1195.<sup>31</sup> A few days after his death Euthymios Malakes, metropolitan of Neai Patrai and Eustathios' former colleague in Constantinople, delivered a funeral oration over his grave.<sup>32</sup> Michael Choniates also delivered a monody in Athens where he was archbishop.<sup>33</sup> In another sermon he mentions rumors of the miraculous healing power of Eustathios' tombstone.<sup>34</sup> Eustathios is depicted as a saint in five church frescoes from the beginning of the fourteenth century,<sup>35</sup> but was not officially canonized by the Orthodox church until 10 June 1988.<sup>36</sup>

Eustathios' commentaries were not composed in isolated operations from beginning to end, but resulted from processes of gradual accumulation of material that must have lasted for a number of years before they were eventually compiled into the texts as we know them. To some extent these processes overlapped, which is evident from reciprocal cross-references.<sup>37</sup> It is perhaps possible to gain insight into this procedure from the manuscripts preserving the commentaries on the Homeric epics, which are autographs or at least produced under the

<sup>24</sup> See esp. Schönauer 2004 and Madariaga 2005–2007.

<sup>25</sup> See Stone 2001, 247–56.

<sup>26</sup> On the lack of sources for this period see Magdalino 1996, 227: "Anything he wrote from 1181 to 1185, under the regency government of Alexios II and the bloody tyranny of Andronikos I, has not survived—he or his friends made sure of that."

<sup>27</sup> In an oration dating to 1186 (quadr. 6.172–74 Schönauer; cf. Angold 1995, 183) Eustathios gives the impression that he has been in Thessalonike for six years.

<sup>28</sup> Eust. capt. *Thess.* 66.26–27 Kyriakidis.

<sup>29</sup> Schönauer 2005.

<sup>30</sup> Magdalino 1996, 228; Angold 1995, 179–96.

<sup>31</sup> Wirth 1961a.

<sup>32</sup> Euthym. *Mal. or.* p. 78–83 Bonis.

<sup>33</sup> M. Chon. *or.* 1.283–306 Lampros.

<sup>34</sup> Partially ed. by Lampros 1916, 361; cf. Kaldellis 2007, 313; Marković 2010, 286.

<sup>35</sup> See plates and discussion in Marković 2010.

<sup>36</sup> See *Ἄγιος Εὐστάθιος* 1989.

<sup>37</sup> Kuhn 1889, 249–53; v.d.Valk I cxxxvii–cxxxviii and II xci–xciii; Kazhdan & Franklin 1984, 132; Browning 1995, 85.

L author's eye. In the margins of L, containing the *Commentary on the Iliad*, we find over 3000 additions to the text (not seldom including a cross-reference) and wherever more space was needed a slip of oriental paper was sewn into the binding of the parchment codex. The two manuscripts of the *Commentary on the Odyssey* (M and P) were copied by the same person from a manuscript that was probably similar to L (the hypothetical codex α, see below p. 39\*), but even in these volumes we find further additions made to the text. It is possible that what started out as basic collections of notes were gradually expanded through such compositional phases of additions and clean copies. We should also take into consideration that Eustathios seems to have recycled parts of his previous works in his commentaries. In his short work on the phrase *Kyrie eleison* Eustathios mentions that he has "set forth a technical speech to my former students" on *Iliad* 4.406,<sup>38</sup> meaning a grammatical and/or rhetorical homily dealing with the form of alliteration used in this verse (so-called *pseudoparēchēsis*). Peter Wirth called attention to this passage as evidence of a "lost work",<sup>39</sup> but it is very likely that the detailed discussion of this figure at the corresponding place in the *Commentary on the Iliad* derives from this *lalia*.<sup>40</sup> Considering these circumstances, when establishing the relative chronology of Eustathios' commentaries it is important to distinguish between (a) the long, complex and overlapping processes through which these works came into being, (b) the moment at which they were first presented in some form to their recipients, and (c) when the versions of the texts that we know left the author's control.

The title of the proem to the otherwise lost *Commentary on Pindar* indicates that it dates to the time when the author "was still among the deacons" (Τοῦ αὐτοῦ ἔτι ἐν διακόνοις ὄντος).<sup>41</sup> Hence, the first version of this work should be placed at some point between 1156 and 1175/1178. However, the redaction of the proem that we possess belongs to a collection of Eustathios' works made in Thessalonike. Therefore, in principle we cannot rule out the possibility that it was revised by the author as late as the 1190s.<sup>42</sup> This is very unlikely, however, since it contains no reference to the commentaries on Homer or Dionysius

<sup>38</sup> Eust. op. min. 5, p. 70.41–43 Wirth: ἰδοὺ ἔκκεται ἡμῖν λαλιά τις τεχνική πρὸς τοὺς ἦν ὅτε φοιτητὰς εἰς τὸ ἐξωτερικόν, τὸ «ἔδεισαν κτλ».

<sup>39</sup> Wirth 1961b.

<sup>40</sup> Eust. in Il. 125.1–126.9.

<sup>41</sup> Cf. Kambylis, *Epiniendichtung* 6–8.

<sup>42</sup> See Schönauer 2000, 240. For the hypothesis of a scriptorium of Eustathios' former calligraphy students in Thessalonike producing copies of their teacher's works after his death, see Beljaeva 2000, 52–53. A detailed study of all early apographs of Eustathios' orations and philological works remains a desideratum.

Periegetes. This silence, combined with the fact that the author is not called ‘Master of rhetoricians’ in the title, makes 1168 a probable although not unquestionable *terminus ante quem*. What we do find in this text is a cross-reference to the lost *Commentary on Aristophanes*,<sup>43</sup> from which we can only conclude that Eustathios had started composing this work before 1178 (and probably before 1168), but we know nothing about when or if it was finished.

As for the extant commentaries we should pay close attention to their titles and dedications. As shown by Aubrey Diller, the manuscripts containing the *Commentary on Dionysius Periegetes* descend from two lost codices called β and R, which were also autographs<sup>44</sup> or at least produced under Eustathios’ supervision. The introductory epistle is preceded by a dedication (following Diller the text is that of β with the additions of R in square brackets):

Πρὸς τὸν πανσέβαστον [σεβαστὸν] Δοῦκαν κύρ Ἰωάννην [τὸν μετὰ ταῦτα ἐπὶ τῶν δεήσεων] υἱὸν τοῦ πανσεβάστου σεβαστοῦ καὶ μεγάλου δρουγγαρίου κύρ Ἀνδρονίκου τοῦ Καματηροῦ, Εὐσταθίου διακόνου ἐπὶ τῶν δεήσεων καὶ μαῖστορος τῶν ῥητόρων τοῦ καὶ [ὑστερον γεγονότος ἀρχιεπισκόπου] Θεσσαλονίκης ἐπιστολὴ κτλ.

Epistle to the *pansebastos* [*sebastos*] lord John Doukas [who later became ‘in charge of petitions’], son of the *pansebastos sebastos* and *megas droungarios* lord Andronikos Kamateros, by Eustathios, deacon in charge of petitions and Master of rhetoricians and [later to become archbishop] of Thessalonike etc.

We are told that the work was finished and presented to John Doukas after his father Andronikos Kamateros had become *megas droungarios*, i.e. a few years prior to 1166,<sup>45</sup> and the title *maïstōr tōn rhētorōn* points to 1168 as a *terminus post quem*. Alexander Kazhdan’s narrow *terminus ante quem* “some considerable time before” 1170<sup>46</sup> is based on the identification of this John Doukas with the better known Megas Hetaireiarches by the same name, who in 1179 would be sent to Thessalonike to act as adjudicator in the so-called “Lependrenos affair”, a mysterious dispute in which Eustathios became involved during the very first year of his episcopacy.<sup>47</sup> But since they are unlikely to be the same person,<sup>48</sup> our only secure *terminus ante quem* for the first version is when Eustathios left Constanti-

<sup>43</sup> Eust. in Pind. 38.1: καθὰ καὶ ἐν τοῖς τοῦ Κωμικοῦ δηλοῦται.

<sup>44</sup> Diller 1975, 181–83.

<sup>45</sup> Kuhn 1889, 253; Grumel 1989, № 1075.

<sup>46</sup> Kazhdan & Franklin 1984, 139; cf. also Kuhn 1889, 253–54; Kambylis, *Epiniokiendichtung* 6 n. 13.

<sup>47</sup> Eust. op. min. 12 Wirth; cf. Magdalino 1996, 231–32; Stone 2001, 256.

<sup>48</sup> They are regarded as the same person by Polemis 1968, 127–130 but distinguished by Darrouzès 1970, 45–46; Karlin-Hayter 1972, 265; Stone 1999, 146–47; Messis 2011, 148. However, Polemis’ identification has proven resilient, see e.g. Angold 1990, 139; Kolovou 2006, 160 n. 111 on Eust. epist. 42; Spingou 2011, 144 n. 38. The addressee of Eustathios’ *Commentary on Dionysius Periegetes* can probably be identified with the Eparch of the City called “John Doukas” in Eust. capt. Thess. 20.15 Kyriakidis and “John Kamateros” in N. Chon. hist. 231.15–16 van Dieten; see Barzos 1984, 536–37 n. 193.

nople in 1175/78. This does not mean, however, that the versions of this work that we possess descend from the copy presented to John: both transmitted titles include the information that Eustathios later became archbishop of Thessalonike and we cannot rule out that additions and changes were made after 1178, at least not until the parallels in this work to the Homeric commentaries are thoroughly examined (hopefully in connection with a new edition). As for the *Commentary on the Iliad* the title in L has for some reason been scraped off, but a few early apographs preserve a genuine title, similar to that written in the main hand in P for the *Commentary on the Odyssey* (see below):

Εὐσταθίου μαϊστωρος τῶν ῥητόρων καὶ ἐκκλησιαστικοῦ ἐπὶ τῶν δεήσεων τοῦ ὕστερον Θεσσαλονίκης παρεκβολαὶ τῆς Ὀμήρου Ἰλιάδος.<sup>49</sup>

The commentary on Homer's *Iliad* by Eustathios, Master of rhetoricians and ecclesiastic official in charge of petitions, later archbishop of Thessalonike.

This indicates that the *Commentary on the Iliad* was handed over to their first recipients in some form in Constantinople between 1168 and 1175/78. If this wording reflects the title that has been erased in L it also tells us that even the main text in this manuscript may at least in part have been copied after Eustathios had become archbishop in 1175/78, but it nevertheless presents us with a redaction composed when the author was still in Constantinople.<sup>50</sup> The 3064 marginal additions, however, were made during his period in Thessalonike, some even after the sack of this city by the Normans in 1185.<sup>51</sup> It is clear that the books at his disposal when making the additions in many ways were different from those which had previously been accessible. Notably, most quotations from Athenaeus and Suetonius' lexica are found in the marginal additions, whereas allegorical explanations and entries from the Atticist lexica are hardly ever offered there.<sup>52</sup> Accordingly, when trying to assign a date to the *Commentary on the Odyssey* we should envision a process taking place in several stages. We may assume that the undertaking as a whole began already when Eustathios started teaching in the 1140s since not only notes and memorized items were certainly recycled in his commentary, but probably also previously performed and circulated texts such as the *lalia* on *Iliad* 4.406 mentioned above. We do not know when the

<sup>49</sup> Moscow, Gosudarstvennyj Istoričeskij Muzej, Sinod. gr. 73 = 473 Vladimir, 13th century (see Bibikov [1974] 267) and Florence, Biblioteca Medicea Laurenziana, Laur. plut. 59.43, 13th century (Diller [1975] 182).

<sup>50</sup> v.d.Valk I cxxxvi–ix. See also Hedberg 1946, 210 and v.d.Valk II lxxxviii on possible references to his appointment as archbishop of Lycia. It would follow that the main text of L was copied after 1174/77.

<sup>51</sup> v.d.Valk I xiv–vi; cf. Kazhdan & Franklin 1984, 133; Browning 1995, 84–85. See also Eust. in Il. 979.15 and 1227.19–22 with van der Valk's apparatus.

<sup>52</sup> v.d.Valk I xvi–xvii; II xlii.

compilation of the text as a sequence of notes began, but from the reciprocal cross-references we can see that it was simultaneous with that of the commentaries on Dionysius Periegetes and the *Iliad*, probably in the early 1160s. In M the first quire with the title has been lost (see below p. 36\*), but in P we find it written in the main hand: M  
P

Εὐσταθίου μαΐστωρος τῶν ῥητόρων τοῦ ὕστερον Θεσσαλονίκης παρεκβολαὶ τῶν εἰς τὴν Ὀδύσσειαν.

Commentary on the *Odyssey* by Eustathios, Master of rhetoricians and later archbishop of Thessalonike.

This indicates that a version of the work was handed over to its first recipients after 1168 and before 1175/78 in Constantinople, but Eustathios kept a copy for himself (the hypothetical α, see below p. 39\*). Just as with L for the *Iliad* α Eustathios brought this manuscript with him to Thessalonike, where he kept making additions to the text. After this, P and M were copied from it, but even in these manuscripts there are further additions and corrections. This places the extant authorial (or at least authoritative) manuscripts very late in the archbishop's life, between 1186 and 1195. Around the same time he composed his last philological work, the *Exegesis on the Pentecostal Iambic Canon*.<sup>53</sup>

#### DEDICATEES AND SOCIAL CONTEXT

In the introduction to the *Commentary on the Iliad*, the task of compiling this work is said to have been ordered not by some powerful patron but by Eustathios' disciples:

Λέγεται δὴ ἡμῖν, ἐπεὶ ἀποπέφανται μὴ γελοῖος εἶναι πάντῃ ὁ πονησάμενος περὶ τὴν Ὀμήρουποίησιν, γενέσθαι οὐ ἔσκοπήσαμεν καὶ μὴ ἐπὶ πλέον συνιστᾶν τὸν ποιητήν, ἀλλὰ ποιεῖν ὅπερ εἰς αὐτὸν οὐ πρὸς μεγιστάνων τινῶν ἐπετάχθημεν, ὅποιά τινα πλάττονται οἱ κομψοί, ἀλλὰ πρὸς φίλων ὁμιλητῶν, οἷς ὑπολήψεως τι χρηστῆς περὶ ἡμῶν ὕπεστιν.<sup>54</sup>

So, what is left for me to do—since it has been demonstrated that he who labors with Homer's poetry is not altogether ludicrous—is to get to where I aimed and not commend the poet any further, but do with him what I have been commanded not by some great overlords—the sort of thing that the pretentious create—but by my dear disciples, who harbour some amount of good opinion about me.

This marks the intellectual context of performance and manuscript dissemination in which Eustathios placed his work at the point in time when the proem was written, i.e. in Constantinople between 1168 and 1175/78. The gibe at authors

<sup>53</sup> See Cesaretti & Ronchey 2014.

<sup>54</sup> Eust. in Il. 2.18–20.

who follow the orders of the aristocracy seems to be directed towards the didactic works of contemporary Constantinopolitan writers on commission, such as Theodore Prodromos' grammar written for Sebastokratorissa Eirene,<sup>55</sup> and, more importantly, John Tzetzes' (c. 1110–1170)<sup>56</sup> *Theogony* (to the same Eirene) and *Homeric Allegories* (to Bertha of Sulzbach/empress Eirene and Konstantinos Kotertzes).<sup>57</sup> Writing for students seems to have been Eustathios' usual practice with scholarly works: the lost *lalia* on *Iliad* 4.406 was presented to his former students (ἔκκεται ... πρὸς τοὺς ἦν ὅτε φοιτητάς) and the addressee of his *Commentary on Dionysius Periegetes*, John Doukas, had been his pupil. There is no need to think of this as a more philanthropic act than writing on commission. John belonged to the Komnenian aristocracy and as Eustathios was compiling his work on Dionysius Periegetes, the young man was quickly rising through the ranks of the imperial administration. The prefatory epistle tells the story of how the author had hesitated to complete it since he doubted that his addressee would still be in need of such an elementary work, but that John had insisted,<sup>58</sup> demonstrating the demand on the part of the aristocracy for his scholarly output. In the same preface Eustathios even presents himself as Chiron who fed young Achilles on bone-marrow: by removing the "poetic hardness" of Dionysius' poem he serves the soft marrow to his Achilles,<sup>59</sup> thus integrating himself into the heroic representation of the aristocratic pupil. Even those of his students who did not happen to belong to the emperor's family would potentially occupy important positions in society as members of the ecclesiastical and intellectual elite.<sup>60</sup> Eustathios' pupils were prominent intellectuals such as Michael Choniates and Gregory Antiochos, and if we interpret *homilētai* in the more general sense "friends", the recipients of the Homeric commentaries would also include fellow literati such as Euthymios Malakes and others who had frequented performances in Eustathios' house, "a new Academy, Stoa and Peripatos" in the words of Malakes.<sup>61</sup> After the move to Thessalonike this network was maintained through letters,<sup>62</sup> and in this form it increased in importance. By the time of Eustathios' death Michael Choniates hyperbolically stated that "the leaders of almost each and every church in the Roman empire had been educated by

<sup>55</sup> On this text see Zagklas 2011, 84–86.

<sup>56</sup> For doubts concerning the late date of Tzetzes' death, see Grünbart 2005b, 242–26; Cullhed 2015.

<sup>57</sup> Cf. v.d.Valk on Eust. in *Il.* 2.19. See also Rhoby 2010; Jeffreys 2011/2012.

<sup>58</sup> Eust. in *Dion. per. praef.*, p. 202.18–203.2 Müller.

<sup>59</sup> *Ibid.* 204.4–33 Müller.

<sup>60</sup> See Magdalino 1993, 188–190.

<sup>61</sup> Euthym. *Mal.* p. 5.13 Bonis: ἄλλη τις Ἀκαδημία καὶ Στοὰ καὶ Περίπατος.

<sup>62</sup> On Eustathios' epistolary network see Grünbart 2005a, 308 and 313; Browning 1995, 87.

him”.<sup>63</sup> The philological works would serve as tangible representations of these power relations, and during his troublesome time in Thessalonike the continued dissemination of manuscripts containing them would strengthen the old bonds and demonstrate that Eustathios had friends in high places.

The rejection of the “pompous” (*kompsoi*) is thus a rejection of philological writers who primarily addressed men and women in power rather than fellow intellectuals, and perhaps of the simplifications inherent in scholarship presented under these conditions.<sup>64</sup> It is above all a marker indicating that the *Commentary* is not a ‘popularizing’ piece but a scholarly instrument. As a debutant in his twenties,<sup>65</sup> Tzetzes had dedicated his *Exegesis on the Iliad*—a work based on lecture notes<sup>66</sup>—to his “friends” (*hetaroi*).<sup>67</sup> But afterwards his addressees seems to have consisted mainly of influential patrons,<sup>68</sup> and most of his works belong to the kind of ‘edutainment’, often written in 15-syllable political verse, that Eustathios could afford to reject.

#### DRAWING FROM THE SOURCE OF ALL KNOWLEDGE

Within the commentaries themselves Eustathios does not address the *homilētai* who allegedly asked for them to be composed, but a young student at the first stage of secondary education;<sup>69</sup> not the “learned man” (*logios anēr*) but “the young who is just learning” (*neos arti manthanōn*).<sup>70</sup> This is natural, seeing that the Homeric poems were traditionally studied at the first stage of secondary education, *grammatikē*, when students around the age of twelve learned orthography and the rules of declension and conjugation. In fact, the addressee of the poet is always a student according to the rationale of Eustathios’ commentaries. Homer *teaches* his young reader various practical and philosophical lessons and makes use of rhetorical conceptions and methods that should be imitated.

<sup>63</sup> M. Chon. or. 16, p. 300.1–3 Lampros: τῶν δ’ ἐκασταχοῦ τῆς ῥωμαϊκῆς ἀρχῆς σχεδὸν ἀπασῶν ἐκκλησιῶν ἡγεμόνας δι’ αὐτῶν ἐτεκνώσατο.

<sup>64</sup> See Jeffreys 1974, 150–55 on anxieties expressed by Tzetzes himself for complying with the demands of his patrons.

<sup>65</sup> Tz. exeg. Il. 421.14–15 Pap.; proleg. com. 1.144–45 Koster.

<sup>66</sup> Tz. exeg. Il. 423.10–16 Pap.; cf. Budelmann 2002, 150–51; Conley 2005, 684–85.

<sup>67</sup> Tz. exeg. Il. 3.3 Pap.

<sup>68</sup> Grünbart 2005a, 306–7.

<sup>69</sup> See e.g. Eust. in Il. 1240.33 and esp. Eust. in Od. 1437.28.

<sup>70</sup> Eust. in Il. 2.20–23; the statement is interpreted as ironic by Kaldellis 2009, 35, but I see no reason to doubt that it reflects the high ideals of polymathy and the learned man as a living library that prevailed in the prestigious Constantinopolitan intellectual elite to which Eustathios belonged. For previous discussions see also Basilikopoulou-Ioannidou (1971–1972) 63–64. On audiences in the commentaries, see also Pizzzone 2016.



Eustathios' aim is not merely to 'teach Homer' but to amplify a didactic function perceived in the epics themselves. This bears witness of principles that pervaded the pedagogical activities in connection to which the Eustathios' commentaries emerged. The poet and teacher join forces to educate the students. The situation is comparable to that in Tzetzes' *Exegesis on the Iliad*, where the teacher constructs parallels between the poet and himself in his role as a *grammatikos*: they are both teachers and benefactors of young people,<sup>71</sup> and they are both poor and miserable.<sup>72</sup> Similarly, Eustathios meditates on his bond with the ancient author in the introductory epistle of the *Commentary on Dionysius Periegetes*:

Εἰ τοῖνυν τὰ τοῦ ὑπομνήματος τούτου συμπράττει τῷ Διονυσίῳ, εἰκότως ἂν ἔχοι καὶ τὸ τῆς εὐνοίας κοινόν. Οὕτω γὰρ σοφὸς μὲν Ὅμηρος, ἀγαθὸς δὲ καὶ ὁ τὰ εἰς ἐκείνον λαλῶν· καὶ ἀμφοῖν κοινὸν τὸ τοῦ κέρδους ἢ τοῦ τέλους καλόν. [...] Εἴπερ οὖν καὶ σὺ φιλεῖς μὲν τὸν Διονύσιον, οὐκ ἀποστέργεις δὲ οὐδὲ τὴν ἡμετέραν λαλίαν, ἀμφοτέρως ἂν εἴῃ σοι τὸ δῶρον φιλητόν, διὰ τε τὸν Διονύσιον, διὰ τε τὸν Εὐστάθιον...<sup>73</sup>

If the content of this commentary collaborates with Dionysius, it will probably also have a share in his goodwill. For in this way Homer is wise, but whoever deals with this famous man in his speech is also good and both of them have in common the good consisting in profit and result. [...] Accordingly, if you are fond of Dionysius but also do not detest my speaking, you will be fond of the gift in both ways, both because of Dionysius and because of Eustathios...

As all commentators Eustathios strives to attach his "own easily forgettable name to the immortal name of a great author",<sup>74</sup> but as a classroom-performer and scholarly writer he also draws on the authority of the canonized author and achieves a transhistorical mingling of pedagogical voices.

To some extent Eustathios' commentaries resemble the tools that we would normally associate with *grammatikē*, such as the endless parsing of the *Homeric Epimerisms*,<sup>75</sup> the prosaic word-by-word clarifications of the so-called Psellos-paraphrase,<sup>76</sup> and the identification of poetic tropes and figures that were subject to a long succession of grammatical treatises.<sup>77</sup> But Eustathios' definition of what qualifies as "useful" for his student is much wider than this. He offers a

<sup>71</sup> Tz. exeg. Il. 19.17–20.6 (Homer's readers are his children); 3.3; 7.8–10 (Tzetzes benefactor of the young); 7.2–8 Pap. (Tzetzes paying back his debt to Homer).

<sup>72</sup> Esp. Tz. exeg. Il. 56.18–19 Pap.. The connection was later explicitly made in Tz. iamb. 2.253–55: "Ὅμηρος αὐτός, ἢ θάλασσα τῶν λόγων, | τυφλὸς προσαιτῶν ἦν, ἔχων τροφὴν μόλις, | ἄλλων τρυφόντων οὐδὲ ζῆν ἐπαξίων (Homer himself, the ocean of speech, | was a blind beggar, hardly having any food, | whereas others lived in luxury, who not even worthy of living). See Cullhed 2014, 58–61.

<sup>73</sup> Eust. in Dion. per. praef., p. 206.39–207.1 and 207.19–32 Müller.

<sup>74</sup> Most 1999, xiv (referring to commentators on classical texts in general); for Isaac Komnenos, cf. Pontani 2006, 561; for Tzetzes, Budelmann 2002, 148.

<sup>75</sup> See e.g. Dyck 1995, 25–26.

<sup>76</sup> Browning 1997, 97; Vassis 1991.

<sup>77</sup> See Conley 1986, 351–52 for their place at the later stage of grammatical instruction.



rich variety of additional material, such as long strings of synonyms which are often taken from Atticist lexica, countless quotations from ancient poets, tragedians, comedians and prose writers, proverbs and maxims, amusing stories from Athenaeus and other authors, episodes from historiographical works, ethnographic observations, notes on textual criticism and exegetical problems, stylistic analyses, mythological accounts and allegorical interpretations. This diverse nature of Eustathios' excerpting seems to reflect his actual pedagogical practices and ideals. Recalling his years as Eustathios' student, Michael Choniates' informs us that his teacher "did not only unfold the sense of the book at hand in the daily assemblies [...] but also collected and intermingled many things from the other books".<sup>78</sup> According to Choniates, his teacher never hesitated to subject beginners to material that properly belonged to later stages of the curriculum.<sup>79</sup> As we will see below, similar views on propaedeutics are clearly expressed by Eustathios himself in the commentaries. These principles were not unique to Eustathios, but rather he appears to represent the zenith of a development in educational culture that had lasted for at least a century.

Throughout the Byzantine millennium, it was a truism that Homer and the other pagan poets were to function as sources of "useful" lessons, provided that one "plucked the roses and stayed clear of the thorns".<sup>80</sup> Homer retained his status as the "educator of Greece" and "fountain of all knowledge", as the big bang of the Greek literary tradition, which contained in embryonic form all arts and sciences what were to develop later on,<sup>81</sup> not least rhetoric.<sup>82</sup> But this notion determined not so much *how* as *when* Homer was read. The epics belonged to the very beginning of the curricular progression of secondary education. They were the main subject of grammar, before the students continued to rhetoric, philos-

<sup>78</sup> M. Chon. or. 16, p. 287.22–25 Lampros: Οὐ γὰρ τῆς ἐν χεροῖν βίβλου μόνης τὸν νοῦν ἀνέπτυσσε ἐν ταῖς ὁσήμεραι συναναγνώσεσιν, [...] ἀλλὰ γε καὶ τῶν ἄλλων πολλὰ ξυνεφόρει παραμιγνύς. On these daily assemblies see Cavallo 2002, 431–32 and 2006, 76. The fact that Choniates connects the digressive tendency of Eustathios teaching to pleasure may be compared to Homer's insertion of digressions in order to teach and please, see Eust. in Od. 1379.25–26 with my annotation.

<sup>79</sup> M. Chon. or. 16, p. 288.25–30 Lampros.

<sup>80</sup> Bas. leg. lib. gent. 5: ἐπὶ τῶν τοιούτων λόγων ὅσον χρησίμων καρπωσάμενοι, τὸ βλαβερὸν φυλαξόμεθα. See Gnlika 1984, 44–101 and cf. e.g. Basilikopoulou-Ioannidou 1971–1972, 38–42; Conley 2005, 669–72. On Eustathios and Basil see also Kaldellis 2007, 314.

<sup>81</sup> See e.g. Russell 1981, 84–98; Verdenius 1970; Beck 1964, 55–66; Hillgruber, *De Homero* I 4–35; Pontani, *Proemio* 34; cf. v.d.Valk II xxvii. On Homer the source of all knowledge, see Eust. in Il. 38.26–27; in Od. 1380.5; schol. Dion. Thr. 163.4–8; cf. Pontani, *Squardí* 172–73; Basilikopoulou-Ioannidou (1971–1972) 57–59. Cf. also the versatile and useful Homer in Prodr. vit. auct. 34–197 Migliorini = 130–38 La Porte du Theil.

<sup>82</sup> For Homer as the father of rhetoric, see Hillgruber, *De Homero* I 61–63; Kennedy 1957; and Pontani 2016 227–36

ophy, the sciences and ultimately theology. The focus of *grammatikē* was linguistic proficiency and basic skills of interpreting, classifying and writing verse. The discipline could hardly accommodate modes of exegesis that presupposed rhetorical or philosophical training. In a section on tropes in the London scholia on Dionysius Thrax' *Art of Grammar* it is stated that "we [the *grammatikoi*] should interpret myths as myths and not analytically dissolve them into theology, since this is the task of the theologians".<sup>83</sup> A similar deferral is found in discussions concerning the preliminary rhetorical exercise that consisted in composing a fable (*mythos*), a short moral story. Defining the differences between this sort of rhetorical *mythos* and the homonymous *mythos* used by poets, both Nikolaos the Sophist (5th century) and the scholia on Aphthonius stress that "philosophers are the ones to interpret the allegories in them".<sup>84</sup> In the same vein Michael Psellos (1018–1096) makes it clear that his allegorical pieces were performed in his capacity as philosopher/rhetorician.<sup>85</sup> This is not to say that Homeric allegoresis was altogether absent in Byzantine intellectual life during this earlier period. The continued transmission of allegorical material both in the form of scholia<sup>86</sup> and introductory treatises, such as Heraclitus' *Homeric Questions* and the Pseudo-Plutarchean *Life and Poetry of Homer* testify to the contrary, and there are certainly scattered allusions to well known allegorical interpretations in learned texts.<sup>87</sup> But it is not until the eleventh century that we find extensive and programmatic statements on the need for grammarians to engage with allegorical interpretation. The aim of this renewed interest was not to "protect the poets from Christian odium".<sup>88</sup> As we have seen, reading the first book of the *Iliad* with beginners with a focus on mythical and historical content, vocabulary, grammar and meter was not very controversial but a rather conventional thing to do. Allegoresis was not employed meet a superimposed repressive demand, but the allegorists of middle Byzantium were in fact themselves responsible for revi-

<sup>83</sup> schol. Dion. Thr. 456.7–8: ἵνα τοὺς μύθους ὡς μύθους ἐξηγώμεθα μὴ ἀναλύοντες εἰς θεολογίαν· ταῦτα γὰρ θεολόγοις ἀρμόττει.

<sup>84</sup> Nic. progymn. 7.6–13 Felten; schol. Aphthon. II 8.27–9.6 Walz.

<sup>85</sup> Philosophy: Psell. chron. 7.4 and e.g. philos. min. 1.43.1–12 Duffy. Note also the stress on rhetoric: Psell. philos. min. 1.42.1–7 and 28–29 Duffy; Psellos' allegorical works include or. min. 33 Littlewood (an allegorical ekphrasis of Circe and Odysseus); philos. min. 42 Duffy (on *Iliad* 4.1–4); 43 Duffy (on Euripides' *Orestes* 5 ["Tantalus, the son of Zeus, they say"]); 44 Duffy (on the sphinx and human nature); 45 Duffy (on the cave of the nymphs); 47 Duffy (on Zeus as the προφορικός and ἐνδιάθετος λόγος, Cronus as time); 48 Duffy (on *Iliad* 4.125) passim. See Cesaretti, *Allegoristi* 43–123; Roilos 2005, 121–24.

<sup>86</sup> See van der Poll 2001.

<sup>87</sup> See e.g. A.P. 15.12 (Leon the Mathematician; cf. Pontani, *Squardi* 142); anon. prof. epist. 109 (cf. Pontani, *Squardi* 145; cf. Cornut. comp. theol. Gr. 26.11–27.2 Lang; Heraclit. qu. Hom. 40.1; Buffière, *Mythes* 116–17); Areth. script. min. 51 Westerink.

<sup>88</sup> Pace Kaldellis 2007, 246; Kaldellis 2009, 31; cf. also Cesaretti, *Allegoristi* 247.

talizing both sides in the ancient dialectics of rejecting and defending the poets, thereby adding interpretative dimensions and degrees of sophistication to their pedagogical and scholarly discourse. In Psellos' funeral oration for the grammarian Niketas he makes clear that this teacher only inscribed in the students "the most elementary outlines of education", whereas Psellos himself "gave them their perfect form".<sup>89</sup> Yet, he also praises Niketas for not staying within the traditional confines of grammar in all respects: "he knew", Psellos says, "that the Hellenes kept the truth mysteriously hidden in an inferior guise" and "unlike most people he did not cling to the letter or let his hearing become enchanted by the meter or devoted himself to appearances, but sought out hidden beauty, penetrating the matter through reason and speculation, and successfully entered the innermost sanctuaries".<sup>90</sup> In the early twelfth century, John the Deacon Galenos opened his *Allegories on Hesiod's Theogony* by stating that one should not subject the young to the "empty words of the Hellenes" but counterbalance the superficial pleasure of poetry with the philosophical truth found in its allegorical signification.<sup>91</sup> In the roughly contemporary *Exegesis on the Iliad*, Tzetzes quotes Plato's and other ancient authors' rejection of Homer, but rivals them all and asks his audience to lend their ears to him, "an unwise grammarian".<sup>92</sup> Tzetzes argues that Homer actually did not believe in any gods at all but "was only concerned with arts that are useful in life (*biōpheleis*): grammar, poetry and rhetoric, metalwork, mechanics, magic and so on".<sup>93</sup> But Homer found scientific matters "lusterless and falsely

<sup>89</sup> Psell. or. fun. 4.6, 176.34–37 Polemis: ὁ μὲν γὰρ ἀγράφους παραλαμβάνων ψυχάς, τὰς τῆς παιδεύσεως σκιαγραφῶν ἦν ἀφορμάς, ἐγὼ δὲ ἐκείθεν δεχόμενος, χρώμασι διετύπων καὶ τὴν τελεωτέραν ἀπεδίδουν μορφήν.

<sup>90</sup> Psell. or. fun. 4.6, p. 175.5–7 Polemis: ἐπειδὴ γὰρ ἤδει τοὺς Ἑλλήνας [...] καὶ ἀπόρρητον ἔχοντας τὴν ἀλήθειαν ὑπὸ φαυλοτέρῳ σχήματι; and p. 175.18–21 Polemis: οὐ κατὰ τοὺς πολλοὺς προσέχων τῷ γράμματι, οὐδὲ θελγόμενος τῷ μέτρῳ τὴν ἀκοήν, οὐδὲ τῷ φαινόμενῳ διδούς, ἀλλὰ τὸ ἀπόθετον κάλλος ζητῶν, λόγῳ καὶ θεωρίᾳ διασχὼν τὴν ὕλην καὶ εἰσω τῶν ἀδύτων γενόμενος; cf. Wilson 1996, 149–59; Cesaretti, *Allegoristi* 29–43; Pontani, *Sguardi* 157–59; Browning 1992, 139; Agapitos 1998, 180; Kaldellis 2007, 200.

<sup>91</sup> Jo. Diac. alleg. Hes. theog. 295.1–8 Flach: «Κεραμεῖα τὸν πίθον» ἡ παροιμία φησί. ταῦτ' ἄρα καὶ τοὺς ἤδη πρῶτως εἰς τὴν ἀλήθειαν καὶ μόνην ἐμβιβάζεσθαι μέλλοντας νέους εὐσέβειαν οὐκ εὐλογον εἶναι μοι δοκεῖ τοῖς Ἑλληνικοῖς ἔαν ὕθλοις καὶ τῷ ἐκ τούτων ἡδεῖ καθυπάγεσθαι—φιλόμυθον γὰρ αἰεὶ τὸ τῶν νέων γένος καὶ τοῖς τοιοῦτοις βοσκομένον χώροις—ἀλλ' ἀντιθεῖναι τῷ φαινόμενῳ ἡδεῖ καὶ τὴν ἀκοήν καταθέλγοντι μόνον τὸ μὴ φαινόμενον ἀλλ' ἡδὴ καὶ ὅν ἀληθές. The paradox that the "young" who need to understand Homer's *hyponoiai* are naturally unable to do so (this is what the introductory proverb hints at) is present already in Plato (resp. 2.378d). For discussions on the curriculum see also Jo. Diac. alleg. Hes. theog. 299.26–27; 323.28; 343.24–26. See also 303.26–304.6 (grammar) and 304.33–35 (rhetoric) compared to 304.30–34 (on philosophy) and 303.21–26 Flach (ethics and theology as the aim of the *enkyklios paideia*). For John the Deacon's date, see n. 178 below.

<sup>92</sup> Tz. exeg. Il. 78.3–5 Pap.: φέρε δὴ ἀπαξιώσῃτε μηδαμῶς γραμματικοῦ ἀσόφου σοφοὶ τυγχάνοντες γενέσθαι κατῆκοι.

<sup>93</sup> Ibid. 343.12–14 Pap.: τῶν ἄλλων δὲ τεχνῶν τῶν βιωφελῶν μόνον φροντίζει· γραμματικῆς, ποιητικῆς τε καὶ ῥητορικῆς, μεταλλικῆς, μηχανικῆς, μαγικῆς καὶ τῶν λοιπῶν.

pompous” and thus invented a new form of narration that makes use of allegories in order to deal with these matters.<sup>94</sup> If the task of the grammarian is to “benefit the young” and explain Homer—the source of all knowledge—then there can be no disciplinary limits restraining him. In a comment on Aristophanes’ *Clouds* Tzetzes thus transforms his mandate as formulated by Dionysius Thrax, to perform “critical analysis of poems” (*krisis poiēmatōn*),<sup>95</sup> into “critically analyzing texts, i.e. the works of grammarians, rhetoricians, doctors, philosophers, mechanics, astrologers, writers on geometry and so on.”<sup>96</sup> In his capacity as a lowly *grammatikos* he therefore rivals even Psellos in the *Exegesis*:

τὸ βάρος ἀφείς τῶν λόγων τοῦ ἀνδρὸς [...] ἐμοὶ πρόσσχες, οὐ φιλοσόφῳ γε ὄντι πλουσίῳ καὶ περιβλέπτῳ καὶ τρυφηλῷ, ἀλλὰ γραμματικῆς ἐκ γένους μὲν τῶν λίαν εὐγενεστάτων σπάσαντι τὴν σποράν, πένητι δὲ ἄλλως καὶ δυστυχεῖ.<sup>97</sup>

throw off the burden of Psellos’ works [...] and turn instead to me, not some rich philosopher who lives in fame and luxury, but one who plucks his seeds from the grammarians, the noblest by far, yet who in other respects is poor and unfortunate.

For Tzetzes, allegorical interpretation serves as a means to expand his intellectual and pedagogical authority and add dimensions of complexity to his subject. Eustathios, on the other hand, taught the whole trivium<sup>98</sup> but nevertheless used allegory in grammatical instruction, allegedly in order to prepare and entice the beginners to continue on their educational journey. We can see this in the interpretation of the suitors’ inability to attain Penelope (= philosophy) and their subsequent pursuit of her female servants (= the other arts) as a cautionary tale about students who drop out before reaching philosophy. Penelope’s secret undoing of the web represents the philosophical *analysis* of syllogisms that the uneducated suitors cannot comprehend, and so Eustathios turns to his students who at the moment are just as uneducated as these suitors:

Now, at this moment, you there, you do not know whether or not this discourse on the web has been correctly elevated by me, for you are still at the threshold of beginners. But when you have signed up to be a suitor of philosophical Penelope, when you yourself have labored on this web and Penelope/philosophy has set fire to the torches of knowledge quietly and thrown light upon the unraveling (*analysis*) of this sort of web, then you will know that in it I have woven together the parts of this elevation correctly.<sup>99</sup>

<sup>94</sup> Ibid. 343.1–2 Pap.

<sup>95</sup> schol. Dion. Thr. 6.2 Uhlig.

<sup>96</sup> Tz. in Ar. nub. 255.

<sup>97</sup> Tz. exeg. II. 421.4–9 Pap. (scholium on 5.20 Pap.).

<sup>98</sup> M. Chon. or. 16, . p. 286.25–30 Lampros.

<sup>99</sup> Eust. in Od. 1437.27–30; see also 1391.26–27.

Just like the suitors, the students in *grammatikē* sitting before Eustathios cannot yet fully grasp the philosophical content of this and other allegories; but if they carry on their studies, eventually they will.

What has been said of philosophical exegesis also applies to the presence of rhetorical lore in the commentaries. Homer had admittedly been relevant for this higher language art from the very start, and there are countless examples from the epics in the Hermogenean corpus that formed the basis for Byzantine rhetorical education. But rhetorical exegesis proper had no place in the lower language art of *grammatikē*. In the eleventh century, John Doxapatres opened his *Homilies on Aphthonius* by describing the wonderment felt by students leaving the marvelous tales (*teratologia*) of poetic instruction and turning to the great mystery of rhetoric,<sup>100</sup> but the student who came to study poetry with Eustathios, “to be initiated into the laws of meter and harmonic proportions and the etymological unfolding of the nouns, and to be allured by the mythical stories of deeds in ancient accounts,” as Choniates puts it, “he returned from there not only as an initiated spectator of these things but initiated into more mystical matters too.”<sup>101</sup> The general tendency to challenge old disciplinary boundaries and insist on the necessity of plunging beginners into the deep end of the pool is an essential condition of the commentaries. It allows Eustathios to address all ages at which the *Iliad* and *Odyssey* were relevant for the Byzantines. He turns to young students and explicitly recommends that his works should be put to use by teachers, for “the instruction and training of the young in reading that introduces them to the Homeric *Iliad*.”<sup>102</sup> Yet, through rhetorical analysis and allegoresis he engages with much more than the ABC of *grammatikē* and confidently ensures educated adults that they too will benefit from sitting in on the lessons offered in his commentaries.<sup>103</sup>

#### RECYCLING HOMER

The mindset and overall methodology of Eustathios’ commentaries is fundamentally conditioned by the standard works of Byzantine rhetorical education,

<sup>100</sup> Doxapatr. homil. Aphthon. 81.5–14 Walz.

<sup>101</sup> M. Chon. or. 16, p. 288.25–30 Lampros: Ἀλλὰ τις τῶν φοιτῶντων πυκτίδα ποιητικὴν ὑπὸ μάλιν φέρων ἐδεῖτο μέτρων μὲν νόμους μνεῖσθαι καὶ ῥυθμοὺς ἁρμονίας καὶ τοῦ ἐτύμου τῶν ὀνομάτων ἀνάπτυξιν ψυχαγωγείσθαι τε πράξεων ἀρχαιολογουμένων μυθεύμασιν· εἴθ’ ὑπέστρεφε τούτων τε θεωρὸς ἐντελής καὶ τῶν μυστικωτέρων οὐ παρ’ ἅπαν ἀτέλεστος.

<sup>102</sup> Eust. in Il. 3.38–39: νέων ἀγωγή καὶ διατριβὴ ἀναγνώσεως συντελοῦσα εἰς τὴν Ὅμηρικὴν Ἰλιάδα.

<sup>103</sup> Eust. in Il. 2.20–23: ἐκπορίσασθαι τὰ χρήσιμα τῷ [...] νέῳ ἄρτι μαθάνοντι· τυχὸν δὲ καὶ μαθόντι μὲν, δεομένῳ δὲ ἀναμνήσεως.

not least Hermogenes' *On the Forms of Speech*. Eustathios claims to cater for "those who want to write themselves or otherwise gain understanding" (τοῖς καὶ γράφειν καὶ ἄλλως δὲ πῶς νοεῖν ἐθέλουσι),<sup>104</sup> just as Hermogenes had opened his treatise by stating that it should be used not only by those who wish to assess (*krinein*) the works of others but also by those who want to produce new texts themselves.<sup>105</sup> Hermogenean influence is also clear in the proem to the *Commentary on the Iliad* where Eustathios lists the content of his work (quoted above, p. 3\*–4\*). The three first items in the list—*ennoiai*, *methodoi* and *lexeis*—are the elements that are combined to produce different types of style (*ideai logou*) in the Hermogenean treatise. Eustathios fulfills his promise, to say the least. He consistently uses Hermogenes' conceptual apparatus in order to isolate and serve up the constituent parts of Homeric style.<sup>106</sup> This is nothing out of the ordinary in middle Byzantine literary and scholarly culture. We need only to think of Photios' ubiquitous attentiveness to style in the *Bibliotheca*,<sup>107</sup> or of the several works in which Psellos discusses the stylistic characters of various ancient and Byzantine authors in reference to their suitability for imitation.<sup>108</sup> By appropriating a suitable blend of model texts in a systematic manner the writer was to become—to use Psellos' magisterial phrase—"one emerging out of many" (*ek pollōn heis*),<sup>109</sup> thus achieving the ideal of "force" (*deinotēs*), defined by Hermogenes as the proper mixture of all the other stylistic types.<sup>110</sup> What is rather unique about Eustathios' commentaries, however, is his extensive and systematic written documentation of this sort of analysis applied to single texts from beginning to end. They offer a peek into the workshop of *mimēsis* at an early phase of the process, when the imitated text is being read.

Eustathios notes on Homer's *methodoi* and *lexeis* are pretty straightforward. He calls attention to the arrangement of thoughts, figures of speech, tropes and word choices as factors that bring about certain types of style. However, further elucidations appears to be needed concerning Eustathios' promise to point out "useful conceptions (*ennoiai*) for the prose writer who wants to achieve suitable rhetorical interweavings (*paraplokai*)" (see, again, the section quoted in full on p. 3–4\* above). This refers to a pervasive but seldom noted aspect of Eustathios

<sup>104</sup> Eust. in Pind. 38.4; cf. Eust. in Il. 2.39–42 cl. 2.26–36.

<sup>105</sup> Hermog. id. 1.1, p. 213.1–14 Rabe.

<sup>106</sup> Lehnert, *De scholiis rhetoricis* 9–56; Lindberg, *Hermogenes* 200–62.

<sup>107</sup> See Kustas 1962; Wilson 1996, 104–111; Conley 2005, 672–75.

<sup>108</sup> See Dyck 1986; Papaioannou 2013, 53–127 passim; Wilson 1996, 166–77.

<sup>109</sup> Psell. χαρακτ. 52 Boissonade.

<sup>110</sup> Hermog. id. 2.9.

work: he constantly observes that it is “fitting” (*oikeion, kairion, kalon* etc.) to quote the verse that is being treated under specific circumstances and with certain modifications.<sup>111</sup> In these instance, proper names such as “Odysseus” are replaced by “so-and-so” (*ho deina*) and names of divinities or the word “gods” in the plural (*theoi*) is generally changed into “God” in the singular (*theos*).<sup>112</sup> In Eustathios’ own terms, he isolates the kind of thoughts (*ennoiai*) expressed by the epic narrator or characters in the poem that prose writers might find themselves dealing with, in which cases they may choose to quote the Homeric verses in question. For instance, when Telemachus speaks in secret to Mentès, Eustathios observes:

Note that it is fitting to say about one who is telling a secret “holding his head close by so that the others would not hear him” [α 157].<sup>113</sup>

This can be compared to the following scene in George Pachymeres’ description of the Council of Blachernae (c. 1285):

έντεϋθεν ὁ Μοσκάμπαρ Γεώργιος, χαρτοφύλαξ ὦν τῆς ἐκκλησίας τότε, νόθον ἔλεγε τὸ ῥήτὸν. ἀλλὰ καὶ πρὸς αὐτὸν ὁ μέγας λογοθέτης, ἄγχι σὺν κεφαλὴν, ἵνα μὴ πυθοῖατο ἄλλοι...

Then George Moschampar, at the time Chartophylax of the church, claimed that what had been said was false. But the Megas Logothetēs, “holding his head close by so that the others would not hear him” [*Odyssey* 1.157], said to him too...<sup>114</sup>

This is the sort of text that could result from the method that these notes in the commentaries. It is not a hypothetical “suggested method”,<sup>115</sup> but a systematic way of dealing with a very real phenomenon that was widespread in both theory and practice since long before Eustathios’ days.<sup>116</sup> Frequent allusions to Homer (as well as other pagan writers, the Bible and the Fathers) is an omnipresent hallmark of Byzantine rhetoric, influenced by classical prose writers as ana-

<sup>111</sup> The first discussion of these notes is Nünlist 2012. Scholars who have studied Eustathios’ interest in rhetoric, such as Georg Lehnert and Gertrud Lindberg, have ignored them, and nowhere does van der Valk, in his long introductions and thousands of pages of *apparatus commentariorum*, feel the need to explain them.

<sup>112</sup> Nünlist 2012, 505–6; see also 495 n. 7; 503–4; 509.

<sup>113</sup> Eust. in Od. 1406.58–59.

<sup>114</sup> Pachymer. hist. 2.92.9–12.

<sup>115</sup> Pace Nünlist 2012, 496 (“the students are implicitly encouraged to ‘pepper’ their speeches with appropriate quotations”); 505 (“One could almost say that, according to Eustathius, Homer has something in store for every conceivable situation”); 506 (“The next question is whether the suggested method could not be frowned upon as a form of insufficient originality or even plagiarism”); 507 (“the question might arise whether he envisages his readers to write something like a cento”).

<sup>116</sup> There are plenty of sporadic discussions on quotation in Byzantine literature, e.g. Hunger 1969–1970, 29–30; Nilsson 2001, 262–79; Kolovou 2006, 25\*–75\*. As far as I can see, Byzantine theoretical discussions on *chrēsis*, *kollēsis*, *paraplokē* and *parōidia* have not been duly explored in this context. The premise “Da die Byzantiner keine Theorie oder Methode des Zitierens in der Form etwa eines Traktats verfaßt haben [...]” (Kolovou 2006, 28\*) is not entirely correct.



lyzed by Hermogenes. In the section on “sweetness” (*glykýtēs*) it is argued that Herodotus makes use of the Ionic dialect for the sake of making his discourse pleasurable, owing to its association with epic poetry.<sup>117</sup> Hermogenes then goes on to conjecture that this is also the reason why Plato and other Attic masters frequently “interweave” (*paraplekein*) verses from Homer or Hesiod into their texts.<sup>118</sup> Furthermore, in the thirtieth section of the pseudo-Hermogenean *On Method of Eloquence*, entitled “On the use (*chrēsis*) of epic verse in prose”, a distinction is made between “cutting-and-pasting” (*kollēsis*), that is quoting a whole sentence in verse, and *parōidia*, that is quoting only part of a sentence in verse and filling in or modifying the rest in prose. In the Byzantine commentary tradition on both passages all four terms are used,<sup>119</sup> and—excluding *kollēsis*—we find them in the Eustathios’ commentaries too.<sup>120</sup> We should also note that Eustathios repeatedly points out that Homer is a master of quoting his own verses with such adaptations and thus teaches his readers this technique,<sup>121</sup> and that Eustathios himself in a similar fashion casually alludes to Homeric verses in the commentaries.<sup>122</sup>

In order to further illustrate the place of Eustathios’ procedure in twelfth-century textual culture we may look at another example from the portion of the *Commentary on the Odyssey* edited in the present volume:

Later on somewhere the phrase “but he is still alive somewhere and kept back on the broad sea” will be cited by the poet | with adaptation at the beginning of the verse as follows: “but one man is still alive somewhere and kept back on the wide sea” [Odyssey 4.498; cf. 4.552]. Somebody who wittily cites this verse with adaptation (*parōideō*) at the end will say in reference to a noteworthy person: “but one man is still alive somewhere and kept back in the broad world”, as if to say that so-and-so alone is left in the world.<sup>123</sup>

Here it is interesting to note that Eustathios is in effect appropriating this recommendation of re-use from John Tzetzes (without giving him due credit!). Tzetzes had quoted it in this form in a letter to Konstantinos, chartophylax at the Hagia Sophia, dating to 1139,<sup>124</sup> and later he prided himself on this witticism of his at the corresponding place in the *Histories*:

<sup>117</sup> Hermog. id. 2.4, p. 336.1–19 Rabe.

<sup>118</sup> Hermog. id. 2.4, p. 336.20–338.18 Rabe.

<sup>119</sup> Jo. in Hermog. id. 400.15–19 Walz; cf. Greg. Pard. in ps.-Hermog. meth. 1320.9 Walz.

<sup>120</sup> For *paraplokē* in Eustathios, see Hedberg, *Attizist* 206 n. 2; for *parōidia*, see Nünlist 2012, 504; v.d.Valk II xxix, who also discusses the verbs *parapoieō* (“remake”) and *paraxeō* (“graze against”), used by Eustathios for loosely paraphrasing. On the latter term, see also the discussion in Kolovou 2006, 49\*–54\*.

<sup>121</sup> See Eust. in Od. 1423.2 with annot.

<sup>122</sup> Eust. in Od. 1437.58.

<sup>123</sup> Eust. in Od. 1410.25–27.

<sup>124</sup> Tz. epist. 14, p. 25.5–6 Leone.



Περὶ τοῦ Ὀδυσσέως δε τοῦτο τὸ ἔπος λέγει·  
 «εἰς δ' ἔτι που ζῶδες κατερύκεται εὐρέϊ πόντῳ.»  
 Ἐγὼ παρεγραμμάτισα ῥητορικῶς δε τρόπῳ,  
 πρὸς τὸ συμφέρον νῦν ἐμοί, «κόσμῳ» εἰπὼν, οὐ «πόντῳ».

[Proteus] utters the following verse about Odysseus: | “one man is still alive and held back somewhere on the broad sea” [*Odyssey* 4.498]. | I rephrased it in a rhetorical manner | according to what suited me in this moment, saying “in the world” not “on the sea”.<sup>125</sup>

This borrowing from Tzetzes illustrates the degree to which this feature of Eustathios' commentaries was rooted in a widespread aesthetics of intertextual dynamics. Knowing how and when to quote Homer in a manner perceived of as learned, insightful and/or funny was a marker of cultural refinement that students began to acquire already when memorizing parts of the epics in connection with grammatical instruction. It seems likely that a teacher such as Eustathios pointed out opportunities for such allusions when teaching individual verses, and it became an integral feature of the commentaries. A sign that it was considered a useful aspect of his work is found in the thirteenth-century manuscript e (see p. 48\* below). Here, nearly all such recommendations of re-use that occur in the commentary on α–δ are excerpted, bound together with orations of Gregory of Nazianzus and other Christian authors.

“Wittiness” (*asteiotēs*) is often stressed in these notes.<sup>126</sup> We may recall Psellos' well-worn anecdote about a courtier cleverly whispering the words *ou nemesis* (allusion to Helen, *Iliad* 3.156–57) the first time he saw the emperor's mistress in the court procession.<sup>127</sup> Eustathios prepares his student/reader to participate in this kind of game where an identifiable and interpretable contrast or harmony between text and intertext was the whole point. Occasionally, Eustathios provides direct insight into this world, as in the following section:

Τὸ δὲ «σπέρμα πυρὸς σφῶζον ἵνα μὴ ποθεν ἄλλοθεν αὐοί» ἐχρησίμευσέ τινα τῶν καθ' ἡμᾶς διδασκάλων εἰς εὐχὴν τὴν περὶ τοῦ μαθητοῦ ἰθαγενοῦς, εὐξαμένῳ συντηρεῖσθαι αὐτῷ οἰκείου μαθητὰς ἵνα μὴ ἄλλοτρίων χρήζοι ποθέν.

The phrase “saving the seed of fire in order that he might not need to light it from anywhere else” [*Odyssey* 5.490] was used by a certain teacher among us as a prayer for a certain indigenous student, praying that his own students should remain with him in order that he should never have to work with foreign students.<sup>128</sup>

We are offered a glance into the competitive pedagogical culture in which the Eustathios' commentaries were produced. The anecdote attests to a teacher's

<sup>125</sup> Tz. hist. 7.106–9.

<sup>126</sup> On *asteiotēs*, see Magdalino 1984, 70–71.

<sup>127</sup> Psell. chron. 6.61.

<sup>128</sup> Eust. in Od. 1547.49–50.

anxiety of losing his students, and by expressing this anxiety through an Homeric allusion the same teacher demonstrated his worthiness of keeping them. Awareness of the original context is central. In the text edited in the present volume, Eustathios notes that it would be witty (*asteios*) to use Homer's praise of Halitherses' skills in augury in *Odyssey* 2.158–59, “for he alone excelled his peers in knowing birds”, about a capable bird catcher.<sup>129</sup> For this *asteiotēs* to work, it is vital that listeners perceive the amusing contrast between high and low, between Homeric augury and medieval fowling.

It is often illuminating to study instances where Eustathios followed his own advice. Let us consider an example:

Τὸ δὲ «σὺ μὲν οὐκέτ' ἐμοὶ φίλα ταῦτα» καὶ ἐξῆς ἕως τοῦ «Θεὸς φρένας ὤλεσεν αὐτός» [7.360; cf. 12.234] πᾶς ἐρεῖ ἂν ὁ μὴ ἀρεσκόμενος ἐφ' οἷς λέγει καταδεέστερός τις αὐτοῦ.<sup>130</sup>

The phrase “These things you [say] no longer please me” [*Iliad* 7.360; cf. 12.234] and so on up until “god himself has devastated your wits” will be said by any man who is dissatisfied with what someone who is inferior to him is saying.

Eustathios recommends his reader to interweave a verse into a text, just as certain pagan writers had incidentally done long before him,<sup>131</sup> but he differs from their practice in changing “gods” from plural to singular. The verse is used twice in the *Iliad*: when Paris denounces Antenor for suggesting that the Trojans should hand over Helen to the Achaeans (7.360) and when Hector assails Polydamas for suggesting that the Trojans should not fight the Achaeans by their ships (12.243). In some respects the verse is presented in a ‘decontextualizing’ manner,<sup>132</sup> yet at the same time the criterion formulated when to quote this verse epitomizes the contexts in which these words are spoken rather than the meaning of the words themselves: the words are addressed by a superior Trojan chief to an inferior who speaks out of term. Eustathios lets the same principle govern his own quotation of it in a section of his *Episkepsis on Monastic Life for the Correction of its Practicians*:

λέγω δὴ σοι τολμήσας, ὡς εἰ μὴ ὁ ἐπίσκοπος, τίς ἄρα ἕτερος θαρρήσει πρὸς σὲ λαλῆσαι; ποῖος δὲ κανὼν ἀφήσῃ σε ἀδέσποτον ἀκυρίευστον ἀναρχὸν ἀκέφαλον ἀνεκλόγιστον ἀλογοπράγητον; οὐδὲν ἔθνος ἀβασίλευτον· οὐκοῦν οὐδέ τις λαὸς θεῶ κεκληρωμένος ἀναρχὸς ἐστιν. “ἐξ ἄρα δὴ τοι ἔπειτα θεὸς φρένας ὤλεσεν”, εἰ οὕτως ἀλλοφρονεῖς, ὅς ἀξίων πάντοθεν ἀνεξέταστος εἶναι ὁμοίων τι ποιεῖς, ὡς εἰ καὶ τι χρυσίον ὑπόχαλκον καὶ οὕτω κίβδηλον ἐθέλει παραιτεῖσθαι τὴν διὰ πυρὸς δοκιμήν.<sup>133</sup>

<sup>129</sup> Eust. in *Od.* 1440.8–9.

<sup>130</sup> Eust. in *Il.* 685.6–7.

<sup>131</sup> Plat. *epist.* 7.344d; Julian. *epist.* 80.

<sup>132</sup> Cf. Nünlist 2012, 505–6; see also 495 n. 7; 503–4; 509.

<sup>133</sup> Eust. *emend. vit. mon.* 155.8–15 Metzler.

Indeed I address you with courage: for if not the bishop, who else will dare to order you? What canon lets you be without a master, without a lord, without a ruler, without a head, without a scrutinizer, without responsibility? No nation is without a king. Nor indeed is any people appointed by God without a ruler. "Thus God himself has certainly devastated your wits", if you are thus out of your mind. Believing yourself to be free from questioning from all directions, you act as though you were an object of gold that is mixed with copper and, since it is debased, wishes to divert the test of fire.

Here Eustathios uses the verse when asserting his authority as archbishop over the inferior monks who do not accept his leadership. The unconditional authority of the Trojan princes correlates to the paradigms of divine right rulership that Eustathios invokes in support of his power.

Related to these entries is the listing of maxims (*gnōmai*).<sup>134</sup> At the beginning of the *Commentary on the Iliad* Eustathios includes among the useful elements that his reader will find in his work "maxims by which the Homeric poems are often invested with solemnity". This stress on solemnity occasionally reemerges in connection with individual maxims,<sup>135</sup> and it represents the classification that derives from Hermogenes' discussion on thoughts (*ennoiai*) that produce this stylistic impression. Hermogenes summarily defines these as "whatever is discussed generally or universally",<sup>136</sup> and later commentators on this passage specifically mention gnomic statements.<sup>137</sup> Eustathios clearly encourages his reader to exploit this solemn feature of the Homeric text by quoting the maxims in prose compositions, and the manner in which he discusses these lines shares several features with the notes dealing with the *paraplokai*, such as the change from plural to singular for the word "gods":<sup>138</sup>

Ἰστέον δὲ καὶ ὅτι ἐνταῦθα Ὁμήρου γνωμικὸν εἰπόντος τὸ «ὅς κε θεοῖς ἐπιτείθεται» καὶ ἐξῆς, ὁρθὸν ἔσται παρῳδηθὲν οὕτω κατὰ πῶσιν ἐνικήν. «ὅς κε θεῶ ἐπιτείθεται, μάλα τ' ἔκλυεν αὐτοῦ». <sup>139</sup>

One must also know that the gnomic expression uttered by Homer "whoever obeys the gods" [*Iliad* 1.218] and so on will be correctly modified in the following way in the singular case: "whoever obeys God, his prayer will quickly be heard"...

<sup>134</sup> See e.g. 902.19 (γνωμικῶς...παιδεύων) 1179.8 (γνωμικῶς διδάσκει); in *Od.* 1455.19 and 1814.45 (γνωμικὴ παιδευσίς).

<sup>135</sup> Eust. in *Il.* 771.5; 1029.44–45; in *Od.* 1388.5; 1444.64–1445.1; 1961.5.

<sup>136</sup> Hermog. 1.6, p. 245.15–16 Rabe.

<sup>137</sup> Syrian. in Hermog. id. 44.18–21 Rabe; anon. in Hermog. id. 977.24–27 Walz.

<sup>138</sup> For examples of how Homeric maxims could be put to use see e.g. M. Chon. epist. 14.12; 63.4; 69.33; 100.73–74; 107.5–8; 121.14; 110.37; 111.257–258 and 33; 173.116–117 and 127–129 Kolovou. Note also that collecting such maxims was useful for the sake of rhetorical instruction, where they serve as the starting point of the preliminary rhetorical exercise that consisted in developing the thought in a particular *gnōmē*; see Th. progymn. 1; Hermog. progymn. 4; Aphthon. progymn. 4; Nic. progymn. 4.

<sup>139</sup> Eust. in *Il.* 89.28–29; cf. 1200.20; 1235.53.

Moreover, Eustathios repeatedly comments on how his student/reader will be able to subject certain statements to adaptation (*parōidia*) in order to transform them into genuine maxims.<sup>140</sup> In the same category we should also place the great number of maxims from the tragedians and other authors, as well as the many proverbs that Eustathios quotes and explains.<sup>141</sup>

It should be stressed that what Eustathios is prescribing is not perceived of as an unrestricted and lax ethics of textual recycling in general.<sup>142</sup> Eustathios' teacher and predecessor, Nikolaos Kataphloron, attacks the rhetoricians who rob the graves of the dead, pride themselves on their possessions and "perform in the *theatra* what they have stolen during the night".<sup>143</sup> Tzetzes repeatedly blames various colleagues for stealing from him,<sup>144</sup> and Eustathios also censures plagiarists in the commentaries:

οἷς ὅμοιοι γένοιντ' ἂν καὶ ἐξ ἑτέρων ποιητῶν, ἤδη δέ που καὶ ἐκ πεζολογιῶν, ὅποιοι σκωφθή-  
σονται εἶναι οἱ μὴ γεννῶντες ῥητορείας οἰκείας, ἀλλ' ὡς εἰπεῖν, λογοσυλλεκτάδαι ὄντες καὶ δι'  
ὄλου σπερμολογοῦντες ἐν ἐγκωμίοις.

Works that are similar to these [scil. Homeric centos] would also be made from other poets, sometimes even from prose texts, who will be mocked for procreating not from their own rhetorical skill, but they are phrase collectors and complete seed pickers in their encomia.

Eustathios informs us that there are centos not only of Homer (such as that of Eudocia) and other poets (such as the mainly Euripidean semi-cento *Christos Paschon*) but also of prose writers, and we are provided with names that will be useful to mock them with. Readers of the present section might wonder whether "phrase collecting" would not apply to Eustathios' systematic identification of re-usable verses in Homer, but from his perspective there is a marked theoretical difference between *paraplokē* and the practices he attacks. This appears clearly in his explanation of the verb *spermologeîn* in the *Commentary on the Odyssey*:

...τὸ σπερμολογεῖν ἐπὶ τῶν ἀλαζονευομένων ἀμεθόδως ἐπὶ μαθήμασιν ἔκ τινων παρακουσ-  
μάτων.<sup>145</sup>

...the verb *spermologeîn* referring to those who without a systematic approach make false pretensions based on things they have misunderstood.

<sup>140</sup> Eust. in Il. 210.34–35; 564.36; 1317.32–36.

<sup>141</sup> Collected in Kurtz, *Sprichwörter*.

<sup>142</sup> Cf. the discussion in Nünlist 2012, 506.

<sup>143</sup> Loukaki 2001, 154: *περὶ μέσα τὰ θέατρα τὰ νυκτὸς θεατρίζουσι κλέμματα*. I owe this reference to Przemysław Marciniak.

<sup>144</sup> Tz. exeg. Il. 423.10–16 Pap. (schol. on 8.3 Pap.); epist. 42 with hist. 8.204.479–88; cf. Budelmann 2002, 150–51; Conley 2005, 684–85.

<sup>145</sup> Eust. in Od. 1547.53–54; cf. also 1404.12–14.

A key word here is *amethodōs*. Eustathios' gathering of verses suitable for *paraplokē* or *chrēsis* reflects a practice deeply ingrained in Byzantine education and literary culture. It was done in imitation of ancient prose writers and executed along the lines of what is prescribed by Hermogenes. In this respect there is a clear distinction between virtuous and non-virtuous textual recycling.

#### THE SEA OF MYTH AND THE LADLE OF ALLEGORESIS

At the beginning of the *Commentary on the Iliad* Eustathios informs us that some of his predecessors elevated everything in the epics into allegory, both the mythical and the historical,<sup>146</sup> whereas others refused to interpret anything allegorically.<sup>147</sup> He then describes the middle way that he himself will follow:

οἱ δὲ ἀκριβέστεροι, ὥσπερ τὰς ἱστορίας ἐφ' ἑαυτῶν μένειν ἀφήκαν, οὕτω καὶ τοὺς μύθους τὰ πρῶτα μὲν τίθενται οὕτως ἔχειν ὡς λέγονται καὶ ἐπισκέπτονται τὴν πλάσιν αὐτῶν καὶ τὴν ἐν αὐτῇ πιθανότητα, δι' ἧς ἐν μύθοις ἀλήθειά τις εἰκονίζεται, εἴτα διὰ τὸ ἐν αὐτοῖς φύσει ψευδὲς ἀφέντες τὸ σωματικὸν εἰκόνισμα ἀνατρέχουσιν εἰς τὴν ἐξ ἀλληγορίας θεραπείαν τοῦ μύθου ἢ φυσικῶς ἐξετάζοντες, ὡς ἄλλοι δηλοῦσι πλατύτερον, ἢ κατὰ ἦθος, πολλαχοῦ δὲ καὶ ἱστορικῶς· οὐκ ὀλίγοι γὰρ μῦθοι καὶ πρὸς ἱστορίαν ἐκθεραπεύονται, ὡς ἀληθὺς μὲν γενομένου τοῦδε τινος πράγματος ἐν τῷ καθ' ἡμᾶς βίῳ, τοῦ δὲ μύθου τὸ ἀληθὲς ἐκβιαζομένου πρὸς τὸ τερατωδέστερον.<sup>148</sup>

But the more accurate, just as they allowed the historical accounts to remain as they are, also first of all set forth the myths in the way they were stated and examine their fabrication and its persuasiveness, through which a certain truth is represented in myths. After this, seeing that the element of falsehood is inherent to myths by nature, they leave behind the corporeal representation and ran up towards the cure of myths that comes from allegory, either scrutinizing them according to nature, as others show at greater length, or according to moral character, but often also historically. For quite a few myths are also cured according to history, meaning that a certain event truly occurred in our world but that myth forced the truth to take a more marvelous form.

The division presented here is persistent throughout the Homeric commentaries. The elements of the epics are defined by Eustathios as true historical accounts

<sup>146</sup> For allegories of the heroes that Eustathios may have in mind see e.g. Tatian. or. ad Gr. 21.3 and Hsch. α 299 = Metrodorus of Lampsacus fr. 3 and 4 D.-K.; it could also refer to the holistic interpretations of Neoplatonic allegoresis, see Procl. in Plat. remp. 1.175.12–176.8 (cf. Buffière, *Mythes* 410–13; Lamberton, *Homer the Theologian* 199–200; Sheppard 1980, 92–96), used e.g. by Psell. philos. min. 1.42.123–37 Duffy.

<sup>147</sup> Eustathios makes Aristarchus into the champion of this position (see Cesaretti, *Allegoristi* 243–48) partly due to schol. D E 385 as he understood it (see the important reservations about its evidential value in Nünlist 2011), partly due to the glaring lack of allegorical material associated with him; Tzetzes (exeg. Il. 3.10–11 Pap.) also notes that Aristarchus and his followers unfortunately “only cared about the *historiai* and *lexeis*”, meaning that they ignored exegesis of *mythoi*, which equals allegorical interpretation for Tzetzes.

<sup>148</sup> Eust. in Il. 3.24–32; see also e.g. in Od. 1387.22–25; Cesaretti, *Allegoristi* 228–30.

(*historiai*) or fictive stories (*mythoi*), and in the latter case it is possible to uncover allegories (*allēgoriai*) or “elevations” (*anagōgai*) in them, i.e. the hidden natural, ethical or historical significations. The general principles of this approach can be traced as far back in the Greek intellectual tradition as to the late Archaic and early Classical age,<sup>149</sup> but more specifically the concept of systematically itemizing the meaning of poetry in this way can be situated in Byzantine grammatical instruction as it was developing in Eustathios’ time. In the scholia on Dionysius Thrax’ *Art of Grammar* the characteristics of poetry (and thereby the grammarian’s areas of expertise) are listed as “myth”, “history”, “meter”, “poetic diction” and “dialect”.<sup>150</sup> Theological and philosophical interpretations of the myths were traditionally explicitly remitted to later stages of the curriculum (p. 17\*), but as the interest in allegorical interpretation increased among the grammarians of the eleventh and twelfth centuries it became necessary to modify this list. On the several occasions that Tzetzes cites it when discussing the scope of his activity as a grammarian he always changes *mythos* into *mythos allēgorikos*.<sup>151</sup> A similar expanded perspective on the hermeneutic task of the grammarian is essential to Eustathios’ approach, but there are clear differences between how these two intellectuals perceived the relationship between myth and allegory. For Tzetzes, it is vital that Homer did not believe in the Olympian gods at all. He simply wished to teach his reader about philosophical and scientific matters (as other poets had usually done before him). However, Homer found the usual form of discourse dealing directly with these topics “insipid” (*hypopsychron*) and “falsely pretentious” (*pseudokompon*). Therefore, Homer invented a new form of narration, *mythos*, which makes use of personifications (*prosōpopoiiai*) and allegorical tropes (*allēgoriai*). For Tzetzes, every Homeric myth can and must be allegorized since it is defined by the allegorical signification it contains.<sup>152</sup> Eustathios, on the other hand, promises to subject only some of the myths to “the cure of allegory”,<sup>153</sup> and never before having “examined them as they are”. Occasionally he even recognizes a certain futility in the act of rationalizing Ho-

<sup>149</sup> On allegoresis and criticism of Homer’s depiction of the gods, see e.g. Ramelli, *Allegoria* 49–78 and Ford 2002, 67–89. On early debates concerning the historicity of the epics, see e.g. Nicolai 2003; Kim 2010, 22–46.

<sup>150</sup> schol. Dion. Thr. 168.8–10; 300.34–36; 303.36–304.1; 449.4–6.

<sup>151</sup> Tz. exeg. Il. 45.4 Pap.; in. Lycophr. praef. p. 1.23 Scheer; in Hes. op. praef., p. 13.19 Gaisf.; schol. Opp. hal. praef., p. 261b.15 Bussemaker (Tz.); cf. Cesaretti, *Allegoristi* 156–57 (without discussing the scholia on Dionysius Thrax).

<sup>152</sup> Tz. exeg. Il. 5.9–12; 343.9–343.15 Pap.; cf. also 7.5–7; 43.10–1 2 and the later alleg. Il. 24.144–45; chron. 1–59 (arguing that allegory originated with the Egyptians); Cesaretti, *Allegoristi* 155.

<sup>153</sup> Eust. in Il. 2.35.

mer's fiction; he hesitates, as he puts it, to "measure out the vast sea of myth with the ladle of allegory".<sup>154</sup> He insists that certain myths are "incurable"; they have no allegorical signification and are only used for the sake of the marvel that they inspire in the reader.<sup>155</sup>

Eustathios concern with Homer's myths "as they are" is rooted in the notion of Homer as the supreme rhetorician. His student must not pass up the opportunity to carefully study the rhetorical crafting by which Homer renders his self-evidently false stories convincing. Eustathios phrasing in the quotation above is notable here: myth is "false by nature" (*physei pseudēs*), yet it is fabricated with "persuasiveness", "through which a certain truth is represented in myths" (*di' hēs en mythois alētheia tis eikonizetai*). This echoes the definition of *mythos* "fable", the short moral story that students of rhetoric traditionally learned to compose as their first *progymnasma*: "a false story giving an image of truth" (*logos pseudēs eikōnizōn alētheian*).<sup>156</sup> The treatises on the *progymnasmata* and their earlier Byzantine commentators are careful to stress that *mythos* is a homonym and list essential differences between the *mythoi* of Homer/grammar and those belonging to rhetoric.<sup>157</sup> Furthermore, the grammarians give *mythos* a distinctly different definition: "a narration of strange events in the distant past, or a presentation of impossible events", i.e. stories involving monsters and gods, and reserve *plasma* ('fabrication') for "events that could have happened but actually did not", i.e. fictitious stories involving no supernatural element.<sup>158</sup> But such disciplinary distinctions between the *mythoi* of the two language arts had been breached by Michael Psellos in the century before Eustathios, both in practice and in programmatic statements on the need for rhetoric and philosophy to pay attention to poetic myths.<sup>159</sup> Eustathios' commentary conforms to this rationale: Homer is the master of all branches of learning and his myths must be studied accordingly: they have a literal meaning that calls for grammatical exegesis; a rhetorically crafted persuasiveness or verisimilitude that calls for rhetorical exegesis; and an allegorical meaning that calls for philosophical or scien-

<sup>154</sup> Eust. in Od. 1385.18–19.

<sup>155</sup> Eust. in Il. 83.23–25; 549.28–30; 612.37–38.

<sup>156</sup> Ael. Th. progymn. 72.28 Spengel; Aphthon. progymn. 1.6 Rabe; Nic. progymn. 6.9–10 Felten. See also Meijering, *Theories* 82–84. Pace Cesaretti, *Allegoristi* 247: "quanto al mito, μῦθος, il cristiano Eustazio lo giudica 'per sua natura falso', φύσει ψευδής".

<sup>157</sup> Nic. progymn. 7.6–13 Felten; Jo. Sard. in Aphthon. progymn. 4.6–10 Rabe; Doxapatr. in Aphthon. 145.14–16 and esp. 150.18–28 Walz; schol. Aphthon. II 8.27–9.6 Walz.

<sup>158</sup> schol. Lond. Dion. Thr. 449.12–14: μῦθος δὲ ξένων πραγμάτων ἀπρηχαιωμένων διήγησις, ἢ ἀδυνάτων πραγμάτων παρεισαγωγή· πλάσμα <δὲ> τὸ δυνάμενον μὲν γενέσθαι, μὴ γεγόμενον δέ

<sup>159</sup> See Psell. or. min. 25, with Papaioannou 2013, 37–39 and 117–18.



tific exegesis. When doing so, Eustathios claims that he is following the “more accurate”. This refers, perhaps, to exegetical scholia, which often discuss the devices by which Homer makes his story persuasive,<sup>160</sup> but also include plenty of allegorical interpretations;<sup>161</sup> or to Porphyry, who engaged in philosophical allegoresis (*The Cave of the Nymphs*) but did not deny the value of elementary-level studies (*Homeric Questions*) as a preliminary exercise.

Homer’s invocation of the muse offers a good example of the methodological implications of these hermeneutic principles. According to Eustathios, Homer invokes her—in the more mythical sense (*mythikōteron*)—as a means to entice the audience, get their attention and gain personal honor for being a vessel for the divine.<sup>162</sup> But the muse also has a rhetorical function: she is introduced “for the sake of persuasiveness of his fictions” (*dia to pithanon tōn plasmātōn*).<sup>163</sup> Throughout the epics, the initial fiction of divine inspiration lends persuasiveness to the poet when he speaks about the gods,<sup>164</sup> or when he offers minute details about scenes that occurred long before his lifetime.<sup>165</sup> Furthermore, on the allegorical level the Muse is a psychological allegory for the poet’s own knowledge.<sup>166</sup> All three levels are important. Let us consider another example from the text edited in this volume. After explaining and paraphrasing the section about the web that Penelope weaves during the day and undoes during the night, Eustathios notes that this account “is true either only within the plot or also according to history”,<sup>167</sup> i.e. it is either a fabrication (*plasma* rather than *mythos* in this case) or an account of something that happened (*historia*), but he leaves the choice open. As many before him, Eustathios holds this mixture of lies and truth and its inherent ambiguity to be one of the great virtues of poetry.<sup>168</sup> Regardless, the account involved “truth”, for even if it is a fabrication it is still an “image of the truth”. Homer attends to it with rhetorical devices so as to bring about verisimilitude. For instance, Eustathios also calls attention to the fact that Antinous calls it “large”, “delicate” and “of considerable size”, “in order that the long period of time that it took to create it should be convincing, because of

<sup>160</sup> See e.g. Schmidt, *Weltbild* 43–54; Meijering, *Theories* 201–3; Nünlist, *The Ancient Critic* 30–33; 293–94.

<sup>161</sup> van der Poll 2001, 64–163 *passim*.

<sup>162</sup> Eust. in Il. 11.4–5; in Od. 1381.1–2.

<sup>163</sup> Eust. in Il. 11.6–10; v.d.Valk II xxxv.

<sup>164</sup> See e.g. Eust in Il. 124.26 (following schol. bT A 403); 986.23 (following schol. T E 291a).

<sup>165</sup> See e.g. Eust. in Il. 756.13; 817.34; in Od. 1439.14–15.

<sup>166</sup> Eust. in Od. 1383.47 with refs.

<sup>167</sup> Eust. in Od. 1437.18.

<sup>168</sup> Eust. in Od. 1379.7–40.



the difficulty of producing a delicate work of considerable size”.<sup>169</sup> By this remark—completely based on scholia descending from Aristonicus—Eustathios points to the way in which Homer prepares the reader beforehand in order to make the story convincing, providing intensification (*epitasis*) and amplification (*epauxein*) to the fact that it took Penelope several years to finish the web. Only after all of this has been said, Eustathios proceeds to “a more graceful sublimation”,<sup>170</sup> namely Penelope’s weaving as the construction and dissolving of philosophical syllogisms that the uneducated suitors are unable to comprehend (see above, p. 16\*).

#### THE LEGITIMACY OF ALLEGORESIS

What precisely does the allegorist seek to uncover? The revival of this exegetical practice in late Middle Byzantium saw many different approaches to this question. In Michael Psellos’ allegorical pieces we are faced with two different lines of argument. On the one hand Psellos often expresses the view that the Hellenes mysteriously covered philosophical truth in myths and that the task of the allegorist is to reveal these.<sup>171</sup> But in other instances Psellos speaks of his expositions as rhetorical ventures that “transform” the impossible into the possible by turning fiction into truth.<sup>172</sup> In one passage Psellos even explicitly states that he is not sure whether or not the intention of the myth coincides with his interpretation, but that it is nonetheless philosophical.<sup>173</sup> This reader-oriented hermeneutics has direct consequences for Psellos’ allegorical method. For instance, in the interpretations on Euripides’ *Orestes* 5 (“Tantalus, the son of Zeus, they say”) and *Iliad* 8.18–27 (the Golden chain) he rejects astrological and euhemeristic explanations of Zeus in favor of philosophical and theological arguments, the reason being that the two former subjects are unworthy of a philosopher.<sup>174</sup> He does not feel restrained by the religious horizon of the pagan authors. He sets out not only to “allegorize the Hellenic stories in a Hellenic

<sup>169</sup> Eust. in Od. 1436.41–44.

<sup>170</sup> Eust. in Od. 1437.19.

<sup>171</sup> Psell. or. min. 33.19 Littlewood (ποιητικὸν γὰρ ὕφ’ ἐτέρᾳ μορφῇ τὰ τῆς φιλοσοφίας κρύπτειν ἀπόρρητα); philos. min. 1.42.123 (φιλοσόφως τοιγαροῦν τῷ ποιητῇ τοῦτο νενόηται); 43.6–7, 77–79 and 102; 44.1–14; 46.128–31 Duffy.

<sup>172</sup> Psell. philos. min. 1.42.1–30 and 138–41; 46.9–12; 47.4–12 Duffy; cf. Roilos 2005, 121–24.

<sup>173</sup> Psell. or. min. 44.111–12 Duffy (εἰ μὲν οὖν καὶ ὁ μῦθος τοιοῦτον ἐβούλετο, ἀγνοῶ· εἰ δ’ ἐγὼ περιττόν τι ἐνόησα, καὶ τοῦτο φιλόσοφόν τε καὶ Πυθαγόρειον); Psell. philos. min. 47.24–26 Duffy (Ὁ μὲν μῦθος οὗτος, ὁ δὲ λόγος τὸ κρυπτόμενον ἴσως ἐν τῷ μύθῳ ἀνακαλυπτέτω μυστήριον, ἢ μᾶλλον αὐτὸς ἀναπλαττέτω ὑψηλοτέραν διάνοιαν τοῖς μυθικοῖς ὀνόμασι κατακολουθῶν).

<sup>174</sup> See Psell. philos. min. 1.43.28–45 and 1.46.28–31 Duffy.

fashion" (Ἑλληνικῶς τὰ Ἑλληνικά ἀλληγορεῖν) but also to "transfer their mysteries to our doctrines" (πρὸς τὰς ἡμετέρας δόξας μεταβιβάζειν τὰ παρ' ἐκείνοις ἀπόρρητα).<sup>175</sup> Accordingly, he employs an explicitly Christianizing interpretative mode in the piece on *Iliad* 4.1–4.<sup>176</sup> Zeus is etymologically connected to "life" (ζοῆ) and interpreted as God by invoking John 14:6: "I am the way, the truth, and the life" (ll. 32–47). The gods sitting around him are the angels, the Cherubim and Seraphim (ll. 48–65). Finally, the whole Trojan war that the gods are looking down upon is interpreted according to the Neoplatonist tradition as an allegory for the disorder ensuing from sensual beauty (Helen) being preferred to spiritual beauty in the cosmos (ll. 123–37).<sup>177</sup>

In the twelfth century,<sup>178</sup> Psellos had a follower in John the Deacon Galenos. He is the author of a short paraphrase of Psellos' Christianizing exposition on *Iliad* 4.1–4,<sup>179</sup> as well as the longer *Allegories on Hesiod's Theogony*. In the preface to this work he states that Hesiod's poem is full of monstrous accounts and promises to reveal its hidden truth (consisting primarily in natural allegory), which the Hellenes failed to see but the poet himself was aware of.<sup>180</sup> Accordingly, the general principle of the exegesis is to stay within a horizon of pagan philosophy, but sometimes it happens that Christian theology is invoked. For instance, Prometheus' punishment and deliverance by Heracles is interpreted as the fall and redemption of mankind through Adam and Jesus.<sup>181</sup> Not unlike Psellos, in these cases the author is careful to mark the transition from an author-oriented approach to a freer elaboration; he interrupts his exploration of pagan thought and "transfers the myth into our pious halls."<sup>182</sup>

But Psellos also met with criticism. Tzetzes repeatedly and bitterly attacked him for his autonomous and Christianizing mode of interpretation. The gods in *Iliad* 4.1–4, Tzetzes objected, cannot possibly be the Cherubim and Seraphim

<sup>175</sup> Psell. philos. min. 1.46.7–12 Duffy.

<sup>176</sup> Psell. philos. min. 1.42.1–31 Duffy.

<sup>177</sup> Cf. Procl. in Plat. remp. 1.175.12–176.8; cf. Sallust. de diis 4.

<sup>178</sup> The discussion on his date in Muetzell 1833, 295–301 is outdated. Owing to John's re-use of Psellos (philos. min. 42 Duffy) and Doxapatres (in Aphthon. 150.18–28 Walz) in alleg. Δ 1–4 we may place him after 1079 and before Eustathios quotes him in the main text of L, i.e. before 1179 (in ll. 986.62–987.3 and 989.39 [with v.d.Valk's annotation]). Moreover, Jo. Diac. alleg. Hes. theog. 364.7–36 Flach shows influence from Tzetzes' five-fold division of allegory (e.g. exeg. ll. 44.16–51.15 Pap.). The λακέρυζα κορώνη might even refer to Tzetzes. I discuss this issue in a forthcoming article.

<sup>179</sup> Cf. Pontani, *Sguardi* 269 n. 601; see also Reinhardt, *Graecorum Theologia* 41 n. 1 (who is not aware of Psellos' text and attributes this piece to him) and the discussion in Roilos 2005, 129–30 and Roilos 2015.

<sup>180</sup> Jo. Diac. alleg. Hes. theog. 295.19–296.7 Flach.

<sup>181</sup> Jo. Diac. alleg. Hes. theog. 336.12–23 Flach.

<sup>182</sup> Jo. Diac. alleg. Hes. theog. 336.13; 340.3–6 Flach.

since “Homer did not know of them”.<sup>183</sup> For Tzetzes, the mythical stories are simply poetic tropes, interwoven by Homer into his historical account of the Trojan War. Therefore, allegorical interpretation should be employed in order to reproduce the unified, true and virtuous story that Homer intended to communicate. Armed with this technique the grammarian, not the philosopher, remains the ideal teacher of Homer, a view reflected in the *Exegesis on the Iliad* as well as in the Homeric *Allegories*. Allegorical interpretation also makes the grammarian a superior storyteller and historiographer, capable of producing a true Troy epic, such as Tzetzes’ *Little Big Iliad*, or his unfinished *Verse Chronicle* and several entries in the *Histories*. It is presented as a method of releasing genuine and valuable doctrine from the earliest texts of the Greek tradition.

Eustathios appears to strike the golden mean between these approaches. As we saw in the previous section, he studies myths as multi-level devices: they must be studied literally, rhetorically and (sometimes) allegorically. Admittedly, understanding these three levels of signification is always a question of recovering intention; however, not necessarily Homer’s intention. In the introduction of the *Commentary on the Iliad* we read:

οἱ μὲν ὑπ’ αὐτοῦ πλαττόμενοι πρὸς τὰ ὑποκείμενα, οἱ καὶ πρὸς αὐτὰ οἰκείως ἀλληγοροῦνται, πολλοὶ δὲ καὶ ὑπὸ τῶν παλαιῶν μὲν τεθειμένοι, ἐλκόμενοι δὲ χρησίμως καὶ εἰς τὴν τούτου ποιήσιν, ὧν ἡ ἀλληγορία οὐ πάντῃ πάντως πρὸς τὰ Τρωϊκά, ἀλλὰ ὅπως ἂν ἐξ ἀρχῆς ἠνίξαντο οἱ αὐτοὺς πλασάμενοι.<sup>184</sup>

Some myths are fabricated by Homer himself with a view to the subject matter, which are fittingly allegorized with a view to it, but many other myths were established by the ancients and usefully appropriated by Homer into his own poem, the allegory of which is not always entirely consistent with the story of the Trojan war, but in the way that those who fabricated them originally hinted.

Here Eustathios distinguishes between the myths that Homer adopted from others and those that he produced himself for the sake of the poem at hand. It has been suggested that these borrowed myths are the ones that Eustathios claim to be “incurable” elsewhere (see above, p. 27\*),<sup>185</sup> but this is clearly not the case. Both kinds of myth can be provided with all three aforementioned functions. The difference lies in that some of them originated in unknown contexts by unknown authors, whereas Homer’s own myths were produced in order to serve the narrative at hand. This perspective is not unprecedented but reminiscent

<sup>183</sup> Tz. μικρομεγ. Tl. schol. ad 2.34, p. 1633–4 Leone; see also exeg. Il. 420.5–10 Pap.; alleg. Il. 4.47–52; alleg. Od. praef. 50–52.

<sup>184</sup> Eust. in Il. 1.37–41; see also in Od. 1379.12–13 with annot.

<sup>185</sup> Cesaretti, *Allegoristi* 240 and 291.

of Cornutus' approach, who occasionally presents Homer and Hesiod as rather imperfect transmitters of a more ancient wisdom, an idea that can be traced back to earlier Stoic allegoresis and Aristotle's views on the natural process of mythologization of scientific lore in the hands of later uneducated generations.<sup>186</sup> The natural allegory of *Iliad* 15.18–20 is seen by Cornutus as a mere "fragment of the ancient myth",<sup>187</sup> and the reader of Hesiod is advised to bear in mind that this poet "took over some things from those who were more ancient than him, but added other things in a more mythic manner (μυθικώτερον) by himself, in which process most of the ancient theology was ruined".<sup>188</sup> Tzetzes did not fully comprehend this approach, or at least strongly rejected it. In the preface to his *Exegesis on the Iliad*, where he rejects all of his predecessors, Tzetzes states:

ἔτεροι δὲ τῆς ἀλληγορίας τῶν θεϊκῶν ὀνομάτων, ὥσπερ καὶ ὁ Κορνοῦτος, κἄνπερ ἀλληγορῇ ἀσυμβίβαστα. Αὐτὰ μὲν γὰρ καθ' ἑαυτὰ λεγόμενα εἶναι τι δοκοῦσι, πρὸς δὲ τὴν τῆς Ἰλιάδος γραφὴν οὐ συνάδει συμβιβάζόμενα.<sup>189</sup>

Others [busied themselves] with allegory of the divine names, as Cornutus did, yet he produced irreconcilable allegories. For when stated by themselves they seem to amount to something, but when one tries to reconcile them with the text of the *Iliad* they do not harmonize with it.

For Tzetzes it is a prerequisite that Homer produced all the myths in the epics himself, since they are all mere shadows of a more virtuous meaning that has bearing on the main historical narrative. Take, for instance, the well-known story about Proteus in the fourth book of the *Odyssey*.<sup>190</sup> In his *Allegories* (4.54–96), Tzetzes offers a rather simple version of this compared to the tradition available to him: Proteus equals water and Eidothea is a historical allegory for a human prophetess who predicted the future to Menelaus by reading movements in water. Eustathios, on the other hand, offers the ancient cosmogonic interpretation of Proteus as primordial matter but adds that "on the one hand it is wise but on the other it is irreconcilable with the plot at hand".<sup>191</sup> He then goes on to mention other alternatives as well, but the reason why this "irreconcilable" interpretation is still mentioned seems to be that it is possible that the myth originated in another context. We have a similar case with the interpretation of Aegaeon as the sun in the first book of the *Iliad*. Just as with Proteus one can ask oneself

<sup>186</sup> Aristot. metaph. 1074b1–14; see Boys-Stones 2003.

<sup>187</sup> Cornut. comp. theol. Gr. 26.16–17 Lang.

<sup>188</sup> Cornut. comp. theol. Gr. 31.12–17 Lang.

<sup>189</sup> Tz. exeg. Il. 4.2–5 Pap.

<sup>190</sup> See Pontani 2011.

<sup>191</sup> Eust. in Od. 1503.8–9: σοφὴν μὲν, ἀσυμβίβαστον δ' ἄλλως πρὸς τὴν ἀνὰ χεῖρας ὑπόθεσιν. See Buffière, *Mythes* 183.

why Homer all of a sudden would launch into a scientific exposition on natural phenomena. For this reason Eustathios notes:

Ἰστέον δὲ ὅτι ἡ τοιαύτη ἀλληγορία οὐ συμβιβάζεται πρὸς τὰ Τρωϊκά, καὶ εἰκότως. τῶν γὰρ μύθων, ὅσοι τῷ Τρωϊκῷ πολέμῳ σύγχρονοι, θεραπεύονται ἂν πρὸς τὰ Τρωϊκά. ὅσοι δὲ παλαιγενεῖς καὶ πρὸ αὐτοῦ Ὀμήρου τεθέντες, εἰ καὶ ἀλληγοροῖντο, ἀλλ' οὐδὲν αὐτοῖς μετέσται τοῦ Τρωϊκοῦ πολέμου.<sup>192</sup>

One must know that this sort of allegory is irreconcilable with the story of the Trojan War, and not without reason. For all myths that are contemporary with the Trojan War should be cured in relation to the Trojan War. However, all myths that were produced in ancient times and before Homer's lifetime have nothing to do with the Trojan War, even if allegorized.

In this way Eustathios can navigate between Tzetzes' Draconian contextualism and Psellos' autonomous elaborations, conceiving of his allegoresis as a recovery of original intention but destabilizing the possibility of always verifying the validity of each interpretation with certainty. Against this tradition he is justified to include a plethora of possible interpretations when many are available. This license is quite congenial to the spirit of inclusion and the digressive nature of Eustathios' commentaries. The aim is to offer a wide array of material and sustain a fecund reading of the Homeric epics.

<sup>192</sup> Eust. in Il. 123.8–30.



# Textual Witnesses and Editorial Principles

## THE AUTHORIAL MANUSCRIPTS

The text of the *Commentary on the Odyssey* is preserved in two manuscripts that we may term “authorial” in the sense that they were produced by Eustathios himself or at least under his supervision. In this section I will provide brief descriptions of both, present and discuss arguments against the autograph hypothesis and, finally, establish the relationship between the two.

### *Descriptions of P and M*

P = PARIS, BIBLIOTHÈQUE NATIONALE, PAR. GR. 2702

P

Oriental paper, ff. II + 239 + I, 40 × 28 cm, late 12th century.<sup>1</sup>

The codex passed through the hands of Demetrios Trivolis (attested from 1461 on Corfu and in Venice) who foliated<sup>2</sup> the manuscript and subjected it to an extensive restoration process in which the damaged margins of several folia were repaired with new paper.<sup>3</sup> This seems to have happened after 1482 (see description of H below). It belonged to Ianos Laskaris (1445–1534),<sup>4</sup> listed among books that readers had not returned to his library in the inventory compiled upon his death by his former pupil Matthaïos Devaris. On f. II<sup>v</sup> we find the pinax written in Devaris’ hand, and like many other books in Laskaris’ library it ended up with Cardinal Niccolò Ridolfi (1501–1550).<sup>5</sup> While in Ridolfi’s possession it was consulted by the editors of the *editio princeps*. After his death it ended up through Caterina de’ Medici in the Bibliothèque Nationale in Paris. In the seventeenth century it was rebound by Camille Le Tellier the younger.<sup>6</sup>

<sup>1</sup> See the descriptions in Omont 1888, 27; Formentin 1983, 24–25; Pontani, *Proemio* 45. I examined the manuscript in March and November 2009 and in December 2010.

<sup>2</sup> At this moment the original f. 65 was displaced within the quire between the original ff. 71 and 72. This was later corrected, giving the following order: 71=65; 65=66; 66=67; 67=68; 68=69; 69=70; 70=71; 72=72.

<sup>3</sup> Mondrain 1997, 75 and 2000, 420.

<sup>4</sup> Mondrain 1997, 75 and 2000, 420. Note that in 1492 Sergios Stissos in Taranto asked Laskaris to send him a copy of the *Commentaries* on Homer (see Legrand [1892] 365).

<sup>5</sup> See Pontani, *Proemio* 45; Muratore: 2009, II 109.

<sup>6</sup> Mondrain 1997, 76 and 2000, 419 n. 5.



The manuscript originally consisted of 30 quaternions.<sup>7</sup> Quires 1–15 (ff. 1–120) have a writing area of c. 34–35×24 cm, displaying slight variations of the ruling pattern 00D1 Leroy with 43–47 lines of writing. Q<sub>16</sub>–30 (ff. 121–239) have the somewhat smaller writing area of c. 330×220 mm, displaying slight variations of the ruling pattern 00C1 Leroy with a denser text of 48 lines of writing.

The following hands occur in P:

- |   |  |
|---|--|
| <b>P</b><br><b>ps.l.</b><br><b>Pmg.</b> | (1) Eustathios or his amanuensis. Writes the main text and makes interlinear and marginal notes, not only correcting scribal errors but also adding new material to the text. Uses dark, brownish ink for the text, red ink for asterisks and the abbreviation for Ὅτι whenever it introduces a new section.   |
| <b>Triv. in P</b>                       | (2) Demetrios Trivolis. Wherever his repairs affected the main text he restored the letters in the new margins, most notably on f. 1 <sup>r</sup> (imitating the main hand) and the outer corners of ff. 237–39. Occasionally he made mistakes: 1379.17 = f. 1 <sup>r</sup> (ἐτύμως for ἐτύμοις) and 1390.59 = f. 6 <sup>r</sup> (misplaced ὅτι). At the end of the text on f. 239 <sup>v</sup> he notes the total number of folia in the manuscript.                          |
| <b>Lasc. in mg. in P</b>                | (3) Ianos Laskaris. Added a marginal index throughout the manuscript, occasionally in Latin: <i>lupa</i> (220 <sup>r</sup> ), <i>sera</i> (220 <sup>v</sup> ), <i>Romulus</i> , <i>Remus</i> , <i>lupa</i> (236 <sup>r</sup> ). At one or two instances he corrects the text.  |
| <b>Maior. in mg. in P</b>               | (4) Niccolò Majorano. Used this manuscript when preparing the <i>editio princeps</i> . Made marginal corrections to the text on ff. 1 <sup>r</sup> –4 <sup>r</sup> , but after that only a few sporadic annotations. Added the Arabic numerals 1–9 in the margins of ff. 1 <sup>r</sup> –3 <sup>r</sup> and noted the dates 1 October (f. 112 <sup>r</sup> ), 10 October (117 <sup>v</sup> ) and 1 March (167 <sup>v</sup> ), probably reflecting the progress of the edition. |

**M** M = VENICE, BIBLIOTECA NAZIONALE MARCIANA, MARC. GR. 460 (COLL. 330)  
 Parchment, ff. IV + 251, 41 × 28 cm, late 12th century.

The codex belonged to Cardinal Bessarion who donated it together with the rest of his library to the Republic of Venice in 1468.<sup>8</sup>

Q<sub>1</sub> is missing and the text begins at 1395.60 -μενος ἔνθα τὰ τοῦ Ὀδυσσέως βασιλεία on f. 1<sup>r</sup>. The quire (a quaternion) must have been lost before Bessarion acquired the codex, since the title of the work is written in the cardinal's hand at the top of f. 1<sup>r</sup> in the upper margin above where the mutilated text begins (giving the title ἐξήγησις rather than παρεκβολαί). Originally the codex consisted of 34 quires. Nearly all are quaternions, but there are two irregular quires: Q<sub>6</sub> (ff. 33–38; ternion plus 1 leaf, minus 1 leaf) and Q<sub>27</sub> (ff. 199–201; binion minus 1 leaf). The final Q<sub>34</sub> is a binion. There is no sudden change in writing area (32/33×22

<sup>7</sup> Traces of the original quire signatures can be observed on ff. 49, 73, 81, 89, 96 (end of Q<sub>12</sub>), 113, 137, 161, 169, 176 (end of Q<sub>22</sub>), 184 (end of Q<sub>23</sub>), 192 (end of Q<sub>24</sub>), 201, 209, 217, 225, 232 (end of Q<sub>29</sub>).

<sup>8</sup> See the descriptions in Mioni 1985, 245–46; Formentin 1983, 20–23; Pontani, *Proemio* 49–50. I examined the manuscript in February and October 2009.

cm) or number of lines (47–49) as ostensible as that in the middle of P, and the ruling pattern shifts frequently between variations on 00C1 and 00D1 Leroy.

The following hands are present in M:

- (1) Eustathios or his amanuensis. Writes the main text. Makes interlinear and marginal notes up until f. 95<sup>v</sup>, not only correcting scribal errors but also adding new material to the commentary. Uses dark, brownish ink for the text, red ink for asterisks and the abbreviation for ὅτι whenever it introduces a new section.
- (2) Bessarion. Put his note of ownership on f. 1<sup>r</sup> (Εὐσταθίου ἀρχιεπισκόπου Θεσσαλονίκης ἐξηγήσις εἰς ὅλην τὴν Ὀδυσσεΐαν εἰσι δὲ γράμματα τῆς χειρὸς αὐτοῦ ἐκείνου· κτῆμα Βησσαρίωνος τὸ γένος Ἑλλήνος, τὴν ἀξίαν καρδηνάλεως τοῦ τῶν Τοῦσκλων) and f. IV<sup>v</sup> (*Eustathij Thessalonicensis Expositio in Odysseam Homeri, liber B(essarionis) card(inalis) Tusculani et est scriptus iste liber manu propria ipsius auctoris*).
- (3) Scanty marginalia in various late hands: Notes on f. 111<sup>r</sup> and 217<sup>r</sup>, the name Λουκάνης on f. 78<sup>r</sup> and sporadic Arabic numerals referring to pages in Stallbaum's nineteenth century edition.

**M**  
**M<sup>s.l.</sup>**  
**M<sup>mg.</sup>**

#### *The Question of Autography*

Bessarion's identification of the scribe of M as Eustathios was based either on information that he received when acquiring the manuscript or on the nature of the codex itself (see below).<sup>9</sup> In the eighteenth century it was discovered that Laur. plut. LIX, 2 and 3 (= L),<sup>10</sup> which contains the *Commentary on the Iliad*, bore a striking resemblance to M and must have been produced by the same scribe. This similarity was found to support Bessarion's claim of autography, seeing as there are frequent marginal annotations in L made in the same hand as that of the main text, for the most part containing not corrections of scribal mistakes but new additions to the *Commentary* such as only the author himself would make. In most cases these were put in the margins of the manuscript, but wherever more space was required a slip of oriental paper was used and sewn into the binding.<sup>11</sup> At the beginning of the twentieth century Edgar Martini<sup>12</sup> noticed that P—formerly dated to the thirteenth century<sup>13</sup>—seemed to have been produced by the same scribe as M and L. A few decades later Marc. gr. 448

<sup>9</sup> On the reliability of this note, see Martini 1907, 281–82; Peppink 1933, 424; Wilson 1992, 48. Early awareness of autography is testified in Pietro Bembo's letter from 1546 to Gian Battista Ramusio in connection with the Rome edition of the *Commentaries* (ed. in Travi [1993] 576).

<sup>10</sup> See v.d.Valk I ix–xxxi; Formentin 1983, 24; Bandini 1770, 488–90. I examined the manuscript in April 2010.

<sup>11</sup> See Politus 1735, iv. Bandini 1770, 490 was cautious to accept this hypothesis (cf. Andres [1822] 100–1) but it later found stronger support from Vitelli & Paoli 1884, pl. 36 and Ludwig 1897, 15–16.

<sup>12</sup> Martini 1907, 284–85.

<sup>13</sup> Omont 1888, 27.

containing the Suda was added to this list.<sup>14</sup> Maria Rosa Formentin later thoroughly argued that M, P, L and Marc. gr. 448 were written by the same person.<sup>15</sup>

During the first half of the nineteenth century some scholars argued that the manuscripts should be dated to the thirteenth century,<sup>16</sup> but with advances in the disciplines of palaeography and codicology the arguments for a later date were reduced to nil.<sup>17</sup> Other scholars pointed to scribal errors in M, P and L,<sup>18</sup> but these may simply indicate that these manuscripts are copies (made by a scribe or the author) rather than *the* original composition from beginning to end. The Byzantine author was often his or her own copyist and scribal errors are not unusual in confirmed autographs.<sup>19</sup> More recently Brigitte Mondrain has pointed to the fact that M and P were clearly produced after Eustathios had moved to Thessalonike and questioned the attribution because of her conviction that the *Commentaries* were produced in Constantinople.<sup>20</sup> But we know that Eustathios was still an active scholar and teacher in Thessalonike and worked on the *Commentaries* during the very last years of his life (see above, p. 8\*).

On a more practical but important note some scholars have doubted that Eustathios would have had the time or capability to execute such laborious tasks in Thessalonike, especially at this high age.<sup>21</sup> This has given rise to the suggestion that an assistant may have produced the manuscripts,<sup>22</sup> which is far from impossible. However, this process must have been carried out under attentive supervision considering the large number (over 3000) and precision of the marginal and interlinear additions in L, M and P.<sup>23</sup>

Athanasios Kominis has suggested that Eustathios is the scribe of the *eileton* (scroll) containing Proklos' commentary on *Timaeus* preserved in the library of

<sup>14</sup> Peppink 1933.

<sup>15</sup> Formentin 1983.

<sup>16</sup> Vogel & Gardthausen 1909, 122; Adler (1928–1938) 5.255–56 (who consulted J. L. Heiberg).

<sup>17</sup> Wilson 1973, 226–27 and 1977, 231; Formentin 1983, 1983.

<sup>18</sup> Kyriakidis 1961, xvi–xix.

<sup>19</sup> Reinsch 1980, 635–36; Pack 1980, 459; Gamillscheg 1981, 385–90.

<sup>20</sup> Mondrain 1997, 75.

<sup>21</sup> Peppink 1933, 424.

<sup>22</sup> Barbour 1981, 21; v.d.Valk 1981, 388; Wilson 1996, 198.

<sup>23</sup> For more voices against the autograph hypothesis see Mondrain 2000, 420; Irigoin 1962, 65–66 and (1972–1973) 200–1. For more voices in support, see Pontani, *Proemio* 44; *Squardi* 170; Liverani 1999 and 2000; Wilson 1992, 48; Browning 1995, 84; Bibikov 1974; Granstrom 1980, 105; Mioni 1985, 245–46; Beljaeva 2000. I am less sure than I was in Cullhed 2012, after discussing the matter with Panagiotis Agapitos.

the Monastery of St. John on Patmos (cod. Patm. 897),<sup>24</sup> but it is difficult to see in what respects the scribal hands would be similar.<sup>25</sup>

*The Relationship between M and P*

The manuscripts M and P derive from a lost copy that I call α. We get this impression from (1) scribal omissions in both M and P, proving that one cannot be a copy of the other (see below); (2) the cross-references in the *Commentary on the Odyssey* found in the main text of M and P pointing to passages in the *Commentary on the Iliad* that are marginal additions in L (this indicates that a manuscript of the *Commentary on the Odyssey* existed in which such cross-references to new sections in the *Commentary on the Iliad* could be made in the margins and later integrated into the main text of M and P);<sup>26</sup> (3) the abundant references to Athenaeus and the lexicographical works of Suetonius in the main text of M and P.<sup>27</sup> Another indication is the discussion (and occasional condemnation) of Latin customs in the Odyssean commentary corresponding to those described by Eustathios in his account of the capture of Thessalonike by the Normans in 1185.<sup>28</sup> In short, M and P do not seem to represent a stage of textual development that corresponds to L but rather to the stage after L.

This suggested relationship between M, P and α is not the general opinion. In the early twentieth century Edgar Martini—based on very limited test collations—noticed a few scribal omissions in M and concluded that this manuscript was a copy of P.<sup>29</sup> This view is almost universally accepted among scholars,<sup>30</sup> the only exception being Antony Makrinos who has suggested that P is a copy of M.<sup>31</sup> He arrives at this impossible conclusion because he does not pay careful attention to the nature of the marginal notes in M and P, claiming that they are “scribal not authorial” (p. 185), that their purpose is “mechanical correction of the text and not creative writing” (p. 187). As we will see, there are many instances where the marginalia in the main hand in these manuscripts serve to add new material to the text. Makrinos does not present any test collations besides this analysis of the marginalia so I will leave his conclusions out of consideration.

<sup>24</sup> See Benakis 1987, 249–50 referring to Kominis.

<sup>25</sup> I am grateful to F. Pontani for advice in this matter.

<sup>26</sup> v.d.Valk I cxxxix.

<sup>27</sup> v.d.Valk 1981, 385–88.

<sup>28</sup> See Cullhed forthcoming.

<sup>29</sup> Martini 1907, 283–86.

<sup>30</sup> See e.g. Reinsch 1980, 636; v.d.Valk 1981; Formentin 1983; Nickau 1984, 683; Pontani, *Proemio* 44; Liverani 2001, 188 n. 4.

<sup>31</sup> Makrinos 2007; cf Makrinos 2004, xlviii–lix.

**M, P  
and α**

The key to understanding the relationship between M, P and α lies in the codicological structure of M, in the irregular quires 6 and 27. As I have argued elsewhere,<sup>32</sup> M as a whole is more recent than P, but when producing M the author reused two series of quires from previously disassembled manuscripts that predated P and filled in the gaps with new text. M must therefore be divided into four different units:<sup>33</sup> U<sub>1</sub> (Q<sub>1</sub>–6) was produced in order to be joined with U<sub>2</sub> (Q<sub>7</sub>–9), and U<sub>3</sub> (Q<sub>10</sub>–27) was produced in order to fill the gap between U<sub>2</sub> and U<sub>4</sub> (Q<sub>28</sub>–34). The different units of M present us with different textual conditions, and so, when studying the relationship between M, P and α, we must divide our study according to the units in this manuscript.

U<sub>1</sub> in M

Q<sub>2</sub>–6 = ff. 1–38 = Eust. in Od. 1395.60–1482.23

In this section of the text both manuscripts were carefully revised by the author or his amanuensis and we find no uncorrected errors that would reveal their relationship.<sup>34</sup> Eustathios or his scribe was much more thorough when going through M than P, as we may see from the several instances where scribal errors in P are also present in M but corrected *supra lineam*:

<b>1396.35</b> ἀναγαγόντες] γα M <sup>s.l.1r</sup> : deest in P8 <sup>v</sup>	<b>1448.57–58</b> ταμεῖα M <sup>s.l.24v</sup> : deest in P30 <sup>r</sup>
<b>1418.59</b> χρῆ M <sup>s.l.12r</sup> : deest in P18 <sup>r</sup>	<b>1448.62</b> ὁροφίας M <sup>s.l.24v</sup> : deest in P30 <sup>v</sup>
<b>1419.4</b> πατήρ M <sup>s.l.12r</sup> : deest in P18 <sup>r</sup>	<b>1470.11</b> λέγει ὁ Νέστωρ M <sup>s.l.33v</sup> : deest in P38 <sup>r</sup>
<b>1440.23</b> καταλαζονεῖνόμενος] -νευό- M <sup>s.l.21r</sup> : deest in P27 <sup>r</sup>	<b>1476.23</b> ὀβελούς M <sup>s.l.36r</sup> : deest in P40 <sup>r</sup> .

These shared omissions do not necessarily prove that U<sub>1</sub> of M was copied from P, since theoretically they could have been present also in α. In fact there is a number of uncorrected minor errors in P that are not present in M, suggesting that the latter is not a copy of the former:

<b>1396.54</b> δὲ M1 <sup>r</sup> : deest in P8 <sup>v</sup>	<b>1406.1</b> τὸν M6 <sup>r</sup> : deest in P13 <sup>r</sup>
<b>1397.33</b> τὸ M1 <sup>v</sup> : deest in P8 <sup>v</sup>	<b>1424.37</b> ἡγουν <sup>2</sup> M14 <sup>v</sup> : deest in P20 <sup>v</sup>
<b>1398.24</b> καὶ τὸ λεληγμένος M2 <sup>r</sup> : deest in P9 <sup>r</sup> (fort. homoeoteleuton)	<b>1436.2</b> ἀπλῶς M19 <sup>v</sup> : deest in P25 <sup>v</sup>

The greater thoroughness when revising M also manifests itself in several marginal and interlinear additions in U<sub>1</sub> of M that were never introduced in P:

<sup>32</sup> Cullhed 2012.

<sup>33</sup> For the terminology see Gumbert 2004, 40–42; for further references and a useful list of criteria for discerning codicological units relevant to Byzantine manuscripts, see Nyström 2009, 59–62.

<sup>34</sup> The corrected errors are listed in Cullhed 2012, 452–53.

- 1400.15** πληθυντικῶς M<sup>s.l.</sup>3<sup>r</sup>: deest in P10<sup>r</sup>  
**1405.19–20** εἰρημένον M<sup>s.l.</sup>5<sup>r</sup>: deest in P12<sup>v</sup>  
**1414.3–9** ἀστείως — ἔχει M<sup>mg</sup>9<sup>v</sup>: deest in P16<sup>v</sup>  
**1419.39** ἀνόπαια M<sup>s.l.</sup>12<sup>r</sup> (fort. corr.): deest in P18<sup>v</sup>  
**1420.5** δηλαδὴ M<sup>s.l.</sup>12<sup>v</sup>: deest in P18<sup>v</sup>  
**1421.10** ὡς ἐρρέθη M<sup>s.l.</sup>13<sup>r</sup>: deest in P19<sup>r</sup>  
**1423.22** ἀρέσκον καὶ Θεοφράστῳ M<sup>s.l.</sup>14<sup>r</sup>: deest in P20<sup>r</sup>  
**1427.30** μάλιστα M<sup>s.l.</sup>15<sup>v</sup>: deest in P22<sup>r</sup>  
**1428.38–39** δῆλον δὲ — φασὶν M<sup>mg</sup>16<sup>r</sup>: deest in P22<sup>v</sup>  
**1434.28–29** ἦτοι ἀνάπαλος — ἐγράφη M<sup>mg</sup>18<sup>v</sup>: deest in P24<sup>v</sup>  
**1434.57** ἀλλήλοις τὰ M<sup>s.l.</sup>19<sup>r</sup>: deest in P25<sup>r</sup>  
**1440.48** κεῖνται M<sup>s.l.</sup>21<sup>v</sup>: deest in P27<sup>r</sup>  
**1441.25** τῶν εἰς στος M<sup>mg</sup>21<sup>v</sup>: deest in P27<sup>v</sup>  
**1441.35** τὸ — κεῖται M<sup>mg</sup>21<sup>v</sup>: deest in P27<sup>v</sup>  
**1441.59–60** ὁ — ἔφη M<sup>mg</sup>22<sup>r</sup>: deest in P27<sup>v</sup>  
**1442.41** ὑπέθετο M<sup>s.l.</sup>22<sup>r</sup>: deest in P28<sup>r</sup>  
**1442.62** εἶναι M<sup>s.l.</sup>22<sup>r</sup>: deest in P28<sup>r</sup>  
**1444.61** ὡς εἰρήσεται M<sup>s.l.</sup>23<sup>r</sup>: deest in P28<sup>v</sup>  
**1445.13–16** ἔστι δὲ — τάδε ἔργα M<sup>mg</sup>23<sup>r</sup>: deest in P29<sup>r</sup>  
**1446.3–4** ὦν ζητητέον τὴν κλίσιν M<sup>s.l.</sup>23<sup>v</sup>: deest in P29<sup>r</sup>  
**1450.25** οἱ μεθ' ὁμήρου M<sup>s.l.</sup>25<sup>v</sup>: deest in P31<sup>r</sup>  
**1455.30** ἀσυνήθως πάντως M<sup>s.l.</sup>27<sup>v</sup>: deest in P32<sup>v</sup>  
**1458.10** δηλοῖ M<sup>s.l.</sup>28<sup>v</sup>: deest in P33<sup>v</sup>  
**1458.44** ὅποιοι — βασιλέων M<sup>mg</sup>28<sup>v</sup>: deest in P34<sup>r</sup>  
**1461.54–55** ἐκεῖ M<sup>s.l.</sup>30<sup>r</sup>: deest in P35<sup>r</sup>  
**1462.18–20** Ὅρα δὲ — ὁ ἀγκυλομήτης M<sup>mg</sup>30<sup>r</sup>: deest in P35<sup>r</sup>  
**1464.60** πρὸς τινος M<sup>s.l.</sup>31<sup>r</sup>: deest in P36<sup>r</sup>  
**1465.35–39** Τὸ δὲ — θλίβοντα M<sup>mg</sup>31<sup>v</sup>: deest in P36<sup>r</sup>  
**1468.27–28** ὁμοίως — ἐν Κύδωνος M<sup>mg</sup>33<sup>r</sup>: deest in P37<sup>r</sup>  
**1471.34** αὐτὴ M<sup>s.l.</sup>34<sup>r</sup>: deest in P38<sup>v</sup>  
**1473.5–8** Ὅτι δὲ τὸ — τοῦ ἐέλω M<sup>mg</sup>35<sup>r</sup>: deest in P39<sup>r</sup>  
**1473.46–47** ἀφ' οὗ — ἦγουν υἱός M<sup>mg</sup>35<sup>r</sup>: deest in P39<sup>v</sup>  
**1474.34–37** ὅς Ἄρης — Νέστορι M<sup>mg</sup>35<sup>v</sup>: deest in P39<sup>v</sup>  
**1474.46–47** οὐ μόνον — ἀλλὰ καὶ M<sup>mg</sup>35<sup>v</sup>: deest in P39<sup>v</sup>  
**1474.48** τονικοῦ M<sup>s.l.</sup>35<sup>v</sup>: deest in P39<sup>v</sup>  
**1475.9–11** τὸ δὲ κατήλασεν — ἐδηλώθη M<sup>mg</sup>35<sup>v</sup>: deest in P39<sup>v</sup>  
**1478.8–10** σημαίνει — ὑπερφερώς M<sup>mg</sup>37<sup>r</sup>: deest in P41<sup>r</sup>

To summarize, U<sub>1</sub> of M was copied from α, as is the case with U<sub>3</sub> (see below), but it offers further additions and represents a later textual stage than P.

U<sub>2</sub>

Q7–9 = ff. 39–62 = Eust. in Od. 1482.23–1537.39

For this part of M Eustathios or the amanuensis clearly used quires predating P. This can be seen from the many marginal and interlinear additions in M found integrated into the main text in P:

- 1484.6–7** καὶ ὁ — πολιτεία M<sup>mg</sup>39<sup>v</sup>: P43<sup>r</sup>  
**1487.18–19** καθ' Ἡρόδοτον εἰπεῖν M<sup>mg</sup>41<sup>r</sup>: P44<sup>v</sup>  
**1489.9** ἐκεῖθεν — ἀκρόβυστος M<sup>mg</sup>42<sup>r</sup>: P45<sup>v</sup>  
**1490.39** προειρημένοις] προ- M<sup>s.l.</sup>42<sup>v</sup>: P46<sup>r</sup>  
**1491.13** ὡς ἡλιώδης τὴν θεάν M<sup>s.l.</sup>43<sup>r</sup>: P46<sup>v</sup>  
**1493.40–42** διὸ καλῶς — ὀφθαλμοί M<sup>mg</sup>44<sup>r</sup>: P47<sup>r</sup>  
**1497.4–5** δοκῶν — καρδίᾳ M<sup>mg</sup>46<sup>v</sup>: P48<sup>v</sup>  
**1506.48–49** οὐ ἀνάπαλιν M<sup>s.l.</sup>49<sup>v</sup>: P52<sup>r</sup>  
**1509.52–53** ἐπανάγων — ψυχαγωγῶν M<sup>mg</sup>51<sup>r</sup>: P53<sup>v</sup>  
**1512.41–42** ὁ ἐστὶν ἐπικριθέντας M<sup>mg</sup>52<sup>r</sup>: P54<sup>v</sup>  
**1514.22–24** τὸ μέντοι — ἐκφαίνει M<sup>mg</sup>52<sup>v</sup>: P55<sup>r</sup>

- 1516.24** ἐξ ἀνάγκης M<sup>s.l.</sup>53<sup>v</sup>: P56<sup>r</sup>  
**1517.25** ὁ ποιητῆς M<sup>s.l.</sup>54<sup>r</sup>: P56<sup>r</sup>  
**1518.59–62** καθὰ καὶ — καὶ τῶν ὁμοίων  
M<sup>mg.</sup>54<sup>v</sup>: P57<sup>r</sup>  
**1519.16–18** ὡς δὲ — καίριον M<sup>mg.</sup>54<sup>v</sup>: P57<sup>r</sup>  
**1523.50** ὥσπερ M<sup>s.l.</sup>56<sup>v</sup>: P58<sup>v</sup>  
**1524.53** γὰρ M<sup>s.l.</sup>57<sup>r</sup>: P59<sup>v</sup>  
**1524.53** μέλλων θηλήσω M<sup>s.l.</sup>57<sup>r</sup>: P59<sup>v</sup>  
**1528.10** οἷα ὀλέθριος M<sup>s.l.</sup>58<sup>v</sup>: P60<sup>v</sup>  
**1528.10** πολὺν M<sup>s.l.</sup>58<sup>v</sup>: P60<sup>v</sup>  
**1530.19–20** ῥητορικῶς M<sup>s.l.</sup>59<sup>v</sup>: P61<sup>v</sup>  
**1531.62–63** διὰ τὸ — γνώσεως  
M<sup>mg.</sup>60<sup>r</sup>: P62<sup>r–v</sup>  
**1533.23** ἱκρίοις M<sup>s.l.</sup>60<sup>v</sup>: P63<sup>r</sup>  
**1534.2** καὶ νῦν M<sup>s.l.</sup>61<sup>r</sup>: P63<sup>v</sup>  
**1534.12** μόνον M<sup>s.l.</sup>61<sup>r</sup>: P63<sup>v</sup>  
**1534.16** ἐκτείνων] -τείνων M<sup>s.l.</sup>61<sup>r</sup>: P63<sup>v</sup>  
**1534.20** κατὰ διάλεκτον M<sup>s.l.</sup>61<sup>r</sup>: P63<sup>v</sup>  
**1534.63** Ὀμηρος M<sup>s.l.</sup>61<sup>v</sup>: P64<sup>r</sup>  
**1535.12** ἀστέρων M<sup>s.l.</sup>61<sup>v</sup>: P64<sup>r</sup>  
**1538.1** Ὀμηρικῶν M<sup>s.l.</sup>63<sup>r</sup>: P71<sup>v</sup>  
**1538.33** εἰεν M<sup>s.l.</sup>63<sup>v</sup>: P71<sup>v</sup>.

When assembling M Eustathios or his assistant did not check P. This is indicated by the following marginal addition in P not found at the corresponding place in M:

**1536.47–50** Ἐνθα σημείωσαι — δηλοῖ P<sup>mg.</sup>71<sup>r</sup>: deest in M62<sup>v</sup>.

Counting backwards, supposing that the quires preceding this unit in the original codex were quaternions and that the folia on average had the same amount of text as ff. 39–62 (140 lines in Stallbaum's edition per folium), we have to go back all the way to the beginning of the work to find a coincidence of quire and text boundary. Accordingly, U<sub>2</sub> of M must originally have formed part of another codex containing the commentary from the proem up to some point beyond *Odyssey* 5. The evidence might lead us to believe that this older codex was none other than α, meaning that P is a copy of M in this part of the text, but this is unlikely since the marginalia and interlinear notes we find in U<sub>2</sub> of M are much less frequent than we would expect from the comparison with L, and they do not predominantly offer material from Athenaeus and Suetonius. Accordingly, the following scenario is more likely: (1) U<sub>2</sub> of M originally formed part of a manuscript that was copied from α. (2) α remained in the author's possessions and kept being subjected to additions and corrections. (3) In the same process or at a later stage the same additions and corrections were made to the manuscript which U<sub>2</sub> of M formed part of. (4) P was copied from α (this might have occurred before stage 3).



U<sub>3</sub>

Q10-27 = ff. 63-201 = Eust. in Od. 1537.39-1852.41

The revisions made to M break off on f. 95<sup>v</sup>, but up to that point there are a few interlinear notes that correct scribal errors in M that are also present but left uncorrected in P:

**1554.26** ἐκφωνηθέντων] -κ- M<sup>s.l.</sup>70<sup>v</sup>: deest  
in P72<sup>r</sup>

**1563.8** ἀλλ' ἱστοί M<sup>s.l.</sup>74<sup>v</sup>: deest in P75<sup>v</sup>

**1584.23** δηρὸν M<sup>s.l.</sup>83<sup>v</sup>: deest in P84<sup>r</sup>.

We also find marginal and interlinear additions in U<sub>3</sub> not found in P at all:

**1541.5** διαύλου τρόπον M<sup>s.l.</sup>64<sup>v</sup>: deest in P66<sup>r</sup>

**1566.24** ἀντὶ τοῦ — ἵπποι M<sup>mg</sup>75<sup>v</sup>: deest in  
P76<sup>v</sup>

**1548.7-9** ὁμοίωται δὲ — ἀελπής  
M<sup>mg</sup>68<sup>r</sup>: deest in P68<sup>v</sup>

**1567.42** ὡς καὶ ἀλλαχοῦ ἰκέσθαι  
M<sup>s.l.</sup>76<sup>r</sup>: deest in P77<sup>r</sup>

**1549.20-21** τίνας M<sup>s.l.</sup>68<sup>r</sup>: deest in P69<sup>r</sup>

**1554.38** ὁ ἐστὶ θεοειδής M<sup>s.l.</sup>70<sup>v</sup>: deest in  
P72<sup>r</sup>

**1567.61-62** ὁ καὶ — νόμισμα M<sup>s.l.</sup>76<sup>v</sup>: deest  
in P77<sup>r</sup> **1572.54-55** ὡς δὲ — καθωμίλη-  
ται M<sup>mg</sup>78<sup>v</sup>: deest in P79<sup>r</sup>

**1554.50** αὐτὸ M<sup>s.l.</sup>70<sup>v</sup>: deest in P72<sup>r</sup>

**1556.63** ἴνα μὴ — ἐρεῖ M<sup>mg</sup>71<sup>v</sup>: deest in P73<sup>r</sup>

**1575.37-38** τοῦ σίγμα — τοῦ ε  
M<sup>mg</sup>80<sup>r</sup>: deest in P80<sup>v</sup>

**1557.60** ἀλλὰ καὶ — εἰρήσεται M<sup>mg</sup>72<sup>r</sup>: deest  
in P73<sup>v</sup>

**1586.43-44** Τὸ δὲ οἴμης — κλέος ἦν  
M<sup>mg</sup>84<sup>v</sup>: deest in P85<sup>r</sup>

**1558.54** βαρυνόμενος ἢ M<sup>s.l.</sup>72<sup>v</sup>: deest in  
P73<sup>v</sup>

**1586.48** Ὅρα δὲ — Τροίαν M<sup>mg</sup>84<sup>v</sup>: deest  
in P85<sup>r</sup>

**1558.6** ἔθνος καὶ M<sup>s.l.</sup>72<sup>r</sup>: deest in P73<sup>v</sup>

**1593.56** κεῖται M<sup>s.l.</sup>86<sup>r</sup>: deest in P86<sup>r</sup>

**1558.6** ὡς ἐρρέθη M<sup>s.l.</sup>72<sup>r</sup>: deest in P73<sup>v</sup>

**1605.32-35** Τοῦ δὲ — με πεποιήκας  
M<sup>mg</sup>93<sup>r</sup>: deest in P92<sup>v</sup>

**1561.48** Ὅμηρος M<sup>s.l.</sup>74<sup>r</sup>: deest in P75<sup>r</sup>

**1562.11** προαναφωνήσεις] προ-  
M<sup>s.l.</sup>74<sup>r</sup>: deest in P75<sup>r</sup>

**1606.7** ἀνθρώπου M<sup>s.l.</sup>93<sup>r</sup>: deest in P92<sup>v</sup>

**1562.22** λέγων M<sup>s.l.</sup>74<sup>r</sup>: deest in P75<sup>r</sup>

**1611.18** ἀνὴρ M<sup>s.l.</sup>95<sup>v</sup>: deest in P95<sup>r</sup>.

The fact that P is not a copy of M at this point is proven by the following scribal omissions in the latter manuscript:

**1573.13** τῶν Ἀθηναίων P79<sup>v</sup>: deest in M78<sup>v</sup>  
(reported in Ludwig [1897] 19.)

**1835.23** πίνων πλείστα P184<sup>r</sup>: deest in M194<sup>r</sup>

**1665.52-53** μεταβληθῆναι — ἄνδρα  
P116<sup>r</sup>: deest in M120<sup>r</sup> (homoeoteleuton)  
(reported in Martini [1907] 284)

**1847.33** περόνας P189<sup>r</sup>: deest in M199<sup>v</sup>

**1848.46** ἀλλ' ἀχθομένης P189<sup>r</sup>: deest in  
M200<sup>r</sup> (reported in Martini [1907] 284)

**1741.60** ἐγὼ δ' ἐν πᾶσι θεοῖσι P148<sup>r</sup>: deest  
in M156<sup>r</sup> **1826.38** μεμνημένος ἢ μὴ  
P180<sup>v</sup>: deest in M190<sup>v</sup>

**1849.16** φύρω P189<sup>v</sup>: deest in M200<sup>r</sup>  
(reported in Martini [1907] 284)

**1852.35-36** βρωτὺν — κεύθετε P191<sup>r</sup>: deest  
in M201<sup>v</sup> (homoeoteleuton).

Neither is M a copy of P in the part of the text corresponding to this unit:

**1630.10** ὡς πολυφάγοι M104<sup>r</sup>: deest in P103<sup>r</sup>

**1630.31-32** κεῖτ' ἔντοσθ' — πίνων  
M104<sup>r</sup>: deest in P103<sup>r</sup> (homoeoteleuton)

**1686.37-38** λέγει — ἐτερήμερον  
M129<sup>v</sup>: deest in P124<sup>r</sup>.

Furthermore, there is one marginal addition in P incorporated into the main text of U<sub>3</sub> of M:

**1736.14** ἤτοι — ἐξήγαγον P<sup>mg-146r</sup>: M<sub>153v</sub>.

Since we have conclusive proof that M was not copied from P in this part we must imagine the following scenario: (1) P is copied from α; (2) An addition was made to α and also to P, since Eustathios at that time still had access to it; (3) U<sub>3</sub> of M was copied from α (incorporating the marginal addition).

We should also note the fact that the textual data follow the same pattern on either side of the caesura between Q<sub>1-15</sub> and Q<sub>16-30</sub> in P, indicating that this manuscript was produced in one single operation. The reason for this sudden change in layout was probably that the author switched to a different set of pre-ruled folia.

#### U<sub>4</sub>

Q<sub>28-34</sub> = ff. 202-51 = Eust. in Od. 1852.57-1917.20

As in U<sub>2</sub>, Eustathios or his scribe recycled an older copy of the commentary for this part of M. Since the unit begins at the nineteenth book it is possible that these quires did not come from a disassembled manuscript containing the entire work, but perhaps only the commentary on the five last books of the *Odyssey*. There is proof that P was not copied from M in this part of the text:

**1892.11-12** σαρδάνιον — θυμῷ P<sub>207v</sub>: deest in M<sub>218v</sub> (homoeoteleuton)      **1910.53-4** τινὰ — πίνῃ P<sub>215v</sub>: deest in M<sub>226v</sub> (homoeoteleuton).

We also know that M was not copied from P:

**1863.25** οὕτω M<sub>206v</sub>: deest in P<sub>195v</sub>      **1897.62** ἄλλως γὰρ — τοιοῦτον M<sub>221r</sub>: deest in P<sub>209v</sub>  
**1877.32** ἐλεφαντίνην δὲ τὴν ἀσαφή M<sub>212v</sub>: deest in P<sub>201v</sub> (homoeoteleuton)      **1933.17-22** ἀλλήλαις — αὐλῆς M<sub>235v</sub>: deest in P<sub>224v</sub> (homoeoteleuton).

Furthermore, there is a marginal addition in P which was not incorporated into M:

**1946.35-36** Καὶ ὄρα — ἡ εὐμαρῆς P<sup>mg-230r</sup>: deest M<sub>241r</sub>.

This concurs with the explanation offered above on U<sub>2</sub> and U<sub>3</sub>: (1) U<sub>4</sub> was copied from α; (2) P was copied from α; (3) New additions were made to α and also to P; (4) M was produced incorporating U<sub>4</sub>; (5) M was revised and checked against α but only up until 95<sup>v</sup>, leaving out the addition 1946.35-6.

## LATER MANUSCRIPTS

As already shown by Filippomaria Pontani all later codices preserving the *Commentary on the Odyssey* in full descend from M or P and may be eliminated when establishing the text.<sup>35</sup> In this section I shall confine my study to offering brief descriptions of these manuscripts and also list some additional textual evidence confirming Pontani's stemma. I add to their number only by introducing V.

F = FLORENCE, BIBLIOTECA MEDICEA LAURENZIANA, LAUR. PLUT. 59.6

Parchment, ff. I + 350, 38 × 25 cm, late 15th century

This codex was copied from M by Giorgios Alexandrou in Venice,<sup>36</sup> except for the first quire (ff. 1–14) which was copied from P by an unidentified scribe (this part of the text equals what M could not offer as it lacks its first quire). It belonged to Ianos Laskaris and later to Niccolò Ridolfi.<sup>37</sup>

On ff. 1–14 F consistently follows P, e.g.:

- |  |   |
|--|---|
| <b>1380.45</b> δολώνεια PF : δολόνεια HSB                      | <b>39</b> ὥς PF : deest in HSB  |
| <b>51</b> ζητήση PF : -οι HSB                                  | <b>43</b> εἶπη PF : εἶποι HSB   |
| <b>53</b> ἐκείνην PF : ἐκείνου HSB                             | <b>52</b> ἐπιτρέπουσιν PF : ἐπιπρέπουσιν HSB                                    |
| <b>58</b> πείσιν PF : τὴν πείσιν HSB                           | <b>57</b> τὴν ἱστορίαν PF : τὰς ἱστορίας HSB                                    |
| <b>59</b> ταῦτὸν «μυρία» εἰπεῖν PF : ταῦτὸν εἰπεῖν «μυρία» HSB | <b>62</b> πλείω PF : πλείονα HSB  |
| <b>62</b> φύγε PF : φύγεν ἔρκος ὀδόντων HSB                    | <b>1390.53</b> καὶ ἡ φάρυγξ καὶ ἡ στρύχνος PF : καὶ ἡ στρύφνος καὶ ἡ φάρυγξ HSB |
| <b>1381.13</b> ἐννοσίγαιε PF : ἐνοσί- HSB                      | <b>55</b> οὖν PF : δὲ HSB   |
| <b>23</b> τυχὸν PF : τυχῶν HSB                                 | <b>58</b> τάριχον PF : τάριχος HSB  |
| <b>25</b> ὥρισεν ὁ ποιητῆς PF : ὁ ποιητῆς ὥρισεν HSB           | <b>61</b> Ὅτι deest in PF : suo locin HSB                                       |
| <b>34</b> ἐστι PF : om. HSB                                    | <b>64</b> κωτίλλουσα PF : κοτίλλουσα HSB  |
| <b>37</b> καὶ ὥς PF : ὥς καὶ HSB                               | <b>1391.14</b> ἐπίρρητον PF : ἐπίρρυτον HSB                                     |

After that point (Eust. in Od. 1395.60) it follows M, e.g.:

- |  |   |
|--|---|
| <b>1395.61</b> ἐνι MF : ἐν PHSB  | <b>1852.35–36</b> βρωτὸν — deest in MF : suo loco in PHSB                       |
| <b>1396.13</b> Δηϊονέως MF : δηϊνέως PHSB  | <b>1933.17–22</b> ἀλλήλαις — αὐλῆς MF : deest in PHSB                           |
| <b>36</b> ἀναγαγόντες MF : ἀναγόντες PHSB  | <b>1946.35–6</b> Καὶ ὄρα — ἡ εὐμαρῆς deest MF : suo loco in P <sup>mg</sup> HSB |
| <b>1473.5–8</b> Ὅτι δὲ τὸ — τοῦ ἐέλπω MF : deest in PHSB                               |   |
| <b>1536.47–50</b> Ἐνθα σημείωσαι — δηλοῖ deest in MF : suo loco in P <sup>mg</sup> HSB |   |
| <b>1630.31–32</b> κείτ' ἔντοσθ' — πίνων MF : deest in PHSB                             |   |

<sup>35</sup> Pontani, *Proemio* 50–54.

<sup>36</sup> RGK I 54.

<sup>37</sup> See Pontani, *Proemio* 50–51; Martini 1907, 287

Throughout there are plenty of unique errors, e.g.:

<b>1380.54</b> παράγων : περίγων F	<b>52</b> χρήσεων χρόσεων F
<b>55</b> τὸ : τοῦ F	<b>53</b> ἰδόντα : εἰδόντα F
<b>60</b> ἐνδέδοται : -ωται F	<b>1382.17</b> ἀλλὰ «πολλοὺς om. F (homoeoteleuton)
<b>1381.5</b> συζευχθεῖς : συζευθεῖς F	<b>1390.48</b> παρὰ : περὶ F
<b>7</b> εἴποι : εἴπη F	<b>50</b> καὶ τὰς ἐλλοὺς om. F (homoeoteleuton)
<b>18</b> παραδείγματα : περιδείγματα F	<b>51</b> παρὰ : περὶ F
<b>19</b> παρὰ PHSB : περὶ F	<b>1396.23</b> φασὶ deest in F
<b>19</b> παραδιδόασι PHSB : περὶ- F	<b>44</b> καὶ deest in F
<b>25</b> τῆς : τοῖς F	<b>47</b> τὴν deest in F
<b>37</b> φησιν : φασιν F	

H = COPENHAGEN, DET KONGELIGE BIBLIOTEK, HAUN. GKS 415<sup>b2</sup>°

Paper, ff. VIII + 485, 30 × 20 cm, a. 1482

The manuscript was copied by John Moschos of Korone from P.<sup>38</sup> This must have happened before the damaged margins of P were restored (and consequently before Laskaris annotated it), since errors introduced by Trivolis do not affect H:

<b>1379.17</b> ἔτι ἐτύ(μοις) ὁμοῖα P : ἔτι ὁμοῖα H : ἔτι ἐτύμως ὁμοῖα Triv.	<b>1390.62</b> Ὅτι PH: del. Triv.
--	-----------------------------------

It was used by Marcus Musurus in 1508 in Padua, whose hand F. Pontani has identified in the margins.<sup>39</sup>

The text always follows P except for a number of minor errors, which it shares with S and B, e.g.:

<b>1395.62</b> δὲ MFP : deest in HSB	<b>1396.39</b> τῆς Ἰλιάδος MFP : τοῦτο ἐν Ἰλιάδι HSB
<b>1396.4</b> Ἡρακλέος MFP : Ἡρακλέους HSB	<b>1396.43</b> χρᾶσθαι MFP : χρῆσθαι HSB
<b>1396.9</b> ἐξῆς MFP : ἐφεξῆς HSB	<b>1396.44</b> καὶ λοχαγὸς MFP : λοχαγωγὸς HSB
<b>1396.26</b> καὶ MFP : deest in HSB	<b>1396.47</b> ὑπερήνωρ δύναται ὁ ἀγῆνωρ λε- χθῆναι MFP : ὑπερήνωρ λεχθῆναι δύναται ὁ ἀγῆνωρ HSB
<b>1396.27</b> εἰς φιλόσοφον οἱ παλαιοὶ MFP : οἱ παλαιοὶ εἰς φιλόσοφον HSB	<b>1396.48</b> κακῶς MFP : deest in HSB
<b>1396.29</b> ὑποδεικνύντες MFP : ἐνδεικνύντες HSB	

S = PARIS, BIBLIOTHÈQUE NATIONALE, PAR. GR. 2703

Paper, ff. II + 507 + II, 33 × 22 cm, early 16th century

The manuscript was copied from H by an unknown scribe and owned by Guillaume Pellicier.<sup>40</sup> It shares all the variants of H except for a number of additional errors, which it shares with B, e.g.:

<sup>38</sup> Identified by Schartau 1994, 96–97 who consulted O. L. Smith.

<sup>39</sup> Pontani, *Proemio* 51 and 54 n. 66.

<sup>40</sup> See Pontani, *Proemio* 52–53; <<http://gallica.bnf.fr/ark:/12148/btv1b52000534w>>

**1381.16** ὁ PFH : deest in SB

**30** καιριώτερον PFH : κυριώτερον SB

**33** ἐνίπτειν PF : ἐνίπειν H : ἐννίπειν SB

**54** πολυίστωρ PFH : πολαίστων SB

**1382.14** ὁ PFH : deest in SB

**1395.62** προθύροιο MFPH : προθύροις SB

**1396.24** Θετταλικῆς MFPH : -οις SB

**39** δὲ MFPH : δὲ καὶ SB

B = BERLIN, DEUTSCHE STAATSBIBLIOTHEK, PHILL. 1586 (= MEERM 308).III

Paper, ff. I + 436, 39×29 cm, 1539–1542

The manuscript was copied in Venice by two different scribes from S for Guillaume Pellicier.<sup>41</sup>

The text always follows that of S, except for a number of unique errors, e.g.:

**1380.48** ἐπικαλουμένην : ἐπικαλουμένην B

**62** τὸν : τῶν B

**1381.11** διαστολὴν : ἀντιδιαστολὴν B

**13** αἴτιον : αἴτιοι B

**14** ἀορισταίνοντα : ἀοριστένοντα B

**36** πρέπει : τρέπει B

**1390.55** θηλυκόν : θηλυκά B

**1396.32** καὶ deest in B

**33** παρεμφερές : παρεμποραῖς B

V = VATICAN CITY, BIBLIOTHECA APOSTOLICA VATICANA, VAT. GR. 1905

Paper, ff. 473–827, 40 × 28 cm, before 1549.<sup>42</sup>

This mutilated manuscript, containing the latter half of the *Odyssean Commentary* (ff. 473–788<sup>v</sup> starting at Eust. in Od. 1723.7), was used by the printers of the Rome edition, as hesitantly suggested by Canart.<sup>43</sup> Throughout this part of the codex the paper is frequently stained with printer's ink and in the margins we find page numbers corresponding to the pagination of the edition and frequent corrections of the main text in the hand of Niccolò Maiorano.

The watermarks situate the manuscript in Venice in the mid-sixteenth century: Throughout they are similar to Harlfinger, Ancre 51 but with the counter-mark S+C instead of 3+M, except for two bifolia (554+559 and 555+558) which are instead similar to Harlfinger Fleche 24a, otherwise found in manuscripts written around the 1540s by scribes associated with the workshop of Bartolomeo Zanetti. However, Paul Canart's identification of the main scribe as Camillo Zanetti is not convincing and was excluded in the *RGK*. I have no better suggestion and leave the question open.

In any case, it is clear that the main text of V was copied from M (which correlates with its probable Venetian origin), then corrected against P by Majorano (here V<sup>2</sup>). The Rome edition (r) follows the result, e.g.:

<sup>41</sup> See Pontani, *Proemio* 53–54.

<sup>42</sup> See the description in Canart 1970, 632–33.

<sup>43</sup> This part of the manuscript (Q<sub>1</sub>–39 [quaternions] + Q<sub>40</sub> [binon]) constitutes a codicological unit separate from the rest (ff. 789–816) which contains tragedies by Euripides in the hand of John Mauromates.

- 1725.13** φοράν MV: φθοραν PV<sup>2r</sup>  
**1726.20** τοῦ ἐκ τοῦ MV: τήν ἐκ τοῦ PV<sup>2r</sup>  
**1726.21** περιδρῦν MV: περὶ δρῦν PV<sup>2r</sup>  
**1738.47** αὐτοὺς MV: ἀστοὺς PV<sup>2r</sup>  
**1738.57** ἀνέμου MV: ἀνέμῳ PV<sup>2r</sup>  
**1741.60** ἐγὼ δ' ἐν πᾶσι θεοῖσι deest in  
 MV: suo loco in PV<sup>2r</sup>  
**1770.17** φυτῶν MV: φυτὸν PV<sup>2r</sup>  
**1811.35** καθαρὰ χοροὶ MV: καθαρὰ-  
 PP.C V<sup>2r</sup>: καθὰ P<sup>a.c.</sup>
- 1826.28** προσυνενοεῖν MV: προσεπεννοεῖν  
 PV<sup>2r</sup>  
**1826.38** μεμνημένος ἢ μὴ deest in MV: suo  
 loco in PV<sup>2r</sup>  
**1835.23** πίνων πλείστα deest in MV: suo loco  
 in PV<sup>2r</sup>  
**1847.33** περόνας deest in MV: suo loco in  
 PV<sup>2r</sup>

Occasionally Majorano corrected V *suo marte* for the edition, e.g.:

- 1725.46** ἐκεῖθεν MPV: ἐγγύθεν V<sub>2r</sub>  
**1726.33** Ὅτι ἐπὶ MPV: Ὅτι ὁ ἐπὶ V<sub>2r</sub>  
**1726.62** ἐς ταυτιζόμενός MPV: ὡς ταυτ. V<sub>2r</sub>
- 1851.1** ἴσως ante Ὀδυσσεὺς V<sub>2r</sub>: deest in  
 MPV

#### MANUSCRIPTS PRESERVING SUBSTANTIAL EXTRACTS

All manuscripts containing longer excerpts from the *Commentary on the Odyssey* descend from M or P and may be eliminated when establishing the text. I have excluded from this study instances where extracts occur as scholia to the Homeric text.<sup>44</sup>

e = EL ESCORIAL, REAL BIBLIOTECA, Ψ.III.15 (ANDRÉS 470)

Oriental paper, ff. VI + 415, 24 × 16 ½ cm, late 13th century

The manuscript contains extracts of Eustathios' commentary on the four first books of the *Odyssey* (ff. 329<sup>r</sup>–35<sup>v</sup>) together with orations of Gregory of Nazianzus (1<sup>r</sup>–328<sup>v</sup>); Gregorios of Cyprus' *Encomium of Andronikos II Palaiologos* (336<sup>r</sup>–40<sup>v</sup>); Synesius of Cyrene's *Encomium of Baldness* (341<sup>r</sup>–46<sup>r</sup>) and *On Providence* or *The Egyptian Tale* (346<sup>r</sup>–51<sup>v</sup>); Basileios of Caesarea's *Homilies on the Hexameron* (352<sup>r</sup>–415<sup>v</sup>).<sup>45</sup>

The interest in rhetoric reflected by the selection of texts in this manuscript also guides the choice of extracts from the *Commentary on the Odyssey*. All instances are passages in which Eustathios recommends re-using the Homeric verse at hand under certain circumstances (see above, p. 18\*). The following sections in Eustathios' commentary on α and β are excerpted:

<sup>44</sup> A good starting point for such a study would be the occurrences of Eustathios on pages 208–518 in Pontani, *Squardi* (listed in the index on p. 572) and Pontani, *Proemio* 54 n. 66.

<sup>45</sup> Description in de Andrés 1967, 75.

- 1382.59–61** Ὅτι προσφυῆς — νόον ἔγνω  
**1388.29–31** Ὅτι τὸ — τοιαῦτά γε ῥέζοι  
**1389.22–23** Ὅτι ἐπὶ — πῆματα πάσχει  
**1392.4–6** Ὅτι ὀπηνίκα — τοιόσδε ἐστίν  
**1393.3–4** Ὅτι συμβουλευομένῳ — τι γένηται  
**42–43** Ὅτι ὁ προθυμοποιῶν — θείῳ  
**1403.47–48** Ὅτι οἰκείον — νήποινον ἔδουσιν  
**1406.59–60** Ὅτι μυστηριαζομένῳ — οἱ ἄλλοι  
**62–63** Ὅτι ὁ εὐλαβῶς — κεν εἴπω  
**1407.44–45** Ὅτι τὸ — ἡμαρ  
**45–46** Ὅτι ὁ — θαλπωρή  
**49–51** Ὅτι πρὸς — ἐσσι ξείνους  
**1408.16–17** Ὅτι φιλόξενος — ἡμέτερον δῶ  
**54–56** Ὅτι ὁ — ἀνθρώπους  
**1412.45–47** Ὅτι πρέπει — ἐγείνατο  
**56–59** Ὅτι τοῖς — νεμεσῆσαιτο  
**1416.42–43** Ὅτι ἐπὶ — κεῖται  
**1418.59–60** Ὅτι ὁ παιδεύων — ἡλικίας εἶ  
**1419.11** Ὅτι ἐπὶ — κατὰ θυμόν  
**1421.26–27** Ὅτι οἰκείον — τείρει  
**1422.32–33** Ὅτι ἀρμόσει — ἐκάστω  
**57** Ὅτι παρηγορητικὸν — ἀκούειν  
**1424.7–9** Ὅτι κατευναστικὸν — μούσαις  
**ἐναλίγκιος**  
**26–28** Ὅτι ὁ ἀδικοῦμενος — ὀλοισθε  
**1426.45–46** Ὅτι εὐχή — ἀνάσσοις  
**1427.16–17** Ὅτι ἴδια — τέρποντο  
**1430.28–29** Ὅτι εὐμεγέθους — ἄντην  
**1432.50–51** Ὅτι ὁ ζητούμενος — αὐτός  
**1434.23–25** Ὅτι ἐπὶ — τετεύχεται  
**49–52** Ὅτι πρὸς — θυμῷ  
**1435.58–60** Ὅτι πρὸς — ἀνάψαι  
**1439.49–50** Ὅτι νησιώτη — Ἀλιθέρης  
**1440.9–11** Ὅτι ὁ — καταπαύσομεν and καὶ  
**γάρ** — λῳίον ἐστιν  
**23–27** Ὅτι ὁ — μαντεύεσθαι  
**1441.4–7** Ὅτι ἀπειλή — ἄλγος  
**1444.35–38** Ὅτι — ἔπος τε  
**1445.20–22** Ὅτι ἐπὶ — ἀνοήμων  
**33–34** Ὅτι — εἰμι  
**1446.50–55** Ὅτι ὁ μὴ — κτήματ' ἐμά  
**1449.29–30** Ὅτι εἰς — ἡδύν  
**1450.46–49** Ὅτι ὁ ἀποδημήσων — βουλή  
**1451.48–49** Ὅτι ἐπὶ ἐσπερινῆς — ἀγυιαί  
**1452.1–2** Ὅτι ἐπισπευστικὸν — θεοῖο

The following readings indicate that e was copied from P or a descendant of this manuscript:

- 1418.59** χρῆ M<sup>s.l.</sup>: deest in Pe  
**νηπιάας** M: νηπιάσας Pe  
**1432.51** εἶπη M: εἶποι Pe  
**1440.23** καταλαζονενόμενος MP<sup>c.</sup>: καταλόζο-  
**μενος** M<sup>a.c.</sup>P: καταλογιζόμενος e  
**1444.37** ὀπιθεν M: ὀπισθεν Pe  
**1445.21** καὶ M: deest in Pe  
**1450.48** ἀλλάγησθαι Pe: ἀλλάλησθαι M

p = MUNICH, DIE BAYERISCHE STAATSBIBLIOTHEK, MON. GR. 182

Paper, ff. XIX + 178 + I, 28 × 21 cm, 15th century

The volume contains excerpts from commentaries and lexica in the hand of Angelo Poliziano (1454–1494).<sup>46</sup> Extracts mixed with Latin paraphrases from the *Commentary on the Odyssey* are found on ff. 107<sup>r</sup>–26<sup>r</sup>. They were copied from F.<sup>47</sup>

<sup>46</sup> See description in Maier 1965, 201–3. A digital reproduction can be found on <<http://opacplus.bsb-muenchen.de/search?oclcno=643300075>>.

<sup>47</sup> See Martini 1907, 279; Pontani, *Proemio* 55; Silvano 2005, 423–24.



x = PARIS, BIBLIOTHÈQUE NATIONALE, PAR. GR. 3069

Paper, ff. 328, 28 × 21 cm, a. 1487–1490

Another notebook of Poliziano, containing a commentary on *Odyssey* 1–2 preceded by a preface (ff. 52<sup>r</sup>–119<sup>r</sup>) which has been studied and edited by Luigi Silvano. As is the case with p, the extracts are copied from F.<sup>48</sup>

m = MADRID, BIBLIOTECA NACIONAL, MATR. GR. 4797

Paper, ff. II + 533, 22 × 17 cm, 15th century

The manuscript contains extracts from the *Commentary on the Iliad* (ff. 1<sup>r</sup>–160<sup>r</sup> [in Il. 8.14–433, 24] and 376<sup>r</sup>–533<sup>r</sup> [in Il. 785.27–1374.54], and another series on 371<sup>r</sup>–v [in Il. 50.17–37]) as well as the *Commentary on the Odyssey* (ff. 201<sup>r</sup>–357<sup>v</sup> [in Od. 1381.4–1809.52] and 163<sup>r</sup>–197<sup>v</sup> [in Od. 1810.43–1959.36], and another series on 358<sup>r</sup>–71<sup>v</sup> [in Od. 1557.30–1788.17]).<sup>49</sup>

It was written by the Florentine humanist Carlo Antinori (+ 1503), but the selections were allegedly dictated by his teacher Guarino Favorino (c. 1450–1527) according to the inscription on the first folio:

Καρίλος ὁ Ἀντίνωρος νεανίας πάνυ πεπαιδευμένος τὴν Ἑλλάδα φωνὴν ταύτην | τὴν βίβλον  
ἔγραψε ἐκ τοῦ Εὐσταθίου ταύτας τὰς ἐκλογὰς Βαρίνου τοῦ Φαβορίνου | λέγοντος καὶ ἀνα-  
γινώσκοντος, αὐτὸς δὲ ὁ Καρίλος οὐ προσβλέπων μετὰ γράφων | ὅλην τὴν βίβλον ἔγραψε  
Βαρίνου αὐτοῦ διδασκάλου ἀναγινώσκοντος καὶ ἐκλέγοντος ἐκ τοῦ Εὐσταθίου ἅπερ αὐτῷ  
ἤρρεσκεν καὶ οὕτως ὁ Καρίλος μαθητὴς τοῦ Βαρίνου | συνέθηκε ταύτην τὴν βίβλον πάνυ ἀναγ-  
καίαν πρὸς τὴν ἐρμηνείαν τοῦ Ὀμήρου καὶ | ἄλλων ποιητῶν· πρᾶγμα θαυμαστὸν καὶ ὅπερ  
ὀλίγοι ποιήσειαν ἄν.<sup>50</sup>

The young Carlo Antinori, well-educated in the Greek language, penned this volume as Guarino Favorino dictated and read aloud these selections from Eustathios. Carlo himself did not look at [the text] while writing, but penned the whole volume while his teacher Guarino read aloud and excerpted what he wished from Eustathios, and in this way Carlo, the student of Guarino, composed this volume, essential to the understanding of Homer and other poets—a marvelous work which few could carry out.

The entries are predominantly lexicographical in nature and represent the sort of activities of Favorino and Antinori that resulted among other things in the *Thesaurus cornucopiae et horti Adonidis* (Venice 1496), which incorporates a great deal of extracts from Eustathios. It is mentioned that Antinori assisted Favorino in Aldus Manutius' introductory epistle (p. II<sup>v</sup>) and in that of Angelo Poliziano (p. III<sup>v</sup>).

<sup>48</sup> See Silvano 2010, ci.

<sup>49</sup> See the description in de Andrés 1987, 405–6.

<sup>50</sup> See also on 533<sup>r</sup>: ταύτην τὴν βίβλον Καρίλος ὁ Ἀντίνωρος ἔγραψε Βαρίνου τοῦ διδασκάλου αὐτοῦ ἀναγινώσκοντος τὴν τοῦ Εὐσταθίου βίβλον.

m (from which c and v descend) was copied from F as we can see from the following shared variants:

- |  |  |
|--|--|
| <b>1383.6</b> ἀστούς καὶ P : αὐτοὺς καὶ Fm : αὐτοὺς<br>cv          | <b>1385.48</b> ἄρτω P : deest in Fm cv                     |
| <b>1383.13</b> παράγεσθαι P : περιγενέσθαι Fm :<br>παραγενέσθαι cv | <b>1385.49</b> παραδέδοται P cv : περιδέδοται Fm           |
| <b>1383.63</b> μετρικῶς P : μερικῶς Fm cv                          | <b>50</b> καὶ τὰς ἐλλοὺς P : om. (homoeoteleuton)<br>Fm cv |
|  | <b>1395.61</b> ἐν P : ἐνὶ MFm                              |

Antinori and Favorino introduced several corrections, alterations and errors which m shares with c and v, e.g.:

- |   |   |
|---|---|
| <b>1381.5</b> συζευθεὶς F : συζευχθεὶς m cv       | <b>1383.8</b> ἀντικαταλλασσόμενος F : ἀντικαταλλα-<br>ζόμενος m cv  |
| <b>1381.15</b> καιριώτερον F : κυριώτερον m v v   | <b>1387.17</b> ἰδικῶς F : εἰδικῶς m cv                              |
| <b>1382.35</b> ἄμβροτος F : ἄμβροτος ἄβροτος m cv | <b>1387.36</b> τῇ εἰμαρμένῃ F : τῇ ἡμαρμένῃ m : τῇ<br>μεμαρμένῃ cv. |
| <b>1382.6</b> ἀπόλεμοι F : πόλεμοι m cv           |   |

c = ROME, BIBLIOTECA CASANATENSE, MS 189 (OLIM G.III.4)

Paper, ff. I + 444, 28 × 21 cm, late 15th or early 16th century

The manuscript contains extracts from the *Commentary on the Iliad* (1<sup>r</sup>–265<sup>v</sup>) and *Odyssey* (ff. 266<sup>r</sup>–444<sup>v</sup>). There is no title or indication of what text it contains. It carries the notes of possession of Andrea Cambini (1445/1460–1527) on f. 444<sup>v</sup> (*Andree Cambini καὶ τῶν φίλων*) and Ugolino Martelli (1519–1592) on f. 1<sup>r</sup> (*Ucolini Martelli et amicorum*).<sup>51</sup>

c was copied from m with the addition of an index in the margins. Some errors and alterations were introduced:

- |  |   |
|--|---|
| <b>1381.9</b> ἐρεῖ m : εἴπη cv   | <b>1384.63</b> ἐν τῷ m : deest in cv                              |
| <b>1381.16</b> μὲν γὰρ m : γὰρ cv  | <b>1384.64</b> γίνεταί m : λέγεται cv                             |
| <b>1381.38</b> βάζει m c <sup>a.c.</sup> : εἴπει c p <sup>c.</sup> : εἴποι v | <b>1385.16</b> φαίνεται m : φαίνεσθαι cv                          |
| <b>1383.7</b> τὴν καὶ m : τὴν cv   | <b>1385.24</b> στρατηγού m : deest in cv                          |
| <b>1383.22</b> καὶ καθ' m : καθ' cv  | <b>1385.35–36</b> τηλόθι ἐόντας — διασφαητικόν<br>m : deest in cv |
| <b>1383.24</b> ὅτι τὸ m : ὅτι ταῦτα ὅτι c : ὅτι ἐνταύ-<br>θα τὸ v            | <b>1387.17</b> μόνως m : μόνον cv                                 |
| <b>1383.55</b> οὐδαμάς m : οὐδαμῶς cv  | <b>1387.29</b> περισπωμένη m : περισπωμένως cv.                   |
| <b>1384.2</b> φθάσασα m : φράσασα cv   |   |

v = VATICAN CITY, BIBLIOTECA APOSTOLICA VATICANA, VAT. ROSS. 961

Paper, ff. I + 186, 33 × 23 cm, early 16th century

The manuscript contains only extracts from the *Commentary on the Odyssey*, written in the hand of Arsenius Apostolis.<sup>52</sup> There is no title or indication of what it contains.

<sup>51</sup> See Bancalari 1894, 166

<sup>52</sup> See Canart 1965, 59

v was copied from c (including the marginal index), introducing some errors and corrections:

**1381.10** οὔτε...οὔτε mc: οὔδε...οὔδε v

**1381.10** τὸ μὲν mc: καὶ τὸ μὲν v

**1383.8** εἴληπται mc: εἴρηται v

**1383.14** καὶ ἐν αὐτοῖς mc: καὶ ἐν αὐτοῖς καὶ ἐν αὐτοῖς v

**1383.23** τοῦ ἄχω mc: τὸ ἄχω v

**1387.18** μάγαρον οὐχὶ μέγαρον mc: μέγαρον v

**1387.37** ὑποπεπτωκώς mc: ὑποππτωκώς v.

Note also that Arsenius included excerpts from a full copy of the *Commentary on the Odyssey* in his scholia in Par. gr. 2679.<sup>53</sup>

a = MILAN, BIBLIOTECA AMBROSIANA, D 120 SUP. (= GR. 1091)

Paper, ff. II + 133, 29 1/2 × 21 cm, early 16th century

Lecture notes on Homer by John Basilios Romulus Chalkokondyles containing among other things extracts from the *Commentary on the Odyssey* on ff. 1–6,<sup>54</sup> probably copied from P:

**1429.42** ἐκ τῶν τῆς βῆτα ῥαψωδίας M: τέλος τῶν τῆς α ἀρχῇ τῶν τῆς β Pa

**1438.60** τινάσσονται M: τινάσσονται Pa

**1443.16** ἐπιξήνῃ M: -εἰνῃ Pa

#### THE ROME EDITION

Eustathios Homeric commentaries were not printed until the 1540s (half a century after the *editio princeps* of Homer), despite their being eagerly sought after by many Greek scholars of the Renaissance. The arduous and expensive project was carried out under the sponsorship of Cardinal Marcello Cervini (1501–1555) and lasted for a decade, involving long periods of inactivity due to lack of funds and various legal disputes.<sup>55</sup> The result was two volumes in 1542 and 1545 containing the *Commentary on the Iliad*, based on Par. gr. 2695 (13th century) and Par. gr. 2701 (15th century) rather than L,<sup>56</sup> one volume containing the *Commentary on the Odyssey* in 1549 and an index in 1550 compiled by Matthaios Devaris. It has previously been established that the edition of the *Commentary on the Odyssey* was based on both M and P.<sup>57</sup> A letter dated 5 March 1544 from Niccolò Ridolfi shows that the printers borrowed a new Eustathian manuscript from his library at this point in time, which is likely to refer to P.<sup>58</sup> As for M there

<sup>53</sup> See Pontani, *Sguardi* 498–502.

<sup>54</sup> See Pontani 2002/2003, 273–74.

<sup>55</sup> See e.g. Layton 2008 and Liverani 2002; Pontani, *Proemio* 45–50.

<sup>56</sup> v.d.Valk I xxxi–xlvi.

<sup>57</sup> Martini 1907, 292.

<sup>58</sup> Florence, Archivio di Stato di Firenze, Mss. Cerviniani, filza XXIX (41), ed. Dorez 1893, 367.

is another letter dated 31 July 1546 from Pietro Bembo to Giambattista Ramusio asking him to send this manuscript to the printers in Rome.<sup>59</sup> For this reason scholars agree that Majorano's statement in the epistle printed at the beginning of the final volume, saying that only two copies of the "expositions on Homer" have survived, exclusively refers to the *Commentary on the Odyssey*, that is to M and P. But the words that follow present us with a problem that has previously been glossed over:

Quorum alterum sane emendatius ac perfectius in bibliotheca Nicolai Rodulphi Cardinalis spectatae probitatis et doctrinae, quocum ego annos multos familiarissime fui, una cum caeteris eius generis scriptoribus graecis quam plurimis summa cura ac diligentia asservabatur. Quos vir ille amplissimus ac munificentissimus, atque bonarum literarum literatorumque omnium amator, fautor, adiutor, ingenti precio summoque studio undecumque comparaverat. Hic ergo cum semper id spectasset, quibus rationibus bonarum literarum studiosis commodaret, exemplar Eustathii libentissime tradidit.<sup>60</sup>

One of these, the more corrected and perfected, was preserved with great care and diligence in the library of Cardinal Niccolò Ridolfi, a man of esteemed goodness and learning with whom I was well acquainted over many years, together with many other books by Greek writers of the same sort. He, a great and most munificent man, a lover, promoter, and saver of fine literature and all men of letters, collected these from all over with much money and the highest of zeal. Therefore he most generously offered a copy of Eustathios, since he was always concerned with in what manner he might be of service for students of fine literature.

Majorano calls P "more corrected and perfected by far", but it is difficult to see how anyone who has compared the two manuscripts could make such a claim. Furthermore, Bembo shows awareness of the rumor that M is an autograph in the letter to Ramusio asking him to lend this manuscript to the printers. It should also be noted that the Rome edition tends to prefer M over P when the two manuscripts offer different but equally acceptable readings.<sup>61</sup> The solution to this problem is that Majorano did not systematically compare the two manuscripts when establishing the text, but used V as his *Vorlage*. This manuscript was copied from M and the watermarks suggest that it was produced in Venice (see p. 47\* above). It may have been acquired or commissioned there at an early stage of the project, perhaps by Nikolaos Sophianos, before Majorano was hired to finish the edition 1545. Majorano corrected it against P when necessary and one reading (1868.24 ἐφεψιώντο MV : ἐφεψιώνται καὶ καθεψιώνται P : ἐφεψιώντο καὶ καθεψιώνται r) suggests that P was also consulted in the process of

<sup>59</sup> Ed. Travi 1993, 576.

<sup>60</sup> Εὐσταθίου Ἀρχιεπισκόπου Θεσσαλονίκης Παρεκβολαὶ εἰς τὴν Ὅμηρον Ἰλιάδα καὶ Ὀδύσειαν μετὰ εὐπορωτάτου καὶ πάνυ ὠφελίμου πίνακος (Rome 1550) x.

<sup>61</sup> Pontani, *Proemio* 49.

typesetting. But I have found no corrections from M in Majorano's hand in V. Thus, even if Ramusio complied with Bembo's request, it seems as if the editor never studied the acclaimed autograph very closely.

To conclude, the Rome edition is based on the extant authoritative manuscripts, once removed from P and twice from M. For our purposes this means that it can be eliminated when establishing the text, but it has been collated for corrections of textual errors.

#### LATER EDITIONS AND TRANSLATIONS

All subsequent editions of the complete *Commentary on the Odyssey* are reprints of the Rome edition: one printed in Basel in 1559,<sup>62</sup> another in Leipzig in 1825.<sup>63</sup> The former does not provide textual emendations of note but a few improvements have been adopted here from the latter.<sup>64</sup> There is also a doctoral dissertation by Antony Makrinos (University College London 2004) containing an edition of Eust. in Od. 1379–1397, available on-line. The dissertation offers a number of textual emendations but I have found it necessary to record them in the apparatus criticus.<sup>65</sup>

I should also mention the baffling full length Latin translation of the work produced by the Spanish humanist Vicente Mariner (16th–17th century) between 1622 and 1623.<sup>66</sup> As one might expect, Mariner used the Rome edition. This is also the case with the seventeenth century selections in French transla-

<sup>62</sup> Εὐσταθίου Ἀρχιεπισκόπου Θεσσαλονίκης Παρεκβολαὶ εἰς τὴν Ὅμηρον Ὀδυσσεύαν [sic] (Basel 1559).

<sup>63</sup> J. G. Stallbaum, *Eustathii archiepiscopi Thessalonicensis Commentarii ad Homeri Odysseam ad fidem exempli Romani editi*. 2 vols (Leipzig 1825).

<sup>64</sup> E.g. 1384.56 γλαφυρόν Stallbaum: γραφυρόν P; 1387.52 16 ἀδιορίστως Stallbaum: ἀδιωρίστως P; 1389.33 10 ὁμοιοπτῶτως Stallbaum: ὁμοιοπτότως P.

<sup>65</sup> To give a few examples, in 1379.21 Eustathios writes Ὀδύσσεια in perfect accordance with Strabo, but Makrinos changes it into Ὀδυσσεῖς; in 1385.45 the pronoun δ in a quotation from Homer is changed into ὁ; in 1387.15 Eustathios replaces (as he often does) “of Zeus” with “of so-and-so” (τοῦ δεινός) in order to render the verse in a quotable form (see above p. 18\*), but Makrinos ‘corrects’ it against the Homeric text and prints Ζηνός; in 1387.21 ἰδικῶς, which makes perfect sense, is changed into εἰδικῶς, which makes none. In 1379.63 the situation is actually quite simple: P and the Rome edition give the correct ἀπέθετο, whereas Stallbaum has a misprint ἀπέδοτο. Makrinos, however, gives a series of erroneously attributed readings and claims Stallbaum's misprint as his own emendation. His apparatus reads: “ἀπέδοτο corr. Makr.: ἀπέθητο P1 [his sign for P in the main text]: ἀπεδετο Rom. Stall.: ἀπέθετο Bas.”

<sup>66</sup> Madrid, Biblioteca Nacional, Matr. lat. 9861–9862; cf. Pontani, *Proemio* 57; García de Paso Carrasco & Rodríguez Herrera 1996 and 1998, 310–13. See also the selections in Latin translation by Alessandro Sardi (1530–1588) in Modena, Biblioteca estense universitaria, lat. 138 = a.T.6.25 (see Pontani, *Proemio* 56 and <[http://manus.iccu.sbn.it/opac\\_SchedaScheda.php?ID=166031](http://manus.iccu.sbn.it/opac_SchedaScheda.php?ID=166031)>). I have not had the chance to examine this manuscript.

tion made by Pierre de Marcassus (1584–1664),<sup>67</sup> as well as those by Jean Tinerel de Bellérophon (1598–1661).<sup>68</sup>

#### EDITORIAL PRINCIPLES

An exhaustive theoretical and methodological discussion on the principles of the present edition has been published elsewhere.<sup>69</sup> Here I only repeat the most essential information. The authorial status of M and P, combined with their stratigraphy and the interrupted revision process in M, means that the textual record offers differing textual versions for different parts of the text. Owing to the first missing quire in M we only have access to two versions in 1379.7–1395.60: (1) main text in P and (2) main text + additions in P. In 1395.60–1482.23 and 1537.39–1852.41, on the other hand, we have access to four authorized versions produced in this chronological order: (1) main text in P; (2) main text + additions in P; (3) main text in M; and (4) main text + additions in M. Likewise, in 1482.23–1537.39 and 1852.57–1917.20 we have access to four authorized states produced in a different chronological order: (1) main text in M; (2) main text + additions in M; (3) main text in P; and (4) main text + additions in P. The differences between these versions are very small and it is not clear how much time elapsed between them. Therefore the edition will visually distinguish between two stages: before and after revisions. The latest available version for each section is printed, and additions that were not present already in the first version are placed within double square brackets [ ... ]. Marginal and interlinear notes that correct textual errors in previous versions are not marked in this way but accepted into the text and noted in the apparatus criticus followed by the designation “(corr.)”. Interlinear notes that are not corrections or additions but part of the text itself as alternative endings are printed between the lines. For instance, in 1401.57 I print ἡ τροφή τοῦ ἀνθρώπου ἀγαθὸν ἀναγκαῖον, rather than choose between the genitive or the dative and mark the other in the apparatus (as van der Valk did).<sup>70</sup>

As for interventions in the text, emendation will be limited to textual errors (elements that are historically comprehensible as disturbances in the text through interpretation of the record) but not mistakes. A few examples are needed in order to illustrate the difference. A typical instance of a textual error would

<sup>67</sup> Paris, Bibliothèque Nationale, Coisl. 183; see Pontani, *Proemio* 56–57; Hepp 1968, 97–125, esp 103 n. 107.

<sup>68</sup> Paris, Bibliothèque Nationale, Coisl. 396–398; see Pontani, *Proemio* 56; Hepp 1968, 98–125.

<sup>69</sup> Cullhed 2016

<sup>70</sup> Cf. Reinsch 1980, 641 on this principle.

be the scribal omissions owing to *saute du même au même*. These will be corrected and not marked with square brackets in the same way as additions. The same goes for psychological textual errors. In 1416.63–64 M paraphrases *Odyssey* 1.275: ἀπόπεμψον τὴν πατέρα εἰ μὴ φιλεῖς αὐτήν (“send her away, the father, if you do not love her”); P, however, gives the correct μητέρα (“mother”) instead of πατέρα (“father”) and although M + additions is the focus of the edition, it will be corrected against P here. The same principle is applied to phonetic textual errors. When Eustathios gives the usual spelling of Solon’s name in P (Σόλωνα) in 1404.47 but the unusual spelling (Σώλωνα) in M, I print Σόλωνα since I believe that the reading in M is a phonetic textual error. On this principle I will also accept some of Majorano’s emendations of the text, provided that we are not dealing with elements that I interpret as mistakes but as textual errors. This appears to be the case in 1436.33 where M and P reads: ὥς γὰρ ἴκω ἰκνῶ, οἴχω οἰχνῶ, οὕτως ὑπίσχω ὑπισχνῶ (“as *hikō* produces *hiknō* [arrive] and *oichō* *oichnō* [go], so does *hypischō* produce *hypischnō* [promise]”). Here Majorano printed ὑπίσχω ὑπισχνῶ which gives a sequence that accords with what Eustathios says in the *Commentary on the Iliad* (1295.47). In some instances I introduce minor emendations myself, for instance in 1429.59–60 οὐκ ἀπεοικὸς [scripsi: -κῶς M: -κῶς P] ἐκεῖ καὶ δακτύλους τὴν ἀλληγορίαν προσφύειν. In 1402.53 Eustathios discusses the etymology of νῶ νηνῶ (“to pile up”) and adds a parallel: ὅμοιον καὶ τὸ τητῶ P : ὅμοιον καὶ τῶ τητῶ M. Here both readings make sense linguistically, but they appear to be textual errors, one haplography and one phonetic error for “ὅμοιον καὶ τὸ τῶ τητῶ”, which is what I print. These must be distinguished from mistakes (illogical statements etc.), such as the following sentence in the discussion about the word ἄγαυρος (“splendid”) in 1444.7–8: εἰ δέ τι μετέχει τοῦ τοιούτου ἄγαυροῦ τὸ ἀγαύρισμα, ὅπερ ἐστὶ πάλης εἶδος, οὐκ ἂν εἴη ἀκριβῶς ἀποφῆνασθαι (“It would be impossible to accurately prove whether or not *agaurisma*, a posture in wrestling, has anything to do with this kind of *agauros*”). Here, ἀγαύρισμα is clearly a palaeographically explainable corruption of ἀγκυρισμα (cf. Hsch. α 582; Suid. α 261), but it is a mistake of Eustathios or his source, not a textual error in the version we are editing and it should not be corrected but noted in the apparatus criticus.

As for punctuation and aspects of presentation, editing always involves an act of balancing between documenting and interpreting the textual record. In this edition, the scales are tipped heavily in favor of interpretation. The primary aim has been accessibility and easy comprehension for as many potential users



as possible. To some extent, this is done at the expense of a precise reproduction the series of signs offered in the manuscripts. Accents on enclitics have been normalized and the punctuation offered is 'syntactical', freely based on the 'elocutionary' punctuations of the manuscripts. Furthermore, the text is accompanied by indications of relevant verses in the *Odyssey*, three note apparatuses and a facing English translation.

The function of the apparatus criticus is primarily to indicate that a textual error has been corrected in the edited version, or that a textual error or variant is present in the other authorized versions. It will also note when emendations by later scribes in M and P or in the *editio princeps* have been accepted or rejected. The apparatus also includes a selection of essential conjectures or readings preserved in other traditions to quotations.

Whenever Eustathios explicitly mentions or cites a source, references are provided in an apparatus locorum citatorum. The entries are keyed to pages and lines in the Rome edition and marked with a superscript letter that corresponds to footnote marks in the English translation.

Other sources are indicated in the apparatus fontium et parallelorum (located between the apparatus locorum citatorum and the apparatus criticus, and continuing on the bottom of the right-hand page). If available, further parallels are added after a "cf.". When there are several parallels but no obvious source they are all preceded by a "cf.". A full list of parallels is generally not given in cases where this can be found in a modern edition of Eustathios' source (primarily the scholia on the *Iliad* and *Odyssey* books 1–6, the *Commentary on the Iliad*, tragic and comic fragments, and the Atticist lexica of Aelius Dionysius and Pausanias). Following van der Valk's example the apparatus commentariorum also includes short explanations of technical terminology and other observations. It is keyed to pages and lines in the Rome edition only.

Indications of page and line breaks in the Rome edition are provided in the outer margins of the text. The line break is indicated with a vertical line (|) in the text. If it occurs in the middle of a word, the sign precedes it. Every fifth line is indicated. Pages in Stallbaum's edition are also indicated in the outer margin with a split vertical line (|) in the text. The inner margin offers line numbers for the present edition as well as references to folia in P and M.

The text is accompanied by an English translation. Because of the lexicographical element of Eustathios' commentaries, Greek words must often be transliterated rather than translated. Explanations of these are added within

square brackets unless Eustathios explains them himself in the same section. Greek words that form an integrated part of the syntax but whose sound and spelling is significant for the argument (especially in etymological explanations) are translated with a transliteration added within round brackets.

EUSTATHIOS OF THESSALONIKE  
COMMENTARY ON THE ODYSSEY  
RHAPSODIES A–B

# ΕΥΣΤΑΘΙΟΥ ΜΑΪΣΤΩΡΟΣ ΤΩΝ ΡΗΤΟΡΩΝ

## ΤΟΥ ΥΣΤΕΡΟΝ ΘΕΣΣΑΛΟΝΙΚΗΣ

### ΠΑΡΕΚΒΟΛΑΙ ΤΩΝ ΕΙΣ ΤΗΝ ΟΔΥΣΣΕΙΑΝ

<sup>1379</sup>  
<sup>7</sup> ΠΙΚΡΟΙ ΤΗΝ Ὀδύσειαν καθὰ καὶ τὴν Ἰλιάδα εἰλήχασι λογισταί, καὶ μᾶλλον  
ταύτην ἥπερ ἐκείνην διασπαράττουσι. δίδωσι δὲ λαβὰς ἐκείνοις τὸ καὶ ἐν-  
ταῦθα πολὺ τοῦ μυθώδους, καὶ τοῦτο διαβαλόντες ἐκείνοι συνεκβάλλουσι  
10 τῷ μύθῳ καὶ τὴν ἀλήθειαν, διὰ τὸ τοῦ ψεύδους | παρένθετον ὑπόπτως ἔχοντες καὶ  
πρὸς τὴν ἱστορίαν αὐτήν. χρὴ δὲ οὐχ' οὕτω ποιεῖν, ἀλλὰ τὸ ἔργον σκοπεῖν τῆς ποι- 5  
ήσεως, ἐκεῖνο εἰδόμενος, ὥς ἄρα νόμος τοῖς ποιηταῖς μὴ γυμνῆν τὴν ἱστορίαν ἐκτίθε-  
σθαι, ἀλλὰ μύθοις καταπυκνάζειν, ὧν τοὺς μὲν ὑπ' ἄλλων ἤδη πλασθέντας ἀναλέγον-  
ται, τοὺς δὲ καὶ αὐτόθεν προσαναπλάττονται· δέδοται γὰρ κατὰ τοὺς τεχνογράφους  
τῇ ποιήσει καὶ τερατεύεσθαι, ὥς ἂν ἐκ τούτων ἡδονὴν τε ἅμα τοῖς ἀκροαταῖς καὶ ἔκ-  
15 πληξιν ἐμπούσειεν. οὕτω τοίνυν καὶ ὁ ποιητὴς πολλαχοῦ, ὥς φασι | οἱ παλαιοί, τοῖς 10  
ἱστορουμένοις ὁμολογῶν, παραπλέκει καὶ μύθους καὶ τοῖς θρυλλουμένοις ἀληθεσί  
προστίθεισιν τι καὶ τῶν οὐκ ἀληθῶν, ἐκὼν ἑαυτῷ ἐνιστῶν τὴν τοῦ ἀδυνάτου γραφὴν.  
καὶ οὐ πάντα πρὸς πλάσμα διασκευάζει καὶ μύθους, ἀλλὰ κατ' αὐτὸν φάναι πολλὰ  
ψεύδεα λέγει ἐτύμοις ὁμοῖα, ὅθεν ἂν τις οὐδὲ ἴδοιτο. πολλὰ μέντοι καὶ οὐ πάντα ψεύδε-  
ται· οὐ γὰρ ἂν ἔτι ἐτύμοις ὁμοῖα ἢ ποίησις φθέγγοιτο, ἐὰν ψευδῇ πάντα εἴη συνεύρου- 15  
σα. αὐτίκα τῆς Ὀδυσσέως πλάνης τὸ πολὺ περὶ Σικελίαν γενέσθαι καὶ Ἰταλίαν καὶ  
20 ἐπέκεινα τεθρύλληται συμφώνως τῷ ποιητῇ. καὶ τοῦτο δηλοῖ δίχα | πολλῶν ἄλλων

#### APPARATUS LOCORUM CITATORUM

<sup>4</sup>1379.17 πολλὰ — ὁμοῖα τ 203 <sup>8</sup>ὅθεν — ἴδοιτο λ 366

#### APPARATUS FONTIUM ET LOCORUM PARALLELORUM INCIPIENS

1379.7–10 Πικροὶ — αὐτὴν reprehensiones Eratosthenis respicit in Strab. 1.2.3–20, p. 15–29 C.; 7 πικροὶ  
λογισταί cf. Greg. Naz. or. 38.14 (PG 36.328a) et 45.26 (PG 36.657c); Eust. in Il. 32.33 (de Tzetza, ut  
vid.); 443.37 (de Aristophane); de praefatione, vide Pontani, *Proemio* 8–41 11–12 ὥς ἄρα — κα-  
ταπυκνάζειν cf. Eust. in Il. 2.33–35; in Dion. per. praef., p. 214.5–8 Müller; in Pind. 7; v.d.Valk II lxxvi; de  
fabulis poetarum cf. etiam schol. Dion. Thr. 300.34–36; Suid. ε 2811; Tz. exeg. Il. 45.3–4 Pap.; de nuda  
narratione evitata cf. e.g. Eust. in Il. 1083.55–60 12–13 ὧν — προσαναπλάττονται cf. Eust. in Il.

#### APPARATUS CRITICUS

deest M

3 διαβάλλοντες Maior. (et in mg. in P) 13 πάντη Maior. (et in mg. in P) 15 ἐτύμοις  
Baumgarten–Crusius : ἐτύμως Triv. in P; litterae manus primae legi non possunt

# EUSTATHIOS, MASTER OF RHETORICIANS, LATER ARCHBISHOP OF THESSALONIKE, COMMENTARY ON THE ODYSSEY

**B**ITTER SCRUTINIZERS have been assigned the *Odyssey* as well as the *Iliad*,<sup>1379</sup>  
and they tear apart the former even worse than the latter. They are given  
a starting point by the fact that there is much mythical matter in them,  
and when casting their accusations against this aspect, they cast out the truth to-  
gether with the myth, since they have grown suspicious | towards the historical 10  
element itself because of the insertion of lies. However, one must not proceed  
in this way, but rather examine the craft of poetry, knowing that it is indeed cus-  
tomary for the poets not to set forth the historical account bare but to cover it  
with myths, some of which they collect, having already been fabricated by other  
people, whereas others they fabricate by themselves. For according to the writ-  
ers on the Art, poetry is allowed to speak of marvelous things in order to bring  
about both enjoyment and astonishment in the audience. Accordingly, even if  
the poet, as the ancients | say, agrees with historical records, he also weaves in 15  
myths and adds to the traditional truths some measure of the non-true, willingly  
opening himself to the charge of claiming the impossible. Moreover, all of his  
elaborations do not serve to add fabrication and myths, but rather—to say it  
in his own words—“he tells many lies that seem to be true”,<sup>A</sup> “so that nobody  
can test them”.<sup>B</sup> Indeed, he lies in *many* and not in *all* instances, since the poem  
would no longer be speaking of things “that seem to be true” if it were but a  
string of lies. For instance, it is commonly said in agreement with the poet that  
most of Odysseus’ wanderings took place around Sicily, Italy and even farther

## APPARATUS FONTIUM ET LOCORUM PARALLELORUM CONTINUANS

1.37–41; 7.28–32; in Pind. 7      **13** δέδοται — τερατεύεσθαι cf. e.g. Hermog. id. 2.20, p. 391.15–392.21  
Rabe; de licentia poetica vide Nünlist, *The Ancient Critic* 174–84; Meijering, *Theories* 62–67      **13–**  
**14** ὥς — ἐμπουήσειεν Strab. 1.2.17, p. 25.17 C. = Polyb. 34.4.1–3; cf. Plut. poet. aud. 17a; Eust. in Il. 988.63–  
989.2 (cf. v.d.Valk I ci)      **14–15** οὕτω — μύθους cf. Strab. 1.2.40, p. 46.18–27 C.      **16–18** καὶ οὐ  
πάντα — συνείρουσα Strab. 1.2.9, p. 20.20–22 C. = Polyb. 34.2.1–3; cf. etiam Prodr. invectiva in illud  
«pauperies sophiam nacta est», *PG* 133.1313; **17** ὅθεν ἂν τις οὐδὲ ἴδοιτο add. Eust.      **18–19** αὐτικά —  
ποιητῇ Strab. 1.2.11, p. 21.29–22.12 C.

καὶ ὁ τῆς ἱστορίας Λατίνος καὶ ὁ Αὔσω, οἱ ἐξ Ὀδυσσεώς καὶ Κίρκης κατὰ τινας, οἱ καὶ τῆς ὁμωνύμου αὐτοῖς χώρας ἐκράτησαν, καὶ ἀφ' ἐαυτῶν τὰ ἔθνη ἐκάλεσαν. ὁμολογεῖ δὲ τούτοις καὶ ἡ ἐν Ἰβηρίᾳ πόλις Ὀδύσεια καὶ ὁ ἐν παροιμίαις Τεμέσιος ἥρωος ὁ βαρύμηνης, εἰς τῶν Ὀδυσσεῖ συμπλευσάντων ἐταίρων ἐν Τεμέσῃ τῇ Ἰταλικῇ τιμώμενος. καὶ οὕτω μὲν οὐκ ἔστιν ἀμφιβαλεῖν ὅτι ἐκεῖ τὰ πλείω πεπλάνηται Ὀδυσ- 5 σεύς, ὁ δὲ γε ποιητὴς ἔστιν ἃ τῆς τοῦ Ὀδυσσεώς πλάνης καὶ ἐξωκεανίζων φαίνεται, 25 ὥς ἐν τοῖς ἐξῆς φανερώς δειχθήσεται, φυλάττων μὲν καὶ τὰ τῆς ἱστορίας, | προστι- θείς δὲ καὶ τερατολογίαν ποιητικὴν, καὶ ποιήσεως νόμῳ τὸ ψεῦδος τῇ ἀληθείᾳ πα- ραμιγνύς, καὶ τὰ μὲν διδάσκων, τὰ δ' ἐκπλήττων ἢ καὶ ψυχαγωγῶν. οὕτω δὲ καὶ τὸν Αἰόλον καὶ τοὺς Κιμμερίους καὶ τὰ κατὰ τὴν Καλυψῶ ἐξ ἱστοριῶν ἀληθῶν ἐρα- 10 νισάμενος, ὥς δειχθήσεται, προσεπιτίθησί τι καὶ τερατολογίας, πῇ μὲν ἐκτοπίζων τὰ ἱστοροῦμενα καὶ μετακινῶν αὐτὰ ἐξ ἄλλων τόπων εἰς ἄλλους, πῇ δὲ τὰς ιδιότητας τῶν ἱστορουμένων προσαύξων καὶ μετάγων εἰς τὸ παραδοξότερον· ἐκτοπίζων μὲν, 30 ὥς ὅτε τοὺς Κιμμερίους, τὸ ἀληθῶς βόρειον ἔθνος, εἰς τοὺς ἐσπερίους τόπους τοὺς | πρὸς τῷ Ἄδῃ μετάγει ψευδῶς, καὶ τὴν τῆς Καλυψοῦς δὲ νῆσον εἰς Ὠκεανὸν μετατί- 15 θησι, τὰς δὲ ιδιότητας ἐπαυξάνων, ὥς ὅτε τοὺς Λαιστρυγόνας, ἀγρίους ἄλλως ὄντας, αὐτὸς καὶ ἀνθρωποφαγοῦντας ποιεῖ, καὶ τὸν Αἰόλον δέ, τεχνίτην ὄντα τοῦ πλέειν, ἐγκατακλείειν τοὺς ἀνέμους φησίν, οὐ ψευδόμενος πάντῃ, ἀλλ' ὑπερβάλλων τὸ ἱστο- ρούμενον. ψεῦδος γὰρ ἀπλῶς διόλου τῆς Ὀμήρου καταγνῶναι ποιήσεως, πάντῃ 20 ψευδές· ψεῦδος γὰρ τοιοῦτον οὐδ' αὐτὸς ἐρεῖ, εἴποι ἂν αὐτός, μάλα γὰρ πεπνυμένος 35 ἐστίν. ἀκούσοι γὰρ ἂν ὁ καὶ Ὀδυσσεὺς παρὰ τῷ Εὐμαίῳ· τί σε χρὴ τοῖον ἐόντα μαψι- δίως ψεύδεσθαι; | ὥς τό γε ἄλλως μὴ μαψιδίως ἀλλ' ἐν δέοντι ψεύσασθαι ἐπιτηδευτέ-

<sup>A</sup>1379.26 τὸν Αἰόλον κ 1–76      <sup>B</sup>τοὺς Κιμμερίους λ 14–19      <sup>C</sup>τὴν Καλυψῶ α 14–15; ε 1–276 etc.

<sup>D</sup>33–34 ψεῦδος — ἐστίν γ 20 = γ 328      <sup>E</sup>34 τί σε — ψεύδεσθαι ξ 364

**1379.19–23** καὶ τοῦτο — τιμώμενος Eust. *exempla praebet* (cf. Strab. 1.2.11, p. 22.3–4 C.: ἐστὶν εὐρεῖν ἔχνη τῆς ἐκείνου [scil. Ὀδυσσεώς] πλάνης καὶ ἄλλων πλειόνων); **20** Latinus filius Ulixis et Circes: cf. Hes. theog. 1013–14 (unde schol. Ap. Rhod. 3.200; Eust. in Il. 1796.46–47); Liv. 1.49.9; Serv. auct. in Aen. 1.273; 7.47; 12.164 (vide Mühlert, *Vergilerklärung* 31–32); Steph. Byz. 534.1–2 Meineke; Eust. in Dion. per. 350, p. 279.32–34; aliter ps.-Scymn. 227–28 («non Circes»); ps.-Apollod. bibl. epit. 7.24 (Calypsonis); **20** Auson filius Ulixis et Circes: cf. schol. Dion. per. 78 (unde Eust. in Dion. per. 78, p. 232.16–18 Müller); schol. vet. Lycophr. 44b; Serv. auct. in Aen. 8.328; Jo. Lyd. mens. 1.12; EGen. α 1411 (Circes vel Calypsonis); Tz. hist. 5.566–70; aliter ps.-Scymn. 228–30; Serv. auct. in Aen. 3.171; Suid. α 4461 (Calypsonis); EGen. α 1411; Eust. in Dion. per. 78, p. 232.19–21 Müller (Atlas et Calypso), ubi Steph. Byz. (cf. α 546) laudat; **21** πόλις Ὀδύσεια Strab. 3.2.13, p. 149.31–32 C.; cf. Eust. in Dion. per. 281, p. 266.13–14 Müller; cf. etiam Steph. Byz. 484.7 Meineke; **22–23** ὁ ἐν — τιμώμενος Strab. 6.1.5, p. 255.23–27 C.; cf. ps.-Plut. paroem. Alex. 2.31; Paus. 6.6.8; dieg. Call. aet. fr. 98 Pfeiffer; Ael. var. hist. 8.18; Suid.

away. This is apparent, | among other things, from the historical persons Latinus 20  
and Auson, sons of Odysseus and Circe according to some, who reigned over  
regions bearing their names and the people there were named after them. The  
city of Odysseia in Iberia also agrees with these, and so does the proverbial “en-  
raged hero of Temesa”, one of Odysseus’ crewmen who is worshiped in the Ital-  
ic city of Temesa. Consequently, one cannot contest that Odysseus wandered  
mostly in those regions; nevertheless, the poet seems to place certain episodes  
of Odysseus’ wanderings out in the Ocean—as will be shown clearly later on—,  
staying true to the facts of history | but also adding poetic accounts of marvelous 25  
things, mingling lies with truth according to what is customary in poetry, on the  
one hand teaching, on the other hand astonishing or even enthralling. Similarly,  
when he borrows Aeolus<sup>A</sup> and the Cimmerians<sup>B</sup> and the episode with Calypso<sup>C</sup>  
from true historical accounts, as will be shown, he adds also a certain measure  
of the marvelous, sometimes transferring the historical events and moving them  
from one place to another, sometimes exaggerating the characteristics of the  
historical events and rendering them quite incredible. He transfers them, for in-  
stance, when he falsely moves the Cimmerians—in reality a northern people—  
to the western regions | bordering on Hades, and when he relocates the island of 30  
Calypso to the Ocean. He exaggerates their characteristics, for instance, when he  
alone makes the Laestrygonians—otherwise a savage people—into cannibals,  
and also when he claims that Aeolus—actually a skilled navigator—shut in the  
winds. In these cases he was not lying in all respects, but rather he exceeded  
the historical fact. For to accuse Homer’s poem of being a lie altogether, this is  
absolutely a lie. “For he will never tell a lie of this sort”, he would say, “as he is far  
too wise”.<sup>D</sup> He would med asked what Eumaeus asks Odysseus: “A man such as  
yourself, why must you lie without any reason?”<sup>E</sup> | For even otherwise we must 35  
occasionally tell lies, not without reason but by necessity and this should not be

o 64; ε 3510; Eust. in Od. 1409.13–14      **23–24** ὁ δέ — φαίνεται Strab. 1.2.10, p. 21.13–23 C. (unde Eust. in Od. 1536.31); 1.2.17, p. 25.11–21 C. (= Polyb. 34.4.5); 1.2.18, p. 26.1–17 C.; 1.2.40, p. 46.24–25 C.; cf. 7.3.6 et 1.2.37 (= Apollodorus *TGrH* 244 F 157a et 157d); cf. etiam Strab. 1.2.35; schol. BHM<sup>1</sup>PT (Arn.) δ 556; Eust. in Il. 1050.64; in Dion. per. 147, p. 244.1 Müller; op. min. 13, p. 204.85 Wirth; quadr. 7, p. 164.524 Schönauer      **24** ὥς — δειχθήσεται cf. e.g. in Od. 1389.26–1390.44 (Calypso); in Od. 1704.42–55 (Circe); 1549.27–30; 1573.6–7; 1581.62–63 (Phaeaces)      **24–25** φυλάττων — παραμινύς cf. in Od. 1379.13–14      **25–26** τὰ μὲν — ψυχαγωγῶν cf. Strab. 1.2.3, p. 15.26–30 C. etc.; de re cf. Hor. ars poet. 333–34; Meijering, *Theories* 5–6; v.d.Valk II xxx      **29–30** τοὺς Κιμμερίους — ψευδῶς Strab. 3.2.12, p. 150.31 C.; cf. Eust. in Od. 1671.8–17      **30** Καλυψοῦς — μετατίθησι schol. BHM<sup>1</sup>OP<sup>1</sup>T (Arn.) δ 558b unde Eust. in Od. 1508.58–59; cf. Strab. 1.2.18; Eust. in Od. 1389.33–40 et 51–53      **30–31** Λαιστρυγόνας — ποιεῖ cf. Eust. in Od. 1650.15–19; cf. etiam 1630.9–16; ps.-Heraclit. incred. 31 Festa      **31–32** Αἰόλον — ἀνέμους Strab. 6.2.10 (Polyb. 34.11.19–20); cf. Eust. in Od. 1645.46–57; cf. etiam Palaeph. incred. 17 Festa; schol. V κ 1; schol. κ 6 et 10; Tz. alleg. Od. 10.60–72; mythogr. Vat. 2.66; vide Buffière, *Mythes* 237–38



ον ποτὲ καὶ οὐ ψεκτέον τοῖς γε ἐχέφροσι· τὸν γοῦν Αὐτόλुकον ὄρκῳ κεκοσμησθαί  
 φησιν, ὃ ἐστι τὸ ψευδέσιν ἐντέχνως ὄρκοις σοφίζεσθαι. καὶ αὐτὸν δὲ τὸν Ὀδυσσεά  
 φανερώς εἰσάγει ψευδόμενον ἔν τε τοῖς πρὸς τὸν Εὐμαῖον τὸν δοῦλον λόγοις καὶ ἐν  
 ἄλλοις. οὐκ οὐν οὔτε πάντα ψευδόμενον ὑποληπτέον τὸν ποιητὴν, οὔτε μὴν πάντα  
 φθεγγόμενον πρὸς ἀλήθειαν, ἀλλὰ τῷ ἀληθεῖ καὶ ψεύδους τι παραπλέκοντα, καθὰ  
 καὶ τῷ Πολυβίῳ δοκεῖ, ὃς τῇ τοῦ Ὀδυσσεως πλάνῃ καθὰ καὶ τῷ Ἰλιακῷ πολέμῳ  
 40 μικρά φησι τὸν ποιητὴν | προσμυθεύσασθαι. καὶ ταῦτα μὲν οὕτω.  
 Ἡθικωτέρα δὲ τῆς Ἰλιάδος κατὰ τὴν παλαιὰν ἀλήθειάν ἐστιν ἡ Ὀδύσεια, ὃ  
 στ. 2 ἐστὶν γλυκυτέρα τε καὶ | ἀφελεστέρα, ἥδη δὲ καὶ ὀξυτέρα διὰ τὰ ἐν φαντασίᾳ ἐπιπο-  
 λαίου ἀφελείας βάθῃ τῶν νοημάτων, ὥς οἱ τεχνικοὶ λέγουσι· τοῦτο γάρ ἐστιν ὀξύ- 10  
 της ῥητορικῆ· νοημάτων βαθύτης ἐν ἐπιπολαζούσῃ ἀπλότητι. Ἰστέον δὲ ὅτι πάνυ  
 γλίσχρα τὰ τῆς ὑποθέσεως ἐν τῷ βιβλίῳ τούτῳ καὶ ἄσπορα καὶ ὀλιγόϋλα, καὶ εἰ μὴ ὁ  
 ποιητὴς ἐξεύρισκεν, οἷος αὐτός, μηχανὰς πλατυσμοῦ τῇ ποιήσει ἄλλοτε ἄλλας, οἷον  
 45 τὸν τοῦ Τηλεμάχου πλοῦν, τὴν παρὰ τοῖς Φαίαξι μακρὰν | ἀδολεσχίαν, τὰ παρὰ τῷ  
 Εὐμαίῳ λαμπρὰ ψεύσματα καὶ τὰ ἄλλα, ἐν στενῷ κομιδῇ ἔκειτο αὐτῷ τὰ τῆς κατὰ 15  
 ποιήσιν διασκευῆς. ὃ δ' ἄλλὰ ταῦτα καὶ τοιαῦτα πολλὰ τεχνασάμενος τὴν στενὴν  
 ἀτραπὸν τῆς τοῦ βιβλίου περιπετείας εὐρύνει πρὸς πεδιάδα λογογραφίας ἐξίσχυσε,  
 καὶ ὥς ἐκ χειμαρῶδους λιβάδος πλήθοντας ῥητορείας ἐξέφρυσσε ποταμούς, ὅποιοι  
 οὐχ ἥκιστα καὶ τὴν Ἰλιάδα περιλιμνάζουσιν. εἰ καὶ τις Τιμόλαος, ὃ εἶτε Λαρισαῖος  
 εἶτε Μακεδὼν εἶτε καὶ ἄμφω, λειψυδρίαν οἷον ἐκεῖ καταγνοὺς τοῦ ποιητικοῦ Ἰγκεα- 20  
 50 νοῦ, ὠχετήγησε μισγαγκείας τινὸς δίκην, σιέλους ὥσπερ τινὰς ἢ | μύξας τὰ παρ' ἑαυ-  
 τοῦ· λέγεται γὰρ ὅτι παρενέβαλε τῇ Ἰλιάδι ἐκεῖνος στίχον πρὸς στίχον, ἐπιγράψας  
 τὸ σύγγραμμα Τρωϊκά, οἷον·

<sup>A</sup>1379.37 Αὐτόλुकον τ 395–96<sup>B</sup>37 τῷ Πολυβίῳ Polyb. 34.2.9

1379.35 ὥς τό — ἐχέφροσι cf. schol. HM<sup>b</sup> (Porph.) γ 328a et DEHM<sup>a</sup>OTY (Porph.) γ 20b; Eust. interdu[m] mendacium permittit, cf. Hdt. 3.72.4; Eust. opusc. 13 (de simulatione), p. 88.69–83 Tafel et passim; opusc. 19, p. 164.53–62 Tafel; in Il. 188.44–45; 627.8; Od. 1455.21–28; 1763.52–53; vide v.d.Valk I cxviii; II xc 35–36 Αὐτόλुकον — σοφίζεσθαι Eust. in Od. 1870.51–53; schol. B τ 395–96 38–40 οὐκ οὐν — προσμυθεύσασθαι Strab. 1.2.15 40 Ἡθικωτέρα — Ὀδύσεια ps.-Long. subl. 9.15; cf. Aristot. poet. 1459b14–15; Heraclit. qu. Hom. 69; schol. H α 10; cf. etiam Eust. in Il. 4.44–45; Tz. exeg. Il. p. 43.4–9 Pap.; praefatio 2.2.4 40–41 γλυκυτέρα τε καὶ ἀφελεστέρα dulcedo enim et simplicitas

deest M

17 exspectes εὐρύναι (accent.)

blamed, at least not by the intelligent. Homer, at any rate, says that Autolycus was embellished by an oath,<sup>A</sup> meaning that he skillfully handled false oaths. Evidently, he also introduces Odysseus himself as a liar, both when he speaks to his servant Eumaeus and in other speeches. Accordingly, one must neither assume that all things said by the poet are lies, nor that everything is consistent with the truth, but rather that he weaves into the truth a certain measure of lies, just as Polybius thinks,<sup>B</sup> who says that the poet to a small extent adds fictions to the wanderings of Odysseus and to the Trojan War. | And this is how it is with these things. 40

According to the ancient truth the *Odyssey* is “richer in character” than the *Iliad*, meaning that it is sweeter and simpler, but also sharper because of the profundity of thoughts in the guise of superficial simplicity, as the rhetoricians say. For this is what rhetorical sharpness is: profundity of thought under superficial simplicity. Moreover, one must know that the material of the plot in this work is quite difficult to deal with, that it is barren and poor in subject matter, and if the poet had not invented various devices to expand the poem here and there, as he was capable of doing (such as Telemachus’ sea voyage, the extensive | prattling in 45 the land of the Phaeacians, the evident telling of lies in the episode with Eumaeus and elsewhere) his material for poetic elaboration would have been much too narrow. However, by devising these and many similar things Homer was able to expand the narrow path provided by the basic chain of events in the book into a plain of story writing and caused rivers to overflow with rhetoric as though from a swollen stream, the very same kind of rivers that surround also the *Iliad* in particular. And even if a certain Timolaus, either from Larissa or Macedonia or both, seems to have accused this poetic Ocean of lacking water and irrigated it by ditches as in a place where waters meet, his own additions were but drops of spittle or | snot. For it is said that this man inserted an additional verse after each 50 verse of the *Iliad*, entitling this work *Troika*, for example:

ad moratam formam dicendi (ἥθος) pertinent, cf. Hermog. id. 2.3–4; Lindberg, *Hermogenes* 169 et 177; cf. etiam ps.-Long. subl. 34.2    **41–42** ἤδη — ἀπλότητι Hermog. id. 2.3, p. 328.9–13 Rabe; 2.5; cf. Lindberg, *Hermogenes* 243    **42–43** Ἰστέον — ὀλιγόυλα cf. Eust. in Il. 4.47–5.3; de re cf. schol. HM<sup>a</sup>O (Porph.) α 284c (cum adn. Pontani)    **44** τὸν τοῦ Τηλεμάχου πλοῦν cf. schol. HM<sup>a</sup> γ 103a (cum adn. Pontani); Eust. in Od. 1459.29; 1483.15–18; vide *praefatio* 2.2.4    **44–45** τὴν — ἀδολεσχίαν Eust. in Od. 1549.9–11    **45** τὰ παρὰ — ψεύσματα Eust. in Od. 1740.48–54    **48–53** Τιμόλαος — ἐλίπανε Suid. τ 626; cf. Eust. in Od. 1697.57; cf. etiam in Od. 1466.62 (schol. EHM<sup>a</sup> γ 267e)

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος,  
 ἦν ἔθετο Χρύσου κεχολωμένος εἵνεκα κόουρης,  
 οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,  
 μαρναμένοις ὃ τε Τρῶσιν ἄτερ πολέμιζον ἄνακτος,  
 πολλὰς δ' ἰφθίμους ψυχὰς Ἀϊδὶ προΐαψεν,  
 Ἔκτορος ἐν παλάμῃσι δαΐζομένων ὑπὸ δουρί.

5

καὶ οὕτω μὲν ὁ εἰρηνένος Τιμόλαος τὴν Ὀμηρικὴν Ἰλιάδα ὡς οἷον ὀνθυλεύσας ἐλί-  
 πανε, Τρυφιδώρος δέ, φασίν, ἀνάπαλιν αὐτοῦ δραμῶν, Ὀδύσειαν λειπογράμμα-  
 55 τον ποιῆσαι ἰστορήται, ἀπελάσας αὐτῆς τὸ σ. | τάχα μὲν οὕτω τηνάλλως, ἴσως δὲ καὶ  
 ἵνα μὴ ψελλὸς ὦν ἀχρειοὶ τὴν λαλιὰν δι' αὐτοῦ, καθὰ καὶ οἱ τραυλίζοντες ἀπέχονται 10  
 τοῦ ρ στοιχείου, ἵνα μὴ ὁ τραυλισμὸς αὐτοὺς ἐλέγχῃ. ὅτι δὲ ὁ τοῦ σ ἦχος καὶ ἄλλως  
 λυπεῖν οἶδεν ἀκρόασιν διὰ τὸ συχνὸν τοῦ σιγμοῦ ὅτε στοιβάζεται, ὡς ἐν τῷ ἔσωσά  
 σ', ὡς ἴσασι καὶ ἐξῆς, τὸ τοῦ Εὐριπίδου, δηλοῖ καὶ ὁ πρὸς τινα ἐν διπλασιασμοῖς τοῦ  
 τ ἀττικίζοντα εἰπὼν ὡς εὐ γέ σοι ὅτι ἀπήλλαξας ἡμᾶς τῶν σιγμάτων Εὐριπίδου. καὶ  
 ταῦτα μὲν τοιαῦτα. 15

Ὁ δὲ τοιοῦτος ποιητής, ὁ λόγῳ πλουτῶν, οὐ φράσαι ἀμείνων οὐδεῖς, ὁ δια-  
 60 σκευάσαι δεινότατος, ὁ διηγῆσασθαι | πιθανώτατος, ὁ πάσης τῆς ἐν λόγοις τέχνης  
 καθηγητής, ἐξ οὗ οἶα τινος Ὡκεανοῦ πάντες ποταμοὶ καὶ πᾶσαι λογικῶν μεθόδων  
 πηγαί, ὅμως οὐδ' αὐτὸς ἐξέφυγε παρεγγράπτου γραφὴν συγγραφῆς· φασὶ γὰρ Ναυ-  
 κράτην τινὰ ἰστορῆσαι, ὡς ἄρα Φαντασία γυνὴ Μεμφίτις, σοφίας ὑποφῆτις, Νι- 20  
 κάρχου θυγάτηρ, συντάξασα τὸν τε ἐν Ἰλιάδι πόλεμον καὶ τὴν Ὀδυσσέως πλάνην,  
 ἀπέθετο τὰς βίβλους εἰς τὸ κατὰ Μέμφιν τοῦ Ἡφαίστου ἄδυτον· ἔνθα τὸν ποιη-  
 τὴν ἐλθόντα λαβεῖν παρὰ τινος τῶν ἱερογραμματέων ἀντίγραφα, κάκειθεν συντά-  
 1380 ξαι τὴν Ἰλιάδα καὶ τὴν Ὀδύσειαν. ὅτι δὲ ἡ Αἰγύπτιος | ὁ ποιητής ἢ εἰς Αἴγυπτον  
 φοιτήσας ἐμαθήτευσεν τοῖς ἐκεῖ, ἱστοροῦσι τινές, καὶ ἐν τῷ περὶ τῶν Πλαγκτῶν 25  
 δὲ λόγῳ ἐν τοῖς ἐξῆς τοῦ βιβλίου τούτου τεθῆσεται τις ἱστορία τούτου δηλωτικῆ.

<sup>A</sup>1379.51-53 μῆνιν — δουρί Timol. *SH* 849

<sup>B</sup>57 ἔσωσά σ' — τοῦ Εὐριπίδου Eur. Med. 476

<sup>C</sup>58 εὐ γέ — Εὐριπίδου Plat. com. fr. 29 K.-A.

<sup>D</sup>1-2 ἐν τοῖς ἐξῆς — δηλωτικῆ Eust. in Od. 1713.17-

26 = vit. Hom. 7 Allen («Ἀλέξανδρος ὁ Πάριος»)

1379.53-54 Τρυφιδώρος — τὸ σ Suid. τ 1111; 54 ἀπελάσας αὐτῆς τὸ σ add. Eust.; cf. Suid. v 2610; de re  
 cf. Athen. 10.455c; vide etiam Dubielzig 1996, 12-14

55 τάχα — αὐτοῦ Eust. ipse; cf. Hsch. ψ 115

55-56 καθὰ — ἐλέγχῃ cf. Ar. vesp. 44-46

56-59 ὅτι δὲ — Εὐριπίδου Ael. Dion. fr. σ 15 Erbse; cf.

schol. vet. Eur. Med. 476; Choer. in Th. Alex. can. 1.340.18-21 (= Hdn. κλ. ὄν. 766.7-11 Lentz); Eust.

deest M

14 εὐ — ἡμᾶς MP : ἔσωσας ἐκ schol. Eur. Med. : ἔσωσας ἡμᾶς ἐκ Eust. in Il. 813 : εὐ γέ σοι (γένοιθ'),  
 ἡμᾶς ὅτι ἔσωσας ἐκ Meineke σίγμα τῶν Choer. 20 Μεμφίτις Chatzis : μεμφίτις Triv. in  
 P; litterae primae manus legi non possunt

Goddess, sing about the wrath of Achilles, son of Peleus,  
 that which he harbored, angered on account of Chryses' daughter,  
 the destructive one that brought countless pains upon the Achaeans  
 as they waged war without a leader against the striving Trojans,  
 that which sent to Hades many powerful souls  
 of men slain by the spear in Hector's hands.<sup>A</sup>

In this way the aforementioned Timolaus stuffed, as it were, the *Iliad* and fat-  
 tened it up. They also say that Tryphiodorus, taking an opposite course of  
 action, is reported to have produced an *Odyssey* with omitted letters, leaving  
 out the sigma, | either for no particular reason or perhaps because he had a 55  
 lisp and did not wish it to ruin his diction. Likewise, people who fail to pro-  
 nounce the letter rho correctly will stay away from it, in order to avoid this  
 accusation. In other cases too, the sound of the letter sigma can annoy the  
 listener when closely repeated due to the excessive hissing, as in Euripides'  
 verse: *esōsa s', hōs isasi* ["I saved you as they know"],<sup>B</sup> and so on. This is illus-  
 trated by the person telling another person using the double tau of the Attic  
 dialect: "Thank you for freeing us from Euripides' sigmas!"<sup>C</sup> So much for that.

A poet so great and so rich in learning, second to none in poetic expression,  
 expert in rhetorical elaboration and most persuasive narrator, | master of every 60  
 art of learning, from whom all rivers and all fountains of learned methods lead  
 as though from an Ocean, even he could not avoid the accusation of plagiarism.  
 For they say that a certain Naucrates related that a woman from Memphis by the  
 name Phantasia, a priestess of wisdom, daughter of Nicarchus, composed the  
*War in Troy* and the *Wanderings of Odysseus* and placed the books in the sanctu-  
 ary of Hephaestus in Memphis, and that the poet went to this place and received  
 copies from one of the priestly scribes and composed the *Iliad* and the *Odyssey*  
 based on these. Indeed, some relate that the poet was an | Egyptian or that he 1380  
 visited Egypt and was taught by the locals, and in the account of the wanderings  
 further on in the present book a historical account will be put forth that illus-  
 trates this.<sup>D</sup>

in Il. 813.56; 896.54–55; 1170.54–55      **59–61** Ὅ δὲ — πηγὰί cf. Ennius, fr. 1.2–6 Skutsch; Dion. Hal. comp. verb. 24.4; Quint. 10.1.46; Manil. astron. 2.8–11; ps.-Longin. subl. 9.13; Anth. Pal. 9.184.3–4; ps.-Plut. de Hom. 74ss.; ps.-Luc. Dem. encom. 2; Theodoret. affect. 2.50 (de Moysē); Georg. Pis. exp. Pers. 1.66–70; Tz. alleg. Il. prooem. 28–34 et 51–52; hist. 13.620–21; iamb. 249 Leone; Eust. in Il. 1.9–10; in Pind. 2.3      **61–64** φασι γὰρ — Ὀδύσσειαν Ptol. Chenn. fr. 5.22 Chatzis (Phot. bibl. 190.151a37–b5); cf. etiam fr. 4.15 Chatzis; Eust. in Od. 1384.1; Cameron, *Greek Mythography* 147; Pizzone 2014      **64–1380.1** ὅτι δὲ — ποιητῆς cf. Heliod. Aeth. 2.34.5; 3.13.3–15; Eust. in Il. 4.21; Tz. exeg. Il. 9.13–14 Pap. 1 ἦ εἰς — τοῖς ἔκει cf. Diod. Sic. 1.12; ps.-Iust. coh. Gr. 26c–29a; Tz. exeg. Il. 10.4–7; 25.9–27.2 Pap.

Σωφροσύνη δὲ τῆς ποιήσεως ταύτης ὁ κεφαλαιωδέστατος σκοπός, καὶ φιλαν-  
δρίαν δὲ παιδεύει ἔννομον τὸ βιβλίον τοῦτο, προθέμενον τὴν Πηνελόπην εἰς ἀμφο-  
τέρων ἀρχέτυπον. ἤδη δὲ καὶ ἀδικίας ἀπέχεσθαι ὑποτίθῃσιν, οἷς τοὺς μνηστήρας οὐ  
5 δίκαια πλημελοῦντας ἀπαλλάττεσθαι οὐκ | εὖ ἱστορεῖ. ὅσα δὲ καὶ ἄλλα σποράδην ὁ  
ποιητὴς παιδεύει νόμῳ οἰκείῳ—βιωφελὴς γὰρ πᾶσα ποίησις—τὰ κατὰ μέρος τοῦ 5  
βιβλίου διδάξουσιν. ἀναπληροῖ δὲ πῶς καὶ τὴν Ἰλιάδα ἢ βίβλος αὕτη· ἃ γὰρ ὁ ποι-  
ητὴς ἐκεῖ ἐνέλιπεν, ἐνταῦθα προσανεπλήρωσε. καὶ ἔστιν ἐνταῦθα δίχα τῶν ἄλλων  
Ἀχιλλέως τὲ θάνατον εὐρεῖν τὸν ἐκεῖ σιγηθέντα καὶ Αἴαντος τοῦ τε μεγάλου καὶ  
τοῦ Λοκροῦ, ἅπερ ἐκεῖ οὐκ ἔγνωμεν, καὶ ἀριστεῖαν Νεοπτολέμου καὶ δόλον Ὀδυσ-  
σέως, ὅτε Τρώων πόλιν κατέδυν, καὶ τὰ κατὰ τὸν δούρειον ἵππον καὶ ἄλλα, ὧν οὐδὲν 10  
ἀριδὴλως τῇ Ἰλιάδι ἐντέθεται, καὶ ὅλως καρύκευμά τι τῷ | ποιητῇ ἐνταῦθα τὰ τῆς  
Ἰλιάδος ἐστὶν ἐλλείμματα.

Ἔσται δὲ ἡμῖν κἀνταῦθα, ὥς καὶ ἐν τῇ Ἰλιάδι, τῆς μεταχειρίσεως ἡ ἐπιβολὴ οὐ P 1<sup>v</sup>  
κατὰ ἐξήγησιν, ἥς ἄλλοις ἐμέλησεν, ἀλλὰ κατ' ἐκλογὴν τῶν χρησίμων τοῖς ἐπιτρέ-  
χουσι καὶ μὴ (ἐν) εὐχερεῖ ἔχουσιν ἑαυτοὺς ἐπαφιέναι τῷ τῆς ποιήσεως πλάτει σχο- 15  
λαίτερον. πολλὰ δὲ τῶν τῇ Ὀδυσσεΐᾳ ἐγκειμένων ἐν ταῖς τοιαύταις παρεκβολαῖς  
σεσίγηνται διὰ τὸ ἐν τοῖς εἰς τὴν Ἰλιάδα ἱκανῶς εἰρήσθαι περὶ αὐτῶν. ἀρχὴ δὲ τῶν  
St. 3 Ὀδυσσειακῶν παρεκβολῶν ἐντεῦθεν. |

<sup>A</sup>1380.7 Ἀχιλλέως τὲ θάνατον λ 465-91; ω 15-94 <sup>B</sup>7-8 καὶ Αἴαντος τοῦ τε μεγάλου λ 541-65  
<sup>C</sup>8 τοῦ Λοκροῦ δ 499-510 <sup>D</sup>ἀριστεῖαν Νεοπτολέμου λ 505-37 <sup>E</sup>δόλον Ὀδυσσέως δ 244-58  
<sup>F</sup>8-9 Τρώων — κατέδυν δ 249 <sup>G</sup>9 τὰ κατὰ τὸν δούρειον ἵππον δ 271-89; θ 492-95

1380.2-4 Σωφροσύνη — ἀρχέτυπον cf. ps.-Plut. de Hom. 4 et 185; Iuln. imp. paneg. euseb. 127c; A. P. 9.166; Is. Comn. praef. 41-42 Kindstrand; Eust. in Od. 1435.35-41; Pontani, *Sguardi* 144; Hillgruber, *De Homero* II 386 1380.5 βιωφελὴς γὰρ πᾶσα ποίησις cf. Eust. in Il. 38.26-27; schol. Dion. Thr. 163.4-8; Tz. exeg. II. 343.12-15; aliter Sext. Emp. adv. math. 277-96 unde Prodr. ἀμαθής 247.2-15 Podestà = 101-116 Migliorini; cf. *praeafatio* 2.2.2 6-7 ἀναπληροῖ — προσανεπλήρωσε cf. ps.-Long. subl. 9.11; schol. γ 103a cum adn. Pontani 10-11 ἔσται δὲ — ἐπιτρέχουσι cf. Eust. in Il. 3.2-4; 11 ἥς ἄλλοις ἐμέ-  
λησεν cf. Tz. exeg. II. 3.6-6.19 Pap.

deest M

15 (ἐν) εὐχερεῖ Maior. : εὐχερῶς Pontani

The principal aim of this poem is temperance, and the book teaches lawful love of one's husband, presenting Penelope as a model for both things. It also advises to avoid injustice, in that it narrates how the suitors after committing unjust deeds do not meet a | good end. Everything else that the poet teaches here and 5 there according to his custom—since all poetry is useful for life—will be shown by the sections proceeding part by part through the work. In a way this book also completes the *Iliad*. For what the poet left out there he filled up here. Among other things one can find here the death of Achilles<sup>A</sup>, which is not mentioned in the *Iliad*, the deaths of Ajax the Great<sup>B</sup> and Locrian Ajax,<sup>C</sup> which we do not learn about there, the valiant deeds of Neoptolemus,<sup>D</sup> the deceit of Odysseus<sup>E</sup> when he “stole into the city of the Trojans”,<sup>F</sup> the events surrounding the gift of the horse<sup>G</sup> and other things, none of which were plainly represented in the *Iliad*. All in all, this savoury dish lying | before the poet here, as it were, is the leftovers 10 of the *Iliad*.

Here, just as in the *Iliad*, our method of handling the subject matter will not be through exegesis, which others have concerned themselves with, but through collecting useful passages for those who run through the work and cannot easily permit themselves to go leisurely into the breadth of the poem. Many things relevant for the *Odyssey*, however, are passed over in silence in this commentary, because enough has already been said about them in the notes on the *Iliad*. Here begins the Odyssean commentary.

# 〈ΕΚ ΤΩΝ ΤΗΣ ΑΛΦΑ ΡΑΨΩΔΙΑΣ〉

1380 31 "Οτι ἡ μὲν Ἰλιάς, ὡς καὶ ἐν τοῖς ἐκεῖ ἐδηλώθη, ἐκ τόπου τῆς Ἰλίου ἔσχε τὴν ἐπιγρα-  
 35 φήν, ὡς τὰ κακὰ περιέχουσα ὅποσα ἐν τῷ καιρῷ τῆς μῆνιδος περὶ τὴν Ἰλιον συν-  
 ἐπεσον οὐ μόνον τοῖς Ἰλιεῦσιν, ἀλλὰ καὶ | μάλιστα τοῖς Ἑλλησι τοῖς μὴ τοσοῦτοις  
 πρὸ τούτου πίπτουσιν, ὡς καὶ ὁ ποιητὴς ἐπισημαίνεται λέγων· ἡ μυρὶ' Ἀχαιοὶς ἄλγε'  
 40 ἔθηκεν, εἰ καὶ ἄλλως νόμῳ πολέμου πολλὰ ἴφθιμοι ψυχαὶ καὶ τρωϊκῶν ἡρώων εἰς 5  
 Ἄδου ᾤχοντο. ἡ δὲ Ὀδύσσεια φανερώς ἐξ ὠρισμένου προσώπου, | τοῦ Ὀδυσσέως  
 δηλαδὴ, ἐπιγέγραπται, ὃς μόνος ἐνταῦθα τὴν ὅλην ποιήσιν συνιστᾷ. προπαροξύνε-  
 ται δὲ ἡ λέξις ὁμοίως τῷ ἱερέως ἰέρεια, βασιλέως βασιλεία, εἰ καὶ ἄλλως κατὰ λόγον  
 45 κτητικῷ παροξύνεσθαι ὥφειλεν. ἠκολούθησε δὲ μάλιστα ὁ τόνος τῆς ῥηθείσης |  
 λέξεως τῷ Πατρόκλεια, Δολώνεια καὶ τοῖς ὁμοίοις, περὶ ὧν ἀκριβέστερον ἐν τοῖς εἰς 10  
 τὴν Ἰλιάδα δεδῆλται.

α 1 48 | "Οτι ὁμοιοσχημῶν μὲν ἦ τε τῆς Ἰλιάδος εἰσβολὴ καὶ ἡ τῆς Ὀδυσσείας, Μοῦσάν  
 τε ἐπικαλουμένη καὶ τὴν κλῆσιν προστακτικῶς σχηματίζουσα, ἐκπέφυγε δὲ ἄλλως  
 πολυτρόπως τὸ τοῦ σχηματισμοῦ ὁμοειδές· ἐκεῖ μὲν γὰρ ὁ ποιητὴς ἔειδε θεά, ἐνταῦ-  
 50 θα δὲ ἔννεπε Μοῦσα φησὶν, οὐ μόνον τοῖς | ῥήμασι ποικιλλόμενος, ἀλλὰ καὶ φράζων 15  
 σαφέστερον· ὁ γὰρ ἀπλούστερος ἀκροατὴς ζητήσῃ ἂν ἐν τῇ καταρχῇ τῆς Ἰλιάδος  
 ποίαν Ὀμηρος λέγει θεάν· καὶ ἐὰν Μοῦσαν ἀκούσῃ, πάλιν προσεκζητήσῃ ποίαν  
 ταύτην ἐκ τῶν ἐννέα, διπλῇ ἀπορίᾳ προῖσχύμενος. ἐνταῦθα μέντοι ἔννεπε Μοῦσα  
 εἰπὼν ὁ ποιητὴς καὶ οὕτω τὴν τοῦ ἀκροατοῦ ἐκείνην ζήτησιν ἡμισεύσας σαφέστερον  
 55 ἔφρασεν, ἐπεὶ καὶ προσεχέστερον τῷ ποιητικῷ σκοπῷ τὸ Μοῦσα ἤπερ τὸ θεά. ἤς δὴ 20  
 Μούσης παράγωγον περιεκτικὸν τὸ Μοῦσεϊον, καθὰ καὶ τῆς ὥδης τὸ Ἰδδεῖον καὶ  
 τῆς σχολῆς τὸ σχολεῖον. εἰ δὲ προῖων ἐρεῖ· θεά, θύγατερ Διὸς εἰπέ καὶ | ἡμῖν, σαφή-  
 νειαν ἔχει καὶ ἐκεῖ ὁ λόγος διὰ τὸ θύγατερ Διός, ὡς ἐκεῖ ῥηθήσεται. "Ετι καὶ ἄλλως  
 διαφόρως ἐσχημάτισται τὰ τῶν βιβλίων προοίμια ἐν τῷ μῆνιν ἔειδε καὶ ἄνδρα ἔννεπε,

<sup>A</sup>1380.31 ὡς — ἐδηλώθη Eust. in Il. 5.7–12 <sup>B</sup>36–37 ἡ μυρὶ' — ἔθηκεν A 2 <sup>C</sup>45–46 περὶ ὧν —  
 δεδῆλται cf. Eust. in Il. 785.20–24 <sup>D</sup>49 ἔειδε θεά A 1 <sup>E</sup>54–55 θεά — ἡμῖν α 10

1380.31–39 "Οτι — ᾤχοντο cf. 169.21; Philop. in Aristot. analyt. post. 363.5–8 Wallies; aliter (Ἰλιάς ~  
 Ἰλιεὺς) Tz. exeg. Il. 67.12–15 Pap. 39–41 ἡ δὲ — συνιστᾷ cf. schol. bT A 1b; schol. Pind. Isthm.  
 4.63a; Eust. in Il. 5.4–7; 14.26; Is. Comm. praef. 40 Kindstrand; Tz. exeg. Il. 72.2–4; 73.10–14 Pap.  
 41–42 προπαροξύνεται — βασιλεία cf. ps.-Hdn. ζητ. 254.8–15 Cramer; ps.-Hdn. excerpt. 13; cf. etiam Th.  
 Alex. gramm. 70.3–7 Göttling; de canone et exemplis cf. schol. Opp. hal. 1.391; Arcad. 109.8–9; Choer.  
 in Th. Alex. can. 1.221.31–33; orth. 225.23–31; Eust. in Il. 643.27; in Od. 1425.39–40 42–44 εἰ καὶ —  
 ὥφειλεν ultima enim syllaba longa esset 44–46 ἠκολούθησε — δεδῆλται cf. Choer. orth. 189.7–8  
 (Hdn. cath. 249.9–11 et orth. 486.21–22 Lentz); quant. 299.26–28 Cramer 47–49 "Οτι — σχηματί-



## ⟨FROM THE NOTES ON RHAPSODY ALPHA⟩

| The *Iliad*, as shown in the notes on that poem,<sup>A</sup> obtained its title from *Ilion*,<sup>1380</sup>  
because it includes all evils that befell not only the Trojans, but | especially the<sup>31</sup>  
Hellenes during the time of the wrath [of Achilles] at Troy; for they had not  
fallen in such great numbers earlier. The poet signals this by saying “that brought  
countless pains upon the Achaeans”,<sup>B</sup> even if, as usual in a war, many strong souls  
of Trojan heroes departed to Hades too. The *Odyssey* (*hē Odýsseia*), on the other  
hand, clearly obtains its title from one particular character, | namely from Odyse-<sup>40</sup>  
seus (*Odysseús*), who alone constitutes the whole poem here. The word has an  
acute on the third syllable from the end, like *hiereús hiéreia* [priest, priestess],  
*basileús basíleia* [king, queen], although it ought to have had one on the sec-  
ond from the end according to the rule of possessive nouns. But the accent of  
this | word rather followed *Patrókleia* [*The tale of Patroclus*], *Dolóneia* [*The tale of*<sup>45</sup>  
*Dolon*] and similar words, which have been dealt with thoroughly in the notes  
on the *Iliad*.<sup>C</sup>

(v. 1) The introductions to the *Iliad* and *Odyssey* | are similar in form,<sup>48</sup>  
ing upon the Muse and employing an imperative in the invocation. Yet, in other  
respects, invariability in sentence formation was avoided through many devices.  
For there the poet says “sing, goddess”,<sup>D</sup> but here “tell me, Muse”, not only pro-  
ducing variation through the choice of | verbs, but also phrasing it with greater<sup>50</sup>  
clarity. For at the beginning of the *Iliad* the simpler listener would ask what sort  
of goddess Homer refers to; and, if he learns that it is a Muse, he will ask in return  
which one of the nine Muses it is, offering a twofold problem. But here, when  
the poet said “tell me, Muse”, thereby halving this listener’s question, he phrased  
it with greater clarity, since “Muse” lies closer to the poetic objective than “god-  
dess”. It is from this very Muse that the noun of encompassment *Mouseion* [the  
Museum] derives, just as *Ōideion* [the Odeum] from *ōidē* [ode] and *scholeion*  
[school] from *scholē* [study]. In case the poet later on says “Goddess, daughter of  
Zeus, tell me | also”,<sup>E</sup> then his phrasing has clarity there too, owing to the words<sup>55</sup>  
“daughter of Zeus”, as will be said there. Moreover, the proems of the books are

ζουσα cf. Ap. Dysc. synt. 332.4–13; Choer. in Th. Alex. can. 2.2.13–15      50–53 ὁ γὰρ — τὸ θεά epim.  
μ 65 (p. 500.92–95 Dyck); cf. Eust. in Il. 1131.20–32      53–54 ἡς — σχολεῖον cf. ps.-Hdn. part. 236.12–  
237.8 Boissonade; Eust. in Od. 1698.36–37; 1899.5–6; cf. etiam schol. Dion. Thr. 193.8ss.      54–55 εἰ —  
ρηθήσεται Eust. in Od. 1383.43–47      55–58 Ἐτι καὶ — ἄλγεα cf. Eust. in Il. 15.20–22; cf. etiam 1846.27–28



καὶ ἡ διαφορὰ οὐ μόνον κατὰ τὰ ῥήματα, τὸ αἶδε καὶ τὸ ἔννεπε, καὶ κατὰ τὰ γένη, τὸ μῆνιν καὶ τὸ ἄνδρα, ἀλλὰ καὶ κατὰ τὴν δράσιν καὶ πείσιν. ἡ μὲν γὰρ μῆνις ἐκεῖ δραστη-  
κὴ· ἔθηκε γὰρ μυρία ἄλγεα, ὧδε δὲ ὁ ἀνὴρ πολλὰ ἔπαθεν ἄλγεα. Καὶ σημειώσαι ἐν  
τούτοις ὅτι ταῦτὸν μυρία εἰπεῖν ἄλγεα καὶ πολλὰ ἢ μάλα πολλά. Ἔτι διαφέρουσι καὶ  
60 καθότι ἐκεῖ μὲν αἶιδέ φησὶν ἀπλῶς, ἐνταῦθα δὲ ὡς ὠρισμένως | ἔννεπέ μοι. ἴσθι δὲ ὅτι 5  
τὸ μὲν αἶιδε ἀφορμὴν δέδωκεν εἰς τὸ λέγεσθαι ὧδ' αὖ τὰ ποιήματα, ἐκ δὲ τοῦ ἔννεπε  
ἀρχὴ ἐνδέδοται τοῖς καλοῦσι τοὺς ἥρωικους στίχους ἔπη καὶ ἐποποιούς τοὺς ποιη-  
τάς. νεωτέρων δὲ ἡ τοῦ ἔπους χρήσις ἐπὶ τῶν ποιητικῶς μετρούντων· Ὀμηρος γάρ,  
ὡς δι' ὅλης τῆς αὐτοῦ ποιήσεως φαίνεται, τὸν ἀπλῶς λόγον ἔπος φησὶν, οἷον ποῖόν σε  
ἔπος φύγε; καὶ τὸ ἔπεα πτερόεντα. ὅτι δὲ τὰ ἐξάμετρα οὐ πάνυ ἥξιουν ἔπη καλεῖσθαι, 10  
δηλοῖ ὁ ἐν ῥητορικῶ Λεξικῶ εἰπὼν ὡς ἀντέκειτο ὁ ἐποποιὸς τῷ μελοποιῷ, καὶ ἡρῶα  
ἔλεγον, οὐκ ἔπη, τὰ ἐξάμετρα. Σημειώσαι δὲ ὅτι κἀνταῦθα ὁ ποιητὴς | προγράψας  
1381 θεὰν τῆς ἑαυτοῦ ποιήσεως, καθὰ καὶ ἐν Ἰλιάδι, καὶ τῇ ταύτης ἐπικλήσει μουσόλη-  
πτος ὑπονοηθεὶς καὶ φαντάσας θεόφθεγκτα λαλεῖν, ἀφορμὴν ἐνδέδωκε τῷ καλῷ  
Λυρικῷ γνωματεύσασθαι ὡς ἄρα χρὴ ἀρχομένου ἔργου πρόσωπον θεῖναι τηλαυγές. 15  
οὕτω γὰρ καὶ αὐτὸς Ὀμηρος τηλαύγειαν τῶν αὐτοῦ ποιήσεων προέγραψεν, οἷς τε  
θεῖα πρόσωπα τούτων προλάμπει καὶ οἷς ἡρωϊκὰς πράξεις τε καὶ πάθη καθιστορῆσαι  
προεξέθετο.  
5 Ὅτι ἀνὴρ παρὰ τοῖς | παλαιοῖς τετραχῶς· ὁ ἤδη τέλειος τὴν ἡλικίαν καὶ ὁ συ-  
ζευχθεὶς γυναικὶ καὶ ὁ ἀνδρεῖος καὶ ὁ φύσει, τουτέστιν ὃν ἐξανάγκης οἶδεν ἢ φύσις 20  
ἀντιδιηρημένον τῇ γυναικί. ἐνταῦθα οὖν ἐν τῷ ἄνδρα μοι ἔννεπε Μοῦσα οἱ παλαιοὶ  
St. 4 ἄνδρα | τὸν φύσει φασίν, ὡς εἴ τις εἴποι ἄνθρωπον ἄρρενα. ἀνδρεῖον δὲ νοῆσαι οὐ θέ-  
λουσι λέγοντες ὅτι ἐπὶ ἀνθρώπων οὐδέποτε κεῖνται δύο ἀλλεπάλληλα ἐπίθετα δίχα  
κυρίου ἢ προσηγορικοῦ· τίς γὰρ ἂν ποτε εἴπη σοφὸς δίκαιος ἄνευ κυρίου τοῦ Ἄρι-  
στείδης ἢ τοιούτου τινός; τίς δ' ἂν ἐρεῖ τραχὺς θρασὺς δίχα προσηγορικοῦ τοῦ ἵππος 25

<sup>A</sup>1380.62–63 οἷον — φύγε Δ 350; α 64 etc.  
ῥητορικῶ Λεξικῶ Ael. Dion. fr. ε 50 Erbse

<sup>B</sup>63 ἔπεα πτερόεντα A 201; α 122 etc.

<sup>D</sup>1381.2 τῷ καλῷ Λυρικῶ Pind. Ol. 6.3–4

<sup>C</sup>63–64 ὁ ἐν

1380.58–59 Καὶ — πολλά schol. D A 2, unde Eust. in Il. 15.29 59 ἀπλῶς cf. schol. M<sup>a</sup>O β  
1g 60 ἴσθι — ποιήματα cf. Eust. in Il. 9.5 60–61 ἐκ δὲ — ποιητάς cf. Eust. in Il. 9.14; schol.  
Dion. Thr. 408.28; Or. 60.17 (Philox. fr. 483 Theodoridis); Choer. epim. Ps. 85.33; EGud. 514.10–11  
Stef.; EM 367.55; Eust. in Od. 1381.29 62 Ὀμηρος γάρ — φησὶν cf. Eust. in Il. 3.42 cum adn.  
v.d.Valk; cf. etiam Phot. bibl. 239.319a (Procl. chrest.); EM 327.54–328.2 1381.1–2 καὶ — λα-  
λεῖν cf. Eust. in Od. 1383.52 2–3 χρὴ — τηλαυγές cf. Eust. in Il. 308.26; 312.13; 1213.6; 1242.19;  
in can. iamb. 78 3–4 οὕτω γάρ — προεξέθετο Eust. ipse 4–8 Ὅτι — προσηγορικοῦ schol.  
V α 1b2; cf. Eust. in Il. 1289.37–38; EM 107.39–40 8–10 τίς — προσέθηκεν add. Eust. ipse

deest M

2 exspectes δρᾶσιν (accent.) 3 ὧδε Stallbaum : ὧδε P (spirit.) 9 τὸ P<sup>s</sup>.l.  
(corr.) 10 ἔπη καλεῖσθαι Maior. (et in mg. in P) : ἐπικαλεῖσθαι P 14 θεόφθεγκτα  
Maior. : -εκτα P 19–20 συζευχθεὶς Maior. : -ευθεὶς P

formed differently in “sing about the wrath” and “tell me about the man”, and the difference lies not only in the words “sing” and “tell” or in the grammatical gender of *mēnis* [wrath (fem.)] and *anēr* [man (masc.)], but also in activity and passivity: for there the wrath is active in that it *brought* countless sufferings, but here the man *suffered* many ills. Note here that it is the same thing to say “thousands” and “a large amount” or “a very large amount”. Moreover, they differ in that there the poet simply says “sing”, but here he specifically says | “tell *me*”. Know also 60 that *aeide* [sing] provided a starting point for calling poems *ōidai* [odes], and that from *ennepe* [tell] a foundation was given to those who call heroic verses *epē* [epics] and poets *epopoioi* [epicists]. But the use of *epos* for writing in poetic meter belongs to newer writers. For Homer, as seen throughout his poem, simply uses *epos* for “speech”, as in “what word [*epos*] escaped you?”<sup>A</sup> and “winged words [*epea*]”.<sup>B</sup> The fact that they did not deem it fit to call hexameters *epē* is shown by the man who says in the *Rhetorical Lexicon*<sup>C</sup> that *epopoios* corresponds to *melopoios* [maker of song] and they called hexameters *hērōia* [heroic verses], not *epē*. Note that here as well as in the *Iliad* the poet | inscribes the goddess at 1381 the beginning of his poem, and owing to this invocation of her he is considered to be possessed by the Muse and he creates the illusion that he speaks words uttered by the divine. In this way he provided a starting point for the magnificent Lyricist<sup>D</sup> when devising the maxim that one must place a prominent character at the beginning of the work. For in this way Homer also inscribed prominence at the beginning of his poems, in that divine characters shine forth in the openings, and in that he exhibited in advance that he would give an account of heroic deeds and sufferings.

The word *anēr* had four meanings | among the ancients: a man who has al- 5 ready reached an age of maturity; one who is married to a woman; one who is courageous; and one who is a man by nature, meaning one who nature by necessity knows to be defined in opposition to a woman. Here, in “tell me of the man (*anēr*), Muse”, the ancients say that this is a man by nature, as if someone were to say “the male human being”. They refuse to interpret it as “courageous”, saying that two epithets referring to a human being are never found together without a proper name or an appellative. For who would ever say “the wise, just” without the proper name “Aristides” or something else of this sort? And who would say “the rough, audacious” without an appellative, such as “horse” or “Pegasus”? In this way it is also impossible | to say here “the courageous, of 10 many devices”, since the poet did not add “human being” or “Odysseus”. It has

- 10 τυχὸν ἢ Πήγασος; οὕτως οὖν οὐδ' ἐνταῦθα | ἀνδρεῖον πολύτροπον ἔστιν εἰπεῖν, διότι  
οὔτε ἄνθρωπον οὔτε Ὀδυσσεά προσέθηκεν. εἴρηται ὡς ἐπ' ἀνθρώπων οὐ κείνται δύο  
ἐπίθετα πρὸς διαστολὴν τοῦ ἐπὶ δαιμόνων· ἐπ' ἐκείνων γὰρ πολλάκις γίνεται στοιβή  
ἐπιθέτων δίχα κυρίου, οἷον ἐνναλίῳ ἀνδρειφόντῃ καὶ χρυσηλάκατος κελαδαινῇ καὶ ᾧ  
πόποι ἐννοσίγαιε εὐρυσθενές. αἴτιον δὲ τὸ μονάζειν τὰ θεῖα ἐπίθετα καὶ ἐπὶ ἐνός τινος 5  
ῥωρισμένου κείσθαι προσώπου καὶ διὰ τοῦτο ἀντὶ κυρίων αὐτὰ διωνύμων λογίζε-  
σθαι. τὰ μέντοι λοιπὰ ἐπίθετα κοινὰ ὄντα πολλῶν καὶ ἀορισταίνοντα, οἷον τὸ ὀξύς,  
15 ταχύς, ποδώκης, σοφός, δαίφρων, ἀνδρεῖος καὶ τὰ τοιαῦτα, οὐ | δύνανται ἀλλήλοις  
ἐπιστοιβασθῆναι δίχα κυρίου ἢ προσηγορικοῦ τοῦ ὀρίζοντος αὐτά. ὅτι δὲ ἀνὴρ κατὰ  
πέμπτον σημαίνομενον καὶ ὁ ἀπλῶς ἄνθρωπος δῆλον καὶ ἐκ τοῦ ἔσχατος ἀνδρῶν καὶ 10  
ἐκ τῶν ἀνδραποδιστῶν καὶ τῶν ἀνδραπόδων καὶ τῶν ἀνδροφόνων· ἐν αὐτοῖς γὰρ τῷ  
τοῦ ἀνδρὸς ὀνόματι πᾶς ἄνθρωπος δηλοῦσθαι δύναται, εἰ καὶ ἄλλως λέγεται, ὡς ἐκ  
μέρους τοῦ ἀνδρὸς καὶ τὰ λοιπὰ γένη σημαίνεσθαι. παραδείγματα δὲ τῶν προειρο-  
μένων τεσσάρων σημαينوμένων ἀρίδηλα παρὰ τοῖς Ὑπομνηματισταῖς, οἱ πρὸς ὑπό-  
20 δειγμα νέου μὲν τελείου δὲ ἀνδρὸς καὶ τὸν ἀνδρόπαιδα παραδιδόασι, | τῷ νεωτάτῳ 15  
καὶ πάντῃ ἀτελεῖ ἀποκληρώσαντες τὸν βούπαιδα. Σημείωσαι δὲ ὅτι σιωπᾷ τὸ τοῦ  
Ὀδυσσεὺς ἐξ ἀρχῆς ὄνομα ὁ ποιητής, ἐξαίρων αὐτὸν σεμνοῖς ἐπιθέτοις καὶ ἐγκωμί-  
οις καὶ ἀναρτῶν τὸν ἀκροατὴν, καὶ ἄλλως δὲ εἰπεῖν σεμνότερον τοῦ κυρίου κρίνας  
ὀνόματος τὸ ἐξ ὧν πολλῶν ἔτλη γνωρίσαι αὐτόν, ἃ καὶ ὡς ἐξαίρετόν τι παράσημον  
ἦν αὐτῷ· ὡς γὰρ ὁ τυχὸν εἰπὼν ἄνδρα μοι ἔννεπε Μοῦσα ὃς ἀνελὼν Ἑκτορα τάδε τινα 20  
ἐποίησεν ἢ ἔπαθε τὸν Ἀχιλλέα δηλοῖ, οὕτω καὶ τὸ εἰπεῖν ἄνδρα μοι ἔννεπε Μοῦσα  
ὃς τὴν Τροίαν ἑλὼν τοιοῖσδε τισι περιέπεσε τὸν Ὀδυσσεά ἐδήλωσε κατ' | ἐξοχήν. καὶ  
25 διαφέρει καὶ οὕτως ἢ προοιμιακῇ αὐτῇ ἔννοια τῆς ἐν Ἰλιάδι· ἐκεῖ μὲν γὰρ αὐτὸς  
εὐθύς ὥρισεν ὁ ποιητής πρόσωπον τὸν Ἀχιλλέα, οὗ χάριν ἐπικαλεῖται τὴν Μοῦσαν,  
ἐνταῦθα δὲ ἀορίστως εἰπὼν καὶ μετεωρίσας ἱκανῶς τὸν ἀκροώμενον, ταμιεύεται μετ' 25

<sup>A</sup>1381.11-12 ἐνναλίῳ ἀνδρειφόντῃ B 651 etc. (de Marte) <sup>B</sup>12 χρυσηλάκατος κελαδαινῇ cf. Π 183;  
Υ 70 (de Diana) <sup>C</sup>ᾧ — εὐρυσθενές H 455; ν 140 etc. (de Neptuno) <sup>D</sup>16 ἔσχατος ἀνδρῶν α 23  
<sup>E</sup>19 τὸν ἀνδρόπαιδα Aesch. sept. 533; Soph. fr. 619 Radt etc. <sup>F</sup>20 τὸν βούπαιδα Ar. vesp. 1206; Ap.  
Rhod. 1.760 etc. <sup>G</sup>27 ἐνθα — ἐρεῖ α 21

1381.10-12 εἴρηται — εὐρυσθενές Eust. ipse; exemplum χρυσηλάκατος κελαδαινῇ lapsu memoriae attulit  
(cf. Eust. in Il. 1197.26); numquam enim epitheta sine nomine Dianae reperiuntur 12-15 αἴτιον —  
ὀρίζοντος αὐτά cf. schol. Dion. Thr. 392.19-25; de epithetis deorum cf. 1194.48 15-17 Ὅτι — δύνα-  
ται cf. Eust. in Od. 1416.22-24; 16 κατὰ πέμπτον σημαίνομενον cf. Ap. gl. Hom. 74.220.10-16 Ludwig;  
Tz. alleg. Od. 1.12; exeg. Il. 223.8-11 Pap.; in Hes. op. 1, p. 39.19-21 Gaisf.; EM 107.39 (vide Sym. cod. V

deest M

3 ἐκείνων Maior. (et in mg. in P) : -εἶνον P

10 ὁ del. aliquis in P

18 τὸν P<sup>s.l.</sup> (corr.)

23 τῆς Maior. (et in mg. in P) : τοῖς P

been said that two epithets are not found referring to human beings as opposed to deities, since in the latter case epithets are often piled up without any proper name, such as “the war-like, man-slaying”,<sup>A</sup> and “the sounding, with distaff of gold”,<sup>B</sup> and “well then, you earth-shaking, of widespread strength”.<sup>C</sup> The reason is that divine epithets are unique and found with one specific character and therefore seen as secondary proper names. However, the other epithets are shared by many and indefinite, such as sharp, fast, quick-footed, wise, prudent, manly and so on; therefore, they | cannot be piled up, one upon another, without a proper name or an appellative that defines them. The fact that *anēr* according to a fifth meaning simply signifies “human being” is evident from the phrase “the farthest of men (*andres*)”<sup>D</sup> and from the words *andrapodistai* [slave dealers], *andrapoda* [slaves] and *androphonoi* [man slayers]. For in these cases all human beings can be signified with the noun *anēr*, even if it is also said differently, so that from the part that is “man” the other subcategories are signified too. Examples of the four aforementioned meanings are presented clearly by the commentators, who refer to *andropais* [“man boy”],<sup>E</sup> meaning a young yet a full-grown man, | and reserve *boupais* [“ox boy”]<sup>F</sup> for the very young who is immature in all respects. Note that the poet does not mention Odysseus’ name at the outset, but elevates him with solemn epithets and praise, provoking suspense in the reader and—to put it in a different way—deeming it more solemn to hint at who he is through his many sufferings, which was a distinguishing mark and indication of his identity, rather than through his proper name. For just as anyone who happens to say “tell me about the man (*anēr*), Muse, who slew Hector and did or experienced this and that” would be referring to Achilles, anyone who says “the man, tell me about him, Muse, who captured Troy and encountered this and that”, would be referring to Odysseus par | excellence. The conception of the proem here differs from that in the *Iliad* in this regard too. For there the poet specifically mentions the character Achilles right away, on whose account he invokes the Muse. Here, on the other hand, he is unspecific, and keeping the listener in suspense for a sufficient amount of time, he keeps Odysseus’ name from the Muse until later on, where he calls him “godlike Odysseus”.<sup>G</sup> The word *ennepe* [tell] has a redundant nu. This is evident from the fact that *ennepō* is often produced with one nu from

in app. Gaisf. ad loc.)      17–18 εἰ καὶ — σημαίνεισθαι Eust. in Od. 1416.20–21      18–19 παραδείγματα — ὑπομνηματισταῖς schol. V α 1b1; Eust. in Od. 1381.4–8      19–20 οἱ πρὸς ὑπόδειγμα — βοῦ-  
παιδα pars schol. excidit, ut vid.; de voce ἀνδρόπαις cf. Ael. Dion. fr. α 128 Erbse; βοῦπαις cf. Ar. Byz.  
fr. 43 Slater      20–25 Σημείωσαι — κατ’ ἐξοχὴν Eust. ipse; de re cf. Rüter 1969, 37; Strauss Clay 1983,  
25–27; 22 σεμνοῖς ἐπιθέτοις vide Lehnert, *De scholiis rhetoricis* 21; Lindberg, *Hermogenes* 140 et 209

ὀλίγα τῇ Μούσῃ τὸ τοῦ Ὀδυσσεὺς ὄνομα ἔνθα ἐκείνον ἀντίθεον Ὀδυσσεὰ ἐρεῖ. Τὸ δὲ ἔννεπε πλεονασμὸν ἔχει τοῦ ἐνὸς νῦ, καὶ δῆλον ἐξ ὧν πολλαχοῦ τὸ ἐννέπω δι' ἐνὸς ἢ ἐκφέρεται ἀπὸ τῆς ἐν προθέσεως καὶ τοῦ ἔπω, ἐξ οὗ καὶ τὸ ἔπος. οὕτω καὶ ἀπὸ τοῦ  
 30 ἐνόθω ἐνόσω τὸ κινῶ τὸ μὲν Ἑνοσίχθων δι' ἐνὸς ἐκφέρεται ἢ, τὸ δὲ | Ἑννοσίγαιος διπλάζει τὸ ἀμετάβολον. δῆλον δὲ ὅτι καιριώτερον ὥς ἐν ποιήσει τὸ αἶειδε ἥπερ τὸ ἔννεπε· αἶειδεν μὲν γὰρ τὸ μετὰ μέλους, ὅθεν καὶ ᾠδαὶ τὰ ποιήματα, ἐννέπειν δὲ καὶ τὸ ἀπλῶς λέγειν, ὥς δηλοῖ μετ' ὀλίγα τὸ εἰπεῖ καὶ ἡμῖν, ταῦτόν ὃν τῷ ἔννεπε. τὸ μέντοι ψάλλειν ἀμφοῖν διαφέρει, ὥς ἀλλαχοῦ δηλοῦται. Ὅρα δὲ ὅτι τὸ μὲν ἐνέπειν ἢ ἀντι τοῦ ἄδειν ἢ ἀντι τοῦ λέγειν ἀπλῶς κεῖται, τὸ δὲ ἐξ αὐτοῦ ἐνίπτειν καὶ ἐνίσσειν οὐδέ-  
 10 τερον ἐκείνων δηλοῖ, ἀλλ' ἐπίπληξιν καὶ ἄμφω δηλοῦσι, τὴν διὰ λόγων μέντοι, εἴτ' οὖν δι' ἔπων.

35 Ὅτι τὸ πολύτροπον ταῦτόν ἐστι τῷ εὐκίνητον, | ποικίλον, πολύμητιν, πολύνουν, ἐπιχειρηματικόν, πολύβουλον, πολύστροφον, οὐκ ἐφ' ἐνὸς ἐστῶτα οἷα γεγραμμένην εἰκόνα, τρεπόμενον δὲ πολλὰς ὁδοὺς βουλευμάτων, ὥς Ὀδυσσεὶ πρέπει τῷ πολυμη-  
 15 χάνῳ, τῷ παντοίοις δόλοις κεκοσμημένῳ, καθά φησιν ὁ ποιητής, ὥς τὸν γε μὴ οὕτω πολύτροπον, ἀλλὰ στρόφιν κατὰ τὴν κωμωδίαν καί, ὥς οἱ μεθ' Ὀμηρον σκώπτουσι, πολύποδα κακίζει ὁ ποιητής ἐν οἷς φησι μισεῖν ἄνδρα ὃς ἄλλο μὲν κεῖθι ἐν φρεσίν, ἄλλο δὲ βάζει. πολύτροπος οὖν ὁ διὰ πολλὴν ἐμπειρίαν πολύφρων, ὥς ὁ ποιητής μετ'  
 40 ὀλίγα ἐρεῖ, καί, ὥς Εὐριπίδης ἂν εἴποι, ποικιλόφρων, | ἔτι δὲ πολλὰς, ὥς ἐρρέθη, ἀτραποὺς βουλευμάτων τρεπόμενος, οὐ μὴν ὁ πρὸς πολλὰ ἦθη μεταβαλλόμενος καὶ ἄντικρυς εὐριπος ἢ χαμαιλέων τὸ ἦθος· τρόπον γὰρ οὐκ οἶδε τὸ ἦθος ὁ ποιητής, ὥστε οὐδ' ἂν λέγοι πολύτροπον τὸν πολυήθη καὶ τὰ εἶδη διάφορον. καὶ ὁ τὰ μεθ' Ὀμηρον δὲ γράψας τὴν λέξιν ταύτην ἐπὶ τε ποικιλίας νοεῖ, ὥς ὅτε εἴπη αἴσαν πολύ-  
 20 P 2<sup>r</sup>

<sup>A</sup>1381.31 εἰπεῖ καὶ ἡμῖν α 10 <sup>B</sup>32 τὸ μέντοι — δηλοῦται Eust. in Il. 1275.31–32 <sup>C</sup>36 ὥς Ὀδυσσεὶ — πολυμηχάνῳ B 173; ε 203 etc. <sup>D</sup>36–37 παντοίοις — ποιητής Δ 339 <sup>E</sup>37 στρόφιν κατὰ τὴν κωμωδίαν Ar. nub. 450 <sup>F</sup>37–38 ὥς — πολύποδα Clearch. fr. 102 Wehrli <sup>G</sup>38 ἄλλο μὲν — βάζει I 313 <sup>H</sup>39 ὥς — ἐρεῖ α 1–2 <sup>I</sup>ὥς Εὐριπίδης — ποικιλόφρων Eur. Hec. 131 <sup>J</sup>42–43 αἴσαν πολύτροπον Quint. posthom. 12.171

1381.27–29 Τὸ δὲ — ἀμετάβολον cf. Eust. in Il. 1220.31; cf. etiam schol. Y α 11 (διπλασιασμός); Greg. Cor. dial. Aeol. 34; Eust. in Il. 870.62; in Od. 1832.10–11; 1965.40; in Dion. per. 62, p. 227.38–40 Müller; Tz. in Hes. op 2, p. 39.3–5 Gaisf. 29 ἔπος ~ ἔπω Eust. in Od. 1380.60–11 30 οὕτω καὶ — ἀμετάβολον cf. schol. Dion. Thr. 351.32–34; schol. Hes. scut. 102, p. 621.26–27 Gaisf.; Eust. in Il. 708.16–19 30 δῆλον — ἔννεπε cf. Eust. in Il. 9.14; aliter schol. Y α 1h3 32–33 Ὅρα δὲ — κεῖται cf. Eust. in Od. 1380.61; schol. V α 1h1; schol. Y, E et le α 1h3 33–34 τὸ δὲ — δι' ἔπων cf. EGud. 477.4 Stef.; EM 342.44–45; Eust. in Il. 489.5; 1281.19; 1347.57 34 πολύτροπος = εὐκίνητος cf. Ptol. tetrabibl. 3.14.31; Heph. Theb. apotelsm. 146.12–22 Pingree 35 πολύτροπος = ποικίλος cf. schol. Y α 1k2; schol. HM<sup>1</sup>Z (Porph.) α 1h1, p. 9.34–39 Pontani 35 πολύτροπος = πολύμητις, πολύνους, po-

deest M

2 ἐννέπω in ἐνέπ- corr. aliquis in P

8 ἐνέπειν in ἐννέπ- corr. aliquis in P

the preposition *en* [in] and *epō* [say], from which *epos* [word] also derives. Thus, from *enothō enosō* [pres. and fut.], meaning “to move”, *Enosichthōn* [Land-shaker] is produced with one nu, whereas | *Ennosigaio*s [Earth-shaker] doubles the unchanging letter [i.e. the nu]. It is evident that *aeide* [sing] is more proper in poetry than *ennepe* [tell]. For singing (*aidein*) is done with melody, for which reason poems are called *ōidai* [odes], but to tell (*ennepein*) also means simply to speak, as the phrase “tell (*eipe*) us also”<sup>A</sup> later on shows, being identical with *ennepe*. However, to chant (*psallein*) differs from both, as shown elsewhere.<sup>B</sup> Observe that *enepein* [tell] is equivalent either to sing or simply to speak, whereas its derivative verbs *eniptein* [upbraid] and *enissein* [reproach] has none of those meanings, but both signify castigation, meaning castigation through words, that is through *epē*.

The word *polytropos* [of many devices] is the same as to say “quick to move”, | “manifold”, “rich in counsel”, “rich in mind”, “enterprising”, “rich in advice”, “versatile”, “not standing on a single spot like a painted image”, “wandering many paths of designs”, which is appropriate for resourceful Odysseus,<sup>C</sup> he who is honored for all sorts of deceits, as the poet says.<sup>D</sup> Accordingly, he who is not *polytropos* in this sense, but a “twister”, as comedy<sup>E</sup> would have it, and a many-footed creature, as writers after Homer<sup>F</sup> say mockingly, is reproached by the poet where he says that he hates a man who “conceals one thing in his heart, but says another”.<sup>G</sup> That man is *polytropos* who has become ingenious through much experience, as the poet soon will say,<sup>H</sup> who is “full of various thoughts”, as Euripides would say,<sup>I</sup> | and who has walked many paths of designs, as previously said; not he who alternates between many characters, who is downright unstable and a chameleon in character. For the poet did not know of the word *tropos* in the sense of “character”, and so he would not call a man who has many characters and takes on many shapes *polytropos*. The author of the *Posthomeric* perceives this word as referring both to diversity, as when he says “manifold (*polytropos*) Fate”,<sup>J</sup>

λύβουλος cf. schol. V α 1κ1      35 πολύτροπος = ἐπιχειρηματικός cf. Eust. in Pind. 9      35 πολύτροπος = πολύστροφος Eust. capt. Thess. 16.2–15 Kyriakidis (de Andronico Comneno)      35 ποικίλον cf. schol. Y α 1κ2      35–36 οὐκ — εἰκόνα cf. Pind. Nem. 5.1 (fort. de voce πολύτροπος in commentariis in Pind. hodie deperditis egit); cf. Eust. in Il. 466.17–18      37 δόλοις κεκοσμημένῳ de mendacio non omnino reiciendo cf. ad Eust. in Od. 1379.35      37–38 ὡς τὸν γε — βάζει schol. HM<sup>1</sup>Z (Porph.) α 111, p. 8.11–13 Pontani; vide 1381.40–42; 37 ἀλλὰ — κωμωδίαν add. Eust; cf. Paus. att. fr. ε 70 Erbse (unde Eust. in Il. 1353.9–10); schol. vet. Ar. nub. 451a; Suid. σ 1223; 37–38 καὶ — πολύποδα add. Eust; Athen. 7.317b (unde Eust. in Od. 1541.35–36)      39 πολύτροπος — ἐρεῖ cf. schol. V α 1κ1; Eust. in Od. 1381.54–55      40–42 ἔτι δὲ — διάφορον schol. HM<sup>1</sup>Z (Porph.) α 111 (praec. 8.15–17 Pontani) mut.



τροπον καὶ ἐπὶ δόλου ἐν οἷς λέγοι ἡπεροπῆα πολύτροπον. καὶ ἡ Κίρκη δέ που πολύ-  
τροπον τὸν Ὀδυσσεά καλέσει, δόλιον καὶ φρόνιμον βουλομένη προσειπεῖν. ὅτι δὲ  
45 τὸ πολύτροπον ἐπαινουμένην τινὰ σημαίνει καὶ πολυειδῆ ἐνέργειαν | δηλοῖ καὶ τὸ  
SE: 5 περὶ ἀηδόνας ὑπὸ τοῦ ποιητοῦ λεχθέν, τὸ τρωπῶσα | χέει πολυηχέα φωνήν· ἐν γὰρ τῷ  
τρωπῶσα πολυηχέα φωνήν πολύτροπον εἰς ὥδην τὴν ἀηδόνα φησίν. Ἰστέον δὲ ὅτι 5  
Ὀμήρου πολύτροπον τὸν Ὀδυσσεά γράψαντος, τῶν τις ὕστερον σκωπτικῶς παρω-  
δήσας ἔγραψε τὸ ἄνδρα μοι ἔννεπε Μοῦσα πολύκροτον, ὅπερ ἐστὶ κακεντρεχὴ καὶ μὴ  
ἀπλοῦν. δοκεῖ δὲ εἰρῆσθαι ἡ τοιαύτη λέξις παρὰ τὸ τοῦ Κωμικοῦ κρόταλον, ὅθεν καὶ  
τὸ κροταλίζειν ἐπὶ γέλῳ. Ὀμηρος δὲ τὸ οὕτω γίνεσθαι κρότον τινά, ὅτε ἄρματα  
κτυποῦσιν ἀνατρεπόμενα, ἀνακυμβαλιάζειν εἶπεν ἐν τῇ Ἰλιάδι. τῷ δὲ γε κωμωδικῷ 10  
50 | κροτάλῳ ἴσον δύναται καὶ τὸ περίτριμμα καὶ ἡ παιπάλη, ἔτι δὲ καὶ τὸ ἀπαιόλημα  
καὶ ἡ ἀπαιόλη. οὐκ αἰεὶ δὲ οὔτε ὁ κρότος καὶ τὸ κροτεῖν κωμωδοῖς ἐπιτρέπουσιν οὔτε  
ἡ ἀπλῶς παιπάλη, καθὰ οὐδὲ τὸ παιπαλόεν, καὶ εἰσι ταῦτα δηλὰ ἐκ τῶν πολλοῦ  
χρήσεων.

α 2-4 Ὅτι ἐπαινεῖ τὸν Ὀδυσσεά ὡς μάλα πολλὰ πλανηθέντα καὶ πολλῶν ἰδόντα ἀν- 15  
θρώπων ἄστυα καὶ νόον γνόντα, ὃ ἐστὶν ἦθος, ἔθος, διαγωγὴν, οὗ τῆς πλάνης ἔχνη  
μέχρι καὶ τῶν ἐσχάτων τῆς Ἑσπερίας Ἰβηρίας, ὡς ἰστοροῦσιν οἱ παλαιοί. εἴη ἂν οὖν  
55 ὁ Ὀδυσσεὺς διὰ ταῦτα πολυῖστωρ, πολυειδὴς τὴν ἐμπειρίαν, καί, ὡς | εἴρηται, πολύ-  
νους, οἷα τοιαῦτα παθὼν καὶ νοῦν τοσοῦτον θύραθεν οἶον εἰσοικισάμενος, ἐπεὶ καὶ  
τῶν ἡρώων φρονιμωτάτους οἱ παλαιοὶ ἀπεφαίνοντο τοὺς ἀποδημήσαντας ἢ πλανη- 20  
θέντας μακρὰν· καὶ γὰρ ἐν μεγάλῳ ἐτίθεντο ἐκεῖνοι πολλῶν ἀνθρώπων ἰδεῖν ἄστυα  
καὶ νόον γνῶναι. Ἡρακλῆς οὖν καὶ Διόνυσος κατὰ τὴν ἱστορίαν μακρὰς ἀποδημίας  
ποιησάμενοι μεγάλοι ἔδοξαν, σεμνύνεται δὲ που καὶ ὁ Νέστωρ διότι μετάπεμπος  
ἦλθε τοῖς Λαπίθαις μακρὰν ὁδόν, ἐναβρύνεται δὲ ἐν τοῖς ἐξῆς τῇ πλάνῃ καὶ ὁ Με- 25  
νέλαος, ἔνθα καὶ πλείῳ τοῦ εἰκότος ἀλαζονεύεται, καθάπερ καὶ Ὀδυσσεὺς τὰ καθ' 25  
60 | ἑαυτὸν διηγούμενος· ἀλαζὼν γάρ, ὡς ὁ Γεωγράφος φησί, πᾶς ὁ πλάνῃν ἑαυτοῦ

<sup>A</sup>1381.43 ἡπεροπῆα πολύτροπον Quint. posthom. 12.390 <sup>B</sup>ἡ Κίρκη — καλέσει κ 330 <sup>C</sup>45  
τρωπῶσα — φωνήν τ 521 <sup>D</sup>48 τὸ τοῦ Κωμικοῦ κρόταλον Ar. nub. 260 <sup>E</sup>48-49 Ὀμηρος — Ἰλιάδι  
Λ 160 <sup>F</sup>50 περίτριμμα Ar. nub. 447 <sup>G</sup>παιπάλη Ar. nub. 260 <sup>H</sup>ἀπαιόλημα Aesch. Choeph.  
1002; Soph. fr. 1018 Radt <sup>I</sup>ἀπαιόλη Aesch. fr. 186 Radt <sup>J</sup>51 παιπαλόεν N 17 <sup>K</sup>58 σεμνύνεται  
— ὁδόν A 262-70 <sup>L</sup>58-59 ἐναβρύνεται — Μενέλαος δ 81-85 <sup>M</sup>60 ἀλαζών — ἀφηγούμενος  
Strab. 1.2.23, p. 30.13 C.

1381.43-44 καὶ — προσειπεῖν Eust. ipse 44-46 Ὅτι — φησὶν iterum e schol. HM<sup>1</sup>Z (Porph.) α  
11, p. 8.18-20 Pontani (mut. verb.) 46-48 Ἰστέον — κρόταλον schol. vet. Ar. nub. 260f unde Suid.  
τ 988 48 ὅθεν — γέλῳ cf. Phot. κ 1111; Eust. in Il. 838.23 49-50 περίτριμμα = κρόταλον Ar.  
nub. 447-48; Hsch. κ 4205; Suid. τ 988 50 παιπάλη = κρόταλον Ar. nub. 260; Suid. π 886 ε τ 988;

and to deceit, where he says “a deceiver of many devices (*polytropos*)”.<sup>A</sup> Circe will also address Odysseus as *polytropos* somewhere,<sup>B</sup> intending to call him crafty and prudent. The word *polytropos* also signifies some praiseworthy and multifarious | capacity when the poet applies it to a nightingale in “varying as it pours out its many-sounding voice”.<sup>C</sup> For in “varying its many-sounding voice” he calls the nightingale *polytropos* in singing. One must know that, seeing as Homer wrote that Odysseus was *polytropos*, one of the later writers re-used this verse with adaptation in a mocking sense, writing “tell me about the man, Muse, the *polykrotos*”, meaning the mischievous and non-straightforward. This word seems to derive from the Comedian’s *krotalon* [rattle],<sup>D</sup> whence the verb *krotalizein* [to rattle] referring to laughter derives. In this way Homer called the rattling noise arising when chariots fall over and resound *anakymbaliazein* in the *Iliad*.<sup>E</sup> The word *peritrimma*<sup>F</sup> | has the same force as the *krotalos* of comedy, and *paipalē* [hair splitter],<sup>G</sup> and also *apaiolēma*<sup>H</sup> and *apaiolē* [fraud].<sup>I</sup> But neither *krotos* nor *krotein* are exclusively reserved for comedians, nor is the simple *paipalē* or *paipaloeis*,<sup>J</sup> and these things are obvious from the frequent uses of them.

(v. 2-4) He praises Odysseus for having wandered a great deal and seen the towns of many men and learned their mind, that is their character, customs, way of life. The steps of his wanderings reached all the way to the farthest regions of western Iberia, as the ancients relate. Odysseus could therefore be called well-informed, multifarious in experience, and, as | previously stated, rich in mind, having experienced such things and brought home, as it were, so great a mind from the outdoors, because the ancients proclaimed those who had traveled or wandered far to be the wisest among heroes. For they greatly valued the experience of having seen the towns of many men and learned their disposition. In fact, Heracles and Dionysus traveled far according to history and won great renown; Nestor is also solemnly glorified somewhere<sup>K</sup> for having gone on the long journey to the Lapiths when sent for; and later on, Menelaos prides himself on his wanderings,<sup>L</sup> where he even brags more than appropriately, just as Odysseus does when he | narrates his own adventures. For as the Geographer<sup>M</sup> says,

Eust. in Il. 1327.24 cum adn. v.d.Valk 50 ἔτι δὲ — ἀπαιόλη Ael. Dion. fr. α 153-54 Erbse; cf. Eust. in Il. 352-33-34 50-52 οὐκ ἀεὶ — χρήσεων Eust. ipse 53 νόον — διαγωγήν cf. schol. DEFHNPs α 3i 53-54 οὐ — παλαιοὶ Strab. 1.2.11, p. 21.31-22.4 C.; cf. in Dion. per. 281 p. 266.13-14 Müller 54-55 εἶη — εἰσοικισάμενος cf. Eust. in Od. 1381.35-40; cf. etiam schol. DE<sup>2</sup>JeR<sup>28</sup> α 3; θύραθεν cf. etiam Clem. Al. protrept. 12.118.1-4 55-57 ἐπεὶ — γινῶναι Strab. 1.1.16, p. 8.27-31 C. 57 Ἡρακλῆς — ἔδοξαν cf. Strab. 1.3.2, p. 48.12-16 C. 57-58 σεμνύνεται — Μενέλαος Strab. 1.1.16, p. 8.30-37 C.



ἀφηγούμενος. καὶ ἐν Ἰλιάδι δὲ ὁ ποιητὴς πορίζεται σεμνότητα παραβολῆς ἐκ τοῦ πολλὴν γῆν ἐπεληλυθότος, λέγων· ὡς δ' ὅτ' ἀναΐξῃ νόος ἀνέρος καὶ τὰ ἐξῆς. Σημείωσαι δὲ ὅτι πλείω ἐμπειρίαν ὁ ποιητὴς ἐνταῦθα τῷ Ὀδυσσεὶ ἐπιμαρτύρεται ἥπερ ἐν Ἰλιάδι τῷ Νέστορι· ἐκεῖνος μὲν γὰρ μιᾷ ἐναβρύνεται ὁδῷ τῇ ἐκ τοῦ Πύλου εἰς τοὺς Θετταλικούς Λαπίθας, Ὀδυσσεὺς δὲ πολλῶν ἀνθρώπων ἶδεν ἄστεα καὶ νόον ἔγνω. 5  
 1382 πλὴν οὐκ ἦδη τοῦ Νέστορος ἦν ὁ Ὀδυσσεὺς ἐν Ἰλιάδι σοφώτερος· οὐπω γὰρ ἦν τότε τοιοῦτος, ἀλλὰ μετὰ Τροίας | ἄλωσιν γῆν τε μακρὰν ἐπήλθε καὶ πολλὴν ἐμπειρίαν συνήγαγεν, οὐ μόνον πλανηθεῖς, ἀλλὰ καὶ πολλά, καὶ οὐχ' ἀπλῶς πολλά, ἀλλὰ καὶ μάλα πολλά. εἴη δ' ἂν ὅμοιος τῷ Ὀδυσσεὶ καὶ ὁ παλαιὰ τε πολλά τε εἰδώς, καὶ δς γήρᾱι μὲν κυφὸς ἔην, πολλά δὲ ἤδει, οἷς ἀνάπαλιν ἔχει ὁ ἄκοσμά τε πολλά τε εἰδώς. Ὅρα δὲ 10  
 ὅτι τὸ ἔγνω αἰτιατικῇ συνέταξεν ἀνομοίως τῷ γνώτην ἀλλήλοιν. Ἰστέον δὲ καὶ ὅτι νόον ἐνταῦθα ἔστι νοῆσαι οὐ μόνον τὸ κατὰ νοῦν τινα θέμενον | ἔθιμον καὶ νόμιμον ἐν ἔθνεσι καὶ τὸ κατ' ἥθος καὶ διαγωγὴν παρ' αὐτοῖς ἔνουν ἢ ἄλλως φυσικὸν καθ' ὃ χαρακτηρίζονται ἀνδρικοὶ τυχόν ἢ ἀπόλεμοι, πανοῦργοι ἢ ἀπλοῖ, συνετοὶ ἢ εὐήθεις, φιλόξενοι ἢ ἀπάνθρωποι, λόγιοι ἢ ἑτεροῖοι, ἀλλὰ καὶ αὐτὸν τὸν τοῦ Ὀδυσσεὺς νοῦν, 15  
 ἵνα εἴπῃ ὅτι πολλῶν ἀνθρώπων ὁ Ὀδυσσεὺς ἰδὼν ἄστεα νόον ἔγνω, τουτέστι· μαθὼν συνήγαγε νοῦν καὶ οὕτως ἀπέβη τῇ συχνῇ ἱστορίᾳ πολύνους. καὶ ἔστι πως ὅμοιον τοῦτο κατὰ γε τὴν φράσιν πρὸς τὸ μάλιστα δὲ αὐτὸς ἀνέγνω. Ἐνταῦθα δὲ ἰστέον καὶ 20  
 10 ὅτι τὸ μὲν πολλῶν ἀνθρώπων κυριολεκτεῖται, καθὰ | καὶ τὸ πολλά πλάγχθη καὶ τὸ πλά ἄλγεα· διωρισμένου γάρ εἰσι ποσοῦ, ὡς καὶ τὸ ἀρσενικὸν αὐτῶν ἐνικὸν ὁ πολλός, 20  
 οὐ πληθυντικὸν οἱ πολλοί. τὸ δὲ πολλός γάρ τις ἔκειτο παρήγορος ἐνθα καὶ ἐνθα ἐνὶ μὲν συνεχεῖ ποσῷ ἐπελαλήθη, δηλοῖ δὲ ὅμως καὶ αὐτὸ πλῆθος μελῶν πεφιλοτιμημένων ταῖς κατὰ τὸν κείμενον τρισὶ διαστάσεσι. τὸ δὲ πολὺς ἄνθρωπος, καὶ εἴ τι τοιοῦτον, οὐ κατὰ ταῦτα λέγεται ποσοῦ δίκην, ἀλλὰ ποιότητα ἐμφαίνειν δοκεῖ, καὶ ταύτην ἢ ἐπαίνεται, ὡς τὸ ὁ πολὺς τὴν θεολογίαν—ταῦτόν δὲ εἰπεῖν περιττὸς κατὰ τὸ ὁ πε- 25  
 15 ριττὸς Ἀριστείδης—ἢ ψεκτὴν ὡς τὸ οὐ μέγας τις καὶ σοφὸς ταῦτα ἐρεῖ, | ἀλλὰ ὁ πολὺς

<sup>A</sup>1381.61 ὡς δ' — ἀνέρος O 80 <sup>B</sup>62–63 ἐκεῖνος — Λαπίθας A 262–70 <sup>C</sup>1382.2 παλαιὰ — εἰδώς β 188; η 157; ω 51 <sup>D</sup>2–3 γήρᾱι — ἤδει β 16 (de Aegyptio) <sup>E</sup>3 ἄκοσμά — εἰδώς B 213 (de Thersita) <sup>F</sup>4 γνώτην ἀλλήλοιν φ 36 <sup>G</sup>8–9 μάλιστα — ἀνέγνω N 734 <sup>H</sup>11 πολλός — ἐνθα H 156

1381.61–1382.2 Σημείωσαι — μάλα πολλά Eust. ipse; 64 πλὴν οὐκ — ἐν Ἰλιάδι σοφώτερος cf. Eust. in Il. 240.8–20; 96.44 3–4 Ὅρα — ἀλλήλοιν cf. Eust. in Od. 1900.35–36 4–5 τὸ κατὰ νοῦν — ἔνουν schol. DEFHNPs α 3i; cf. Eust. in Od. 1381.53 5–6 ἢ ἄλλως — ἑτεροῖοι cf. schol. DE<sup>2</sup>JeR<sup>28</sup> α 3h 6–8 ἀλλὰ καὶ — πολύνους schol. DFNs et DJeR<sup>28</sup> α 3f–g; cf. etiam schol. DE<sup>2</sup>JeR<sup>28</sup> α 3h, p.

deest M

4 τοῦ in τῆς corr. aliquis in P; de re cf. Eust. in Od. 1394.47–49 cum adn. συνθετοὶ P : σύνθετοι corr. aliquis in P

14 συνετοὶ Maior. :

anyone who tells about his own wanderings is a boaster. In the *Iliad*, the poet provides solemnity through a simile by comparing someone to a man who has crossed much land, saying “as when the mind of a man [who has traveled the world] springs up”,<sup>A</sup> and so on. Note that the poet ascribes more experience to Odysseus here than to Nestor in the *Iliad*. For the latter prides himself on one single journey from Pylus to the Lapiths in Thessaly,<sup>B</sup> whereas Odysseus “saw the towns of many men and learned their mind”. However, Odysseus was not wiser than Nestor in the *Iliad*, seeing as he had not yet acquired his great wisdom back then. But after the capture | of Troy he crossed far stretches of land and gathered much experience, not only wandering but “wandering much”, and not only much but “very much”. He who “knew many and ancient things”,<sup>C</sup> and who *stooped from old age but knew many things*<sup>D</sup> would be comparable to Odysseus, the opposite of which is he who “knew many and unseemly things”.<sup>E</sup> Observe that the verb *egnō* [knew] takes the accusative unlike “they knew of each other (*allēloīn* [gen.])”.<sup>F</sup> One must know that it is possible to understand “mind” here not only as that which is customary and prescribed by law in societies, laid down according to some mind, | and that which people are mindful about according to their character and way of life, or alternatively a natural attribute according to which they may be characterized as manly or non-violent, shrewd or primitive, sagacious or simpleminded, hospitable or hostile, learned or not, but also as the mind of Odysseus himself, meaning that the poet says that Odysseus saw the towns of many men and got to know a mind, that is by learning he gathered mind and thereby became rich in mind through many inquiries. This is somehow similar, at least in wording, to “he himself knows best”.<sup>G</sup> Here, one must also know that “many (*polla*) men” is used in its proper sense, just as | “he wandered much (*polla*)” and “many (*polla*) sufferings”, since they refer to a discrete quantity, just like the masculine singular *ho pollos*, the plural of which is *hoi polloi*. Admittedly, the phrase “a huge (*pollos*) someone he lay sprawling here and there”<sup>H</sup> refers to a single continuous quantity, but it also signifies a number of limbs richly endowed with the three-dimensional extension of the man lying on the ground. However, the phrase “a great (*polys*) man”, or anything of the sort, does not refer to quantity in this way, but seems to indicate quality, either as praise, such as “he who is great (*polys*) in theology”—it is the same thing to say “extraordinary” (*perittos*) as in “the extraordinary (*perittos*) Aristides”—or as reproach, as in “the great and wise man would not say this, | but the *polys* man would”, meaning the

12.94–96 Pontani

9–11 Ἐνταῦθα — πολλοί Eust. ipse; cf. Eust. in Il. 8.46.6

11–12 τὸ δὲ — δια-

στάσει cf. Eust. in Il. 6.72.62–673.3

ἄνθρωπος, ἤγουν ὁ χυδαῖος. ὅποιον ἴσως καὶ τὸ πολλοὶ δέ μιν ἠρήσαντο φορέειν, βασι-  
 λῆϊ δὲ κεῖται ἄγαλμα. τοῦτο δὲ ὁ Κωμικὸς ἀστειότερον φράσας τοὺς πολλούς, εἶπουν  
 τοὺς χύδην διακειμένους ἄνδρας, οὐχ' ἀπλῶς εἶπε πολλούς, ἀλλὰ πολλοὺς τοῦβολου,  
 ἐκ μεταφορᾶς δηλαδὴ τῶν εὐτελῶν καὶ εὐώνων εἰδῶν. ὅτι δὲ τοῖς τοιούτοις ὅλοις  
 πληθυσμός τις ἐμφαίνεται ἀναγκαίως καὶ ὑπὸ τὸ διωρισμένον ἀνάγονται ποσόν, δη- 5  
 λον τοῖς ἐφιστώσιν. ὡς δὲ καὶ νεκροῖς προσφυῆς τὸ οἱ πολλοὶ καὶ τὸ οἱ πλείους, δηλοῖ  
 20 ὁ εἰπὼν τὸ ἀπελεύσομαι παρὰ τοὺς πλείονας, ὃ ἐστὶ θανοῦμαι· πλείονας γὰρ τοὺς |  
 τεθνεώτας ἐκεῖνος ἔφη.

στ. 6 Ὅτι, ὡς περ ἐν τῇ Ἰλιάδι εἰπὼν μυρία Ἀχαιοὶς ἔθηκεν ἄλγεα καὶ πολλὰς ἰφθίμους  
 ψυχὰς Αἰδὶ προΐαψεν ἐνέφηγε τοῖς ἀκροαταῖς, ὡς ἐν προεκθέσεως λόγῳ, ὡς ἔσται 10  
 αὐτῷ ὕλη τοῦ τῆς ποιήσεως πλατυσμοῦ τὰ μυρία ἄλγεα καὶ ὁ τῶν πολλῶν θάνατος,  
 οὕτω καὶ νῦν ἐν τῷ μάλα πολλὰ πλάγχθη καὶ πολλῶν ἀνθρώπων ἶδεν ἄστυα τὸν τρό-  
 πον προεκτίθεται δι' οὗ τὴν ποιήσιν πλατυνεῖ· ἡ γὰρ πολὺπλανος τοῦ Ὀδυσσεὺς  
 περίοδος πλάτος τῇ ποιήσει ἐνδαψιλεύσεται. καὶ ἔστιν ὁ τρόπος οἷον προέκθεσις· τὸ  
 25 μέντοι ἄνδρα μοι ἔννεπε τὸν τῆς Ὀδυσσεΐας σκοπὸν προλαλεῖ, ὡς τὸν τῆς | Ἰλιάδος 15  
 τὸ μῆνιν αἶεδε Ἀχιλλέως.

Ὅτι λαβὼν ἀφορμὴν κατὰ τοὺς παλαιούς ὁ ποιητὴς ἐκ τοῦ πολὺ, ὅπερ ἐγκείται  
 τῇ λέξει τοῦ πολὺτρόπος, ἐπέμεινε τῇ ὁμοιότητι τοῦ ὀνόματος, εἰπὼν· πολλὰ ἐπλάγ-  
 χθη, πολλῶν δὲ ἀνθρώπων οἶδεν ἄστυα, πολλὰ δὲ ἔπαθεν ἄλγεα. Τὸ δὲ πλάγχθη,  
 ἀναυξήτον ὄν, Ἰαστί προήνεκται ὡς φίλον Ὀμήρῳ, χαίροντι μὲν καὶ ταῖς κοιναῖς 20  
 ῥηματικαῖς αὐξήσεσιν, οὐχίχιστα δὲ καὶ ταῖς ἀναυξέσι τῶν ῥημάτων κινήσεσιν· οἱ  
 δὲ γε ὕστερον ἀττικίζοντες οὐχ' ἀπλῶς αὖξιν τοὺς παρωχημένους οἶδασιν, ἀλλὰ  
 30 καὶ ἀναδιπλοῦσι τὴν αὖξιν ἐν πολλοῖς, ὡς δῆλον ἐκ τοῦ ἠνέφξε καὶ | ἠνώχλησεν, ἔτι  
 δὲ καὶ ἐν τῷ ὀνοματοποιεῖται καὶ ἐκδεδητημένος καὶ ἄλλων μυρίων, ὧν μνεῖα ἐν

<sup>A</sup>1382.15 πολλοὶ — ἄγαλμα Δ 143-44  
 προΐαψε Α 2-3

<sup>B</sup>17 πολλοὺς τοῦβολου Ar. eq. 945  
<sup>D</sup>30-31 ὦν — γέγονε in Il. 1325.29-34

<sup>C</sup>20-21 μυρία —

1382.12-15 τὸ δὲ πολὺς — χυδαῖος Eust. ipse; 13-14 ὁ πολὺς τὴν θεολογίαν LSJ s.v. I 2 b; cf. e.g. Jo. Dam. dialect. 48.20 Kotter; Psell. theol. 2.8.1 Duffy-Westerink; anon. expos. rhet. 733.27 Walz etc.; 14 ὁ περὶ τὸς Ἀριστείδης Eust. in Il. 484.14; 14-15 ὁ πολὺς = χυδαῖος LSJ s.v. II 3 b; cf. e.g. schol. AbT P 761a; Tz. in Ar. nub. 892a; Eust. in Il. 1217.21; 1322.14-15 16-17 τοῦτο — εἰδῶν cf. schol. vet. Ar. eq. 945 17-18 ὅτι — ἐφιστώσιν Eust. ipse 18-20 ὡς δὲ — ἔφη Aristid. 3.400 (cum schol.); Alciph. epist. 3.4.2; Eunap. vit. soph. 7.4.11; Pachym. progymn. 577.14 Walz; Planud. epist. 103.8 Leone; Eust. in Il. 593.29; cf. etiam Ar. Eccles. 1073; Plaut. Trin. 291 20-21 ὥσπερ — θάνατος cf. Eust. in Il. 16.6-8; de figura, cf. ps.-Hermog. meth. 12; anon. Seg. 10-13; v.d.Valk I xclv; II lxvi; Nünlist, *The Ancient Critic* 35 22-24 οὕτω — ἐνδαψιλεύσεται Eust. ipse; πλατυσμός cf. Eust. in Od. 1379.42-45 24-25 καὶ —

ordinary man. Such is perhaps the phrase “many (*polloi*) pray to take it away, but there it lies as a king’s splendor”.<sup>A</sup> The comedian spoke more wittily about the multitude (*hoi polloi*), meaning common men, when he did not simply say “a multitude”, but “an obol’s worth of multitude”,<sup>B</sup> using a metaphor taken from cheap and simple goods. It is evident for all who are attentive that some kind of plurality is necessarily manifest in all such entities and that they refer to the discrete quantity. The fact that “the multitude” (*hoi polloi*) and “the majority” (*hoi pleious*) is fitting also for the dead, is shown by the man who said “I shall depart towards the majority”, meaning “I will die”, since he called the dead | “the majority”. 20

In the *Iliad*, when the poet said “it brought countless pains to the Achaeans and sent many strong souls to Hades”,<sup>C</sup> he indicated to the listeners—following the principle of presentation in advance—that his material for poetic expansion would be the countless pains and the death of many. Similarly, now in “he wandered very much” and “he saw the towns of many people” he also exhibits in advance the manner in which he will expand the poem. For the journey of Odysseus with its many wanderings will provide abundant expansion to the poem. And the manner of speaking is a sort of presentation in advance: the phrase “tell me about the man” imparts the objective of the *Odyssey* in advance, just as the phrase “sing about the wrath of Achilles” | imparts that of the *Iliad*. 25

According to the ancients, the poet, taking his starting point in the word *poly* [much/many] that forms part of the word *polytropos* [of many devices], carried on in conformity with this noun, saying that he wandered “much” (*polla*) and saw the towns “of many (*polloi*) men” and suffered “many (*polla*) ills”. The word *planchthē* [he wandered] is pronounced without the augment in the Ionic dialect, since it is dear to Homer, who takes delight in the regular verbal augments, but also in the unaugmented conjugations of the verbs. Later writers using the Attic dialect, on the other hand, do not only use the augment in the past tense, but also reduplicate the augment in many cases, which is evident from *ēneōixe* [has opened] and | *ēnōchlēsen* [has annoyed], and also in *ōnomatopepoiētai* [(the word) has been coined] and *ekdediētēmenos* [having changed habits] and thou- 30

Ἀχιλλέως Eust. ipse 25–27 Ὅτι — ἀλγεα schol. ad α 3 excidit (vide Pontani ad loc.); cf. etiam Eust. in Il. 15.44–45 27–28 Τὸ δὲ — κινήσεσιν cf. schol. Y α 2c1 (cum adn. Pontani); 27 Ἰαστὶ cf. epim. Hom. A 4c; Choer. in Th. Alex. can. 2.25.9–12; ps.-Plut. de Hom. 11; Eust. in Il. 19.27; Hedberg, *Attizisē* 12–13 29–31 οἱ δὲ γε — γέγονε Eust. exempla collegit; cf. Choer. in Th. Alex. can. 2.56.14–17

τοῖς εἰς τὴν Ἰλιάδα γέγονε. τινὲς δὲ καὶ ἄλλως καινοπραγοῦσιν αὖξοντες ἐφ' οἷς οὐκ  
ἐχρῆν, οἷον ἐν τῷ ἤμελλε καὶ ἡδύνατο καὶ ἐν τῷ διηκόνησε· τροπὴ γὰρ ἐν τούτοις  
τοῦ εἰς ἡ ἐκ τοῦ ἔμελλεν, ἐδύνατο, διεκόνησεν ὥγκωσεν εἰς πλεον τὴν συνήθη αὖ-  
ξησιν. τὸ μέντοι ὥρορεν ἑτεροῖόν τί ἐστιν, οὐκ αὖξῃσαν αὐτό, ἀλλὰ μεταθέμενον τὴν  
ἔθιμον Ἀττικοῖς παραλήγουσαν τὴν τοῦ ὦ μεγάλου εἰς τὴν ἄρχουσαν. καὶ ταῦτα μὲν 5  
οὕτω. Τὸ δέ, ὡς ἐρρέθη, ἐπλάγχθη ἀπὸ τοῦ πλάζω γενόμενον πλεονασμὸν ἔπαθε  
35 τοῦ ν | διὰ καλλιφωνίαν καὶ ὄγκον ἤχου, ὡς καὶ ἐπὶ τοῦ ἀμφασία ἐγένετο καὶ ἐπὶ  
τοῦ ἄμβροτος καὶ τερψίμβροτος καὶ τύμπανον καὶ πίμπλημι καὶ χρίπτω καὶ φα-  
εσίμβροτος καὶ λίγξε βίος καὶ ἐπὶ τοῦ λαγχάνω καὶ λέλογχε καὶ φυγάνω, θιγγάνω,  
ἐρυγγάνω, τυγγάνω καὶ ἐπὶ ἄλλων πολλῶν. ἐρμηνεία δὲ τοῦ πλάζειν κοινῇ διαλέκτῳ 10  
τὸ πλανᾶν, ὃ κατὰ τοὺς παλαιοὺς ἀπὸ τοῦ ἄλη γίνεται προσθέσει στοιχείων τοῦ π  
καὶ λ ἢ ἀπὸ τοῦ πλαγιάζειν τῆς ὀρθῆς. ἐξ αὐτοῦ δὲ ὁ πλάνης καὶ ὁ πλανήτης, ἔτι δὲ  
40 καὶ ὁ πλάνος, τέχνην αὐτὸς ἔχων τινά, καὶ τὸ ἀποπλανᾶν τοὺς θεωμένους, | ὅποιοι  
Κηφισοδόωρος τις καὶ Παντολέων, ἔτι δὲ καὶ Ματρέας ὁ Ἀλεξανδρεὺς, ὃς κατὰ τὴν  
ἱστορίαν τοῦ Ἀθηναίου ἔλεγε πρὸς αἰνίγμα θηρίον τι τρέφειν ὅπερ αὐτὸ ἑαυτὸ ἐσθί- 15  
ει, ὡς καὶ ζητεῖσθαι, φησί, μέχρι τοῦ νῦν τὸ Ματρέου θηρίον. τόδε ἢ θυμὸν ἴσως ἢ  
φθόνον δηλοῖ ἢ λύπην ἢ καὶ τι κωμικώτερον ἐμπαθές. εἰληφθαι δὲ δοκεῖ ὁ ῥηθεὶς τοῦ  
Ματρέου λόγος ἢ ἐκ τοῦ ὃν κατέδων ἢ ἐκ τοῦ πολύποδος, ὃς ἐόν ποτε πόδα τένδει.  
Ὅτι τὸ ἐπεὶ οὐ μόνον σύνδεσμός ἐστιν αἰτιολογικός, ἀλλ' ἐν πολλοῖς καὶ  
χρονικὸν ἐπίρρημα, ὡς καὶ ἐνταῦθα ἐπεὶ Τροίης πτολίεθρον ἔπερσεν ἀντὶ τοῦ 20  
45 ἀφ' οὗ, ὅπερ | ἐξ οὗ φησὶν ἐν τῇ Ἰλιάδι ἐν τῷ ἐξ οὗ δὴ τὰ πρῶτα διαστήτην. P 2v

<sup>A</sup>1382.36 λίγξε βίος Δ 125  
<sup>D</sup>πόδα τένδει Hes. op. 524

<sup>B</sup>40–41 Ματρέας — θηρίον Athen. 1.19d  
<sup>E</sup>45 ἐξ οὗ — διαστήτην A 6

<sup>C</sup>43 ὃν κατέδων Z 202

1382.31–32 τινὲς — αὖξῃσιν cf. Eust. in Il. 529.19; 1122.34–38; 1325.24–26; Hedberg, *Attizist* 52 32–  
34 τὸ μέντοι — ἄρχουσαν Eust. in Il. 193.10–12 (cf. schol. D B 146); 921.12 (schol. D N 78); 943.47–  
48; in Od. 1609.25–26; 1861.49–50; 1946.30–31 34–35 Τὸ δέ — ἤχου cf. epim. Hom. A 59; EM  
516.39; 35 διὰ καλλιφωνίαν καὶ ὄγκον ἤχου Eust. ipse, cf. in Il. 39.41–42; aliter epim. Hom. κ 37 (= Hdn.  
συντ. στοιχ. 399.25–29 Lentz); EGud. 324.49–51 Sturz 35–37 ὡς καὶ — πολλῶν Eust. exempla  
collegit; ἀμφασία, ἄμβροτος, χρίπτω, πίμπλημι, «λίγξε βίος», λέλογχε Eust. in Il. 40.4–9; τερψίμβροτος  
schol. Ab B 389; Eust. in Il. 243.42; τύμπανον Or. 51.5–6; epim. Hom. A 572; EGud. 537.36–41 Sturz; EM  
771.44–49; φαεσίμβροτος Eust. ipse, cf. in Il. 243.42; in Od. 1928.27; λαγχάνω cf. Eust. in Il. 28.42–44;

deest M

15 ἑαυτὸ Maior. : ἑαυτῷ P

16 ματρέου Maior. : μαντρ- P

τόδε scripsi : τοδὲ P (accent.)

sands of other cases mentioned in the notes on the *Iliad*.<sup>D</sup> Some produce novel-  
ties in another way, augmenting where they are not supposed to, as in *ēmelle* [was  
about to] and *ēdynato* [was able to] and in *diēkonēse* [served]. For the change  
of epsilon into eta in these words, from *emellen*, *edynato*, *diekonēsen*, increased  
the usual augment even more. But *ōroren* [stirred up] is different in that it is not  
augmented but subject to the transposition of letters that is customary for writ-  
ers of Attic, from the second syllable from the end, the omega, to the first. So  
much for that. The form *eplanchthē*, as previously said, deriving from the verb  
*plazō*, was subjected to redundant addition of a nu | for the sake of euphony and 35  
aural weight, which also occurred in *amphasia* [speechlessness] and *ambrotos*  
[immortal] and *terpsimbrotos* [gladdening mortals] and *tympanon* [kettledrum]  
and *pimplēmi* [fill] and *chrimptō* [bring near] and *phaesimbrotos* [shining upon  
mortals] and *linxe bios*<sup>A</sup> [“the bow twanged”] and *lanchanō* and *lelonche* [“ob-  
tain by lot”, pres. 1 pers. and pf. 3 pers.] and *phynganō* [flee], *thinganō* [touch],  
*erynganō* [belch], *tynchanō* [meet with] and many others. A translation of *pla-*  
*zein* into the common dialect is *planan* [wander], which according to the an-  
cients derives from *alē* [wandering] by adding the letters pi and lambda, or from  
*plagiazēin tēs orthēs* [turn away from the straight path]. From this word comes  
*planēs* [wandering] and *planētēs* [wanderer], and also *planos* [impostor], who 40  
has an art form of his own, and *apoplanan* [to mislead] the spectators. | A cer-  
tain Cephissodorus and Pantoleon were men of this sort, as well as Matreas of  
Alexandria, who according to Athenaeus’ historical account offered the riddle  
that he nourished an animal that eats itself; even today, Athenaeus<sup>B</sup> says, it is  
not evident what Matreas’ animal was. Perhaps it is anger or envy or sorrow or  
some more comical state of mind. This aforementioned riddle of Matreas seems  
to have been adopted either from “eating his own”<sup>C</sup> or from the octopus who  
somewhere “gnaws on” his own foot.<sup>D</sup>

The *epei* is not only a causal conjunction, but often also a temporal adverb,  
as it is here “when (*epei*) he had sacked the citadel of Troy”, instead of “after the  
point when” (*aph’ hou*), which | he calls “from the point when” (*ex hou*) in the 45  
*Iliad*, in “from the point when they first quarreled”.<sup>E</sup>

θιγγάνω, ἐρυγγάνω, τυγχάνω cf. Eust. in Il. 29.5

37 πλάζειν = πλανᾶν cf. Ap. gl. Hom. 75.99.5; Ap. Soph. 132.6; Hsch. π 2419 et 2426-29; epim. Hom. A 59

37-38 πλάζειν ~ ἄλλῃ cf. schol. Opp. hal. 1.2; EGud. 468.38-39 Sturz; Eust. in Il. 756.27

38 πλάζειν ~ πλαγιάζειν τῆς ὀρθῆς cf. EGud. 468.45-46; EM 674.18 (πλαγιάζειν τὸν νοῦν)

39-40 ἔτι δὲ καὶ ὁ πλάνος — Παντολέων Athen. 14.615e-16a

42-43 τόδε — τένδει Eust. ipse; 43 ἀνόστεος = πολύπους cf. schol. Hes. op. 524-26; Hsch. α 528o; EGen. α 907; EM 111.8-10

43-44 Ὅτι — ἀφ’ οὗ schol. V α 2b1; cf. Ap. Dysc. coni. 245.19-20



- Ἵτι τὴν Τροίαν ἐνταῦθα *ἱερὰν* καλεῖ, ὡς καὶ ἐν τῇ *Ἀ* τῆς Ἰλιάδος τοῦ Ἡετίωνος πόλιν τὴν Θήβην. τοῦτο δὲ καὶ ἐπ' ἄλλων ποιεῖ πόλεων, καὶ ζητητέον τὴν αἰτίαν ἐν τοῖς γραφεῖσιν ἐκεῖ. ὧδε δὲ καὶ μῦθος τις ὕπαστι, λέγων ὑπὸ Ἀπόλλωνος καὶ Ποσειδῶνος κτισθῆναι τὴν Ἰλίον, ὅθεν καὶ *ἱερὸν πτολίεθρον Τροίης* ὡς θεόκτιστον λέγεται. *θεραπεία* δὲ τοῦ μύθου τούτου κατὰ Παλαίφατον ὅτι κειμήλια Ποσειδῶνός τε 5 καὶ Ἀπόλλωνος εἰς ἀνοικισμὸν τῆς Ἰλίου ὑπὸ Λαομέδοντος δεδαπάνητο. διὸ δοκοῦσι τρόπον τινὰ θητεῦσαι ὁ Ποσειδῶν καὶ ὁ Ἀπόλλων ἐν τῷ τῆς Ἰλίου κτίσματι. τινὲς δὲ οἰοῦνται ὅτι ἀστεῖως τὸ κοινὸν παντὸς κτίσματος ὁ μῦθος διὰ σεμνότητα τῇ Τροίᾳ ἐξιδίωσε· παντὶ μὲν γὰρ πολίσματι καὶ ἀπλῶς οἰκοδομήματι χρεῖα Ποσειδῶνός τε, ἡγουν ὑγρότητος δι' ἧς ὁ τίτανος ἢ ὁ πηλὸς ἀρμόσει τοὺς λίθους, καὶ Ἀπόλλωνος, 10 ἡτοι θερμότητος ἡλιακῆς τῆς ἐν τῷ περιέχοντι, ὡς ἂν ἐξικμαζόμενον συμπαγείῃ τὸ κτιζόμενον, ἡ δὲ μυθολογία τὸ κοινὸν τοῦτο τῇ Τροίᾳ κατ' ἐξαιρέτον ἰδιαζόντως ἀπένειμε. περίφρασις δέ ἐστι τὸ *Τροίης πτολίεθρον* ἀντὶ τοῦ Τροία. Σημείωσαι δὲ 55 καὶ ὅτι τὸ *Τροίης πτολίεθρον* ἔπερσεν ἀρχὴ ἐστὶ τῆς τοῦ | πτολιπόρθου Ὀδυσσεως συνθέσεως· διὰ γὰρ ταύτην ἐκεῖνος *πτολίπορθος* ἐπωνόμασται. ὅτι δὲ αὐτὸς εἴλε τὴν 15 Τροίαν διὰ τῆς τοῦ δουρείου Ἰππου μηχανῆς δῆλον· ἐρεῖ γὰρ ὁ ποιητής· *σῆ δ' ἦλω βουλῇ πόλις Πριάμοιο*.
- α 4 Ἵτι πόντος κυρίως τε καὶ κοινῶς πᾶν πέλαγος, ὡς δηλοῖ κἀνταῦθα τὸ *πολλά δ' ὁ γ' ἐν πόντῳ πάθεν ἄλγεα*, ἰδίως δὲ Πόντος παρὰ τοῖς ὕστερον καὶ ὁ Εὐξείνιος, ἐκπλήττων αὐτὸς τοὺς Ἑλληνας διὰ τὸ ἐκτετοπίσθαι. διὸ, φασί, τοὺς Ποντικούς ἀν- 20 θρώπους ἔλεγον, εἴ που φαίνοντο, ἐκ τοῦ πολλοῦ ἦκειν πόντου, ὡς εἴπερ ἔλεγον ἐξ | ὀλέθρου.
- α 1-3 60 Ἵτι προσφυρὲς εἰπεῖν ἐπὶ ἀνθρώπου πολυπλάνου καὶ | περιοδευτοῦ τὸ *μάλα πολλά πλάγχθη, πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω*, ἴσως δὲ καὶ τὰ ἐξῆς. Μάτρων δὲ ὁ παρωδὸς ἐξ Ὀμήρου λαβὼν ἔφη ἐπὶ δείπνῳ τὸ *δεῖπνά μοι ἔννε- 25 πε Μοῦσα πολύτροφα καὶ μάλα πολλά καὶ ἐξῆς*, ὡς ἐκεῖνος ἐπελέξατο, ἐν οἷς μέμνηται καὶ παρασίτου ὃς σχεδόθεν ἦν, φησί, πεινῶντι λάρῳ ὄρνιθι ἑοικώς νῆστις, ἀλλοτρίων εὖ εἰδὼς δειπνοσυνάων. λέγει δ' ἐν τούτοις ἐκεῖνος καὶ τοὺς ἐχίνους *καρῆκομόωντας*

<sup>A</sup>1382.46 ἐν τῇ *Ἀ* τῆς Ἰλιάδος A 366 <sup>B</sup>48 κατὰ Παλαίφατον nusquam; vide app. font. infra <sup>C</sup>55 πτολίπορθος ἐπωνόμασται B 278; θ 3 etc. <sup>D</sup>56 σῆ δ' — Πριάμοιο χ 230 <sup>E</sup>61-62 δεῖπνά — μάλα πολλά *SH* 534.1 <sup>F</sup>62-63 σχεδόθεν — δειπνοσυνάων *SH* 534.8-10

1382.46-47 τοῦτο — ἐκεῖ cf. Eust. in Il. 119.10; 449.14; 575.40: 655.8; 789.10; in Dion. per. 88, p. 234.37-39 Müller; schol. DE<sup>2</sup>F et M<sup>b</sup>T α 2ei-2 (cum adn. Pontani) 47-48 ὧδε — λέγεται schol. V β 2d1; cf. Φ 446-49 48-50 *θεραπεία* — κτίσματι cf. anon. incred. 4 Festa (fort. ex eodem fonte); cf. etiam schol. T Φ 444d; Serv. ad Aen. 2.610; mythogr. Vat. 2.220; 3.7; Eust. in Il. 1245.53-55; Tz. Lycophr. 522 = Herodorus *FGH* 31 F 28 50-53 τινὲς δὲ — ἀπένειμε cf. Tz. exeg. Il. 351.1-9 Pap.; alleg. Il. 21.262-

Here he calls Troy “sacred” like Eetion’s city Thebes in rhapsody Alpha of the *Iliad*.<sup>A</sup> He also does this with other cities, and one must search for the reason in what has been written there. Here there is also a myth stating that Troy was built by Apollo and Poseidon, and thus it is called “the holy citadel of Troy” since it was built by gods. The cure of this myth according to Palaephatus<sup>B</sup> is that Laomedon spent the sacred treasures of Poseidon and Apollo for the construction of Troy. For this reason Poseidon and Apollo seem to have | served, in 50 a sense, the construction of Troy. However, some believe that the myth wittily ascribed a property that is common to all buildings specifically to Troy for the sake of solemnity. For each citadel and indeed every house makes use of Poseidon, that is of the moisture through which mortar or clay binds together stones. It also makes use of Apollo, that is of the sun’s heat in the atmosphere, in order that the structure should be drained from moisture and become solid. Yet, mythology specifically assigned this common property to Troy as a distinguishing mark. “The citadel of Troy” is a circumlocution for “Troy”. Note also that the phrase “he sacked the citadel of Troy” is the origin of the | compound “city-sack- 55 ing” Odysseus. For this reason he is called “the city-sacker”.<sup>C</sup> It is evident that he himself captured Troy through the contrivance of the wooden horse. For the poet will say: “Through your counsel the city of Priam was conquered”.<sup>D</sup>

(v. 4) In its proper sense and in the common dialect the word *pontos* signifies every sea, as shown by the phrase here “he experienced many sufferings on the sea (*pontos*)”, but in later writers *Pontos* also refers specifically to the *Pontos Euxeinus* [The Euxine Sea], which frightened the Hellenes because of its remote location. For this reason, the story goes, they used to say that people from Pontos, if they ever appeared somewhere, had arrived “out of the great *pontos*”, as though saying “out of damnation”.

(v. 1–3) It is fitting to say about a man who has wandered much and | traveled far 60 “he wandered very much, saw the cities of many men and got to know their mind”, and perhaps also the rest. Matron the Parodist, taking his cue from Homer, said about a feast: “Tell me, Muse, of the feasts, the much-nourishing and numerous” and so on as he chose,<sup>E</sup> in which there is also mention of a parasite, who “was close by”, he says, “resembling a hungry seagull, staring, well-acquainted with the banquets of others”.<sup>F</sup> In these verses he also calls sea urchins “with

321; cf. etiam Cornut. theol. Gr. comp. 42.22–43.2 Lang; schol. Ge. Φ 446–49 54–56 Σημειώσαι — Πριάμοιο schol. DE<sup>2</sup>JR<sup>28</sup> (Porph.) α 2h1 (mut.) 57–58 ἰδίως — ἐκτετοπίσθαι cf. Eust. in Dion. per. 147, p. 244.2–11 Müller 58–59 διό — ἀλέθρου Athen. 8.351c 60–64 Μάτρων — μιλτοπαρήν Athen. 4.134d–37c



1383 ἀκάνθαις καὶ τὴν τρίγλην *μιλτοπάρηον*. λάρῳ δ' ἐκεῖνος εἶκασε τὸν παράσιτον διὰ τὸ  
 πλησθεύεσθαι οἷς ἀπληστεύεται, ὡς ἀπὸ τοῦ λαρινεύεσθαι, ὃ ἐστὶ | σιτίζεσθαι κατὰ  
 Σώφρονα, ὡς παρασημειοῦται Ἀθήναιος, ὅθεν καὶ βόες λαρινοί, φησίν, ὥσπερ καὶ  
 σύες. αὐτοὶ δὲ καὶ ἄλλως καλοῦνται λαρινοὶ ἢ ἀπὸ Λαρίνης ἡπειρωτικῆς κώμης ἢ  
 ἀπὸ τινος Λαρίνου βουκολοῦντος αὐτάς. καὶ οὕτω μὲν ταῦτα. Τὸ δὲ ἶδεν ἀόριστός 5  
 ἐστὶ δεῦτερος, ἐξ οὗ καὶ τὸ ἰδεῖν ἀπαρέμφατον καὶ ἰδὼν μετοχή. Ἄστῳ δὲ κοινῶς  
 μὲν πᾶσα πόλις, ὅθεν καὶ ἀστεῖος κυρίως ἀνὴρ ὁ ἐξ ἄστεος καὶ μὴ ἀγρότης, Ἀττικοὶ  
 5 δὲ ἰδίως οὕτω τὰς Ἀθήνας ὠνόμαζον κατὰ τι ἐξαίρετον, | ὥσπερ καὶ οἱ Ἀλεξανδρεῖς  
 πόλιν ἐξαίρετως τὴν Ἀλεξάνδρειαν. ἔλεγον οὖν Ἀθηναῖοι καὶ ἀστούς καὶ ἀστὰς ἄν-  
 δρας τε καὶ γυναικάς τοὺς ἐξ Ἀθηνῶν, καὶ ἀστήν ἐλαίαν τὴν ἐκεῖθεν καὶ μάλιστα τὴν 10  
 ἐξ ἀκροπόλεως τὴν καὶ ἱεράν.

α 5 Ὅτι τὸ ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἐταίρων, ὃ ἐστὶν ἀντικαταλασσόμε-  
 νος, ἀπὸ μέρους εἰληπταὶ τῶν πάλαι ποτὲ μεσιτευνόντων ζώων τοῖς συναλλάγμασι,  
 τουτέστιν ἀπὸ τῶν ἀρνῶν, ἐνὸς εἵδους τῶν τετραπόδων, ἀφ' ὧν καὶ Σοφοκλῆς ἄρ-  
 νειον *φόνον* λέγει τὸν τῆς λείας ἀπάσης τῆς συμμίκτου, καὶ ὁ ποιητὴς τὸν Θυέστην 15  
 10 ἐν Ἰλιάδι *πολύαρνα* ἔφη ἀντὶ | τοῦ πολυθρέμμου. καὶ ἐστὶ κυρίως μὲν ἄρνησθαι  
 τὸ ἄρνα διδόντα ὡς ἐν καταλλαγῇ ἀντιλαμβάνειν τι ἕτερον χρήσιμον, καταχρηστι-  
 κῶς δὲ καὶ τὸ ἀπλῶς ἀντικαταλλάσσεσθαι. ὥσπερ δὲ ἀπὸ τῶν ἀρνῶν τὸ ἄρνησθαι  
 εἰληπταί, οὕτω καὶ ἀπὸ τῶν ὑπὸ τοῖς ζώοις πῶλων εἴρηται τὸ πωλεῖν. ἀρέσκει δέ 20  
 τισι καὶ ἀπὸ τῶν ὄνων κατὰ ἕκτασιν τῆς ἀρχούσης τὸ ὠνεῖσθαι παράγεσθαι. ὅτι  
 δὲ τίμια ἦσαν τὰ θρέμματα καὶ ἐν αὐτοῖς οἱ παλαιοὶ τὴν κατὰ βίον εἶχον εὐθέτησιν,  
 δηλὸν ἐκ τῶν ἱστοριῶν, διὸ καὶ τὴν περιουσίαν πρόβασις ἔλεγον διὰ τὸ ἐν ζώοις  
 15 περιουσιάζεσθαι τοῖς αὐτόθεν δυναμένοις προβαίνειν. ὥσπερ | δὲ τὸ ἄρνησθαι ἀπὸ  
 τῶν ἀρνῶν καὶ τὸ πωλεῖν ἐκ τῶν πῶλων καὶ τὸ ὠνεῖσθαι ἀπὸ τῶν ὄνων ὡς ἐκ μέρους  
 τὸ πᾶν, οὕτω καὶ τῶν γυναικῶν αἱ πολὺπρικοὶ ἀλφεσίβοιοι ἀπὸ τῶν βοῶν, εἵδους 25

<sup>A</sup>1382.63 κερηκομώντας ἀκάνθαις *SH* 534.18

<sup>B</sup>63–64 *μιλτοπάρηον SH* 534.27

<sup>C</sup>1383.1 κατὰ

Σώφρονα fr. 99 Hordern

<sup>D</sup>1–2 παρασημειοῦται Ἀθήναιος — αὐτάς Athen. 9.376b–c

<sup>E</sup>8–9 ἄρνειον

<sup>F</sup>9 *πολύαρνα* B 106

1383.4–5 Ἀττικοὶ δὲ — Ἀλεξάνδρειαν Steph. Byz. α 200; cf. Eust. in Dion. per. 254, p. 261.35–37 Müller; in Od. 1650.42–43 5–6 ἔλεγον — Ἀθηνῶν cf. Steph. Byz. α 80 = Or. voc. att. II 4b Alpers = Did. p. 251 Schmidt; Eust. in Il. 84.21–22 6 ἀστή ἐλαία Hsch. α 7851; Poll. 9.17.4 7 ἀρνύμενος = ἀντικαταλασσόμενος cf. schol. M<sup>1</sup> α 5f 7–8 ἀπὸ μέρους — τετραπόδων schol. M<sup>b</sup>T α 5g (mut. verb.) 8–9 ἀφ' ὧν — τῆς συμμίκτου cf. schol. rec. Soph. Aj. 309g 9–10 ὁ ποιητὴς — πολυθρέμμου Eust. in Il. 184.36 10–11 καὶ ἐστὶ — ἀντικαταλλάσσεσθαι cf. Dion. Thr. fr. 21 Linke; Ap. gl. Hom. 74.224.10 Ludwig 11 πωλεῖν ~ πῶλος EGud. 489.2–4 Sturz 11–12 ὠνεῖσθαι ~ ὄνος fontem nescio; cf. Choer. epim. Ps. 139.5–6; EGud. 244.37–39 Sturz (ὄνος ~ ὄνῳ) 13 Ὅτι — ἱστοριῶν cf. schol. A Λ 244 (Eust. in Il. 841.48); schol. D Σ 593; EM 73.5–8; cf. etiam Or. 136.27–29; Tz. in Hes. op. 162, p. 139.27–140.2 Gaisf.; vide Schmidt, *Weltbild* 247; de simplicitate vitae heroum

long, spiny hair”<sup>A</sup> and the red mullet “red-cheeked”.<sup>B</sup> He likened the parasite to a seagull since it fills up on what it has an insatiable desire for, as though it derived from *larineuesthai*, that is | “to be fed” according to Sophron,<sup>C</sup> as Athenaeus<sup>D</sup> 1383 notes parenthetically, whence cattle are called *larinoi* [fattened], he says, as well as pigs. Alternatively they are called *larinoi* from the village in Epirus called Larine or from a certain Larinos who herded that cattle. So much for that. The word *iden* [he saw] is a second aorist, from which the infinitive *idein* derives and the participle *idōn*. In the general dialect, *asty* refers to every city, whence *asteios* in its proper sense denotes a man from the city and not one from the countryside, but the inhabitants of Attica specifically called Athens so as a distinguishing mark, | just as the Alexandrians distinguishingly called the city of Alexandria “city” 5 (*polis*). In fact, the Athenians called men from Athens “city men” (*astoi*) and the women “city women” (*astai*), and they called the olive from this place “city olive” (*astē elaia*), especially that from the acropolis, which was also called “the sacred”.

(v. 5) The word “*arnymenos* his own soul and the homecoming of his comrades”, that is “acquiring in exchange”, is a part taken for the whole referring to the animals traded with in the transactions of ancient times, meaning that it derives from *arnes* [sheep], one particular type of four-footed animal. Deriving from this word, Sophocles<sup>E</sup> says “sheep (*arneios*) slaughter” about a mixture of all sorts of prey, and the poet called Thyestes *polyarēn* in the *Iliad*,<sup>F</sup> meaning | rich in live- 10 lihood. Also, in its proper sense the verb *arnysthai* means to give away sheep in exchange for some other useful thing, yet by misapplication it also means simply to exchange one thing for another. Just as *arnysthai* was derived from *arnes*, so is the verb *pōlein* [sell] used deriving from *pōloi* [horses], a category of animals. Some hold, moreover, that *ōneisthai* [to profit] comes from *onoi* through elongation of the first syllable. It is evident from historical accounts that livestock were held in great esteem and that the ancients kept their prosperity in livestock. For this reason they called wealth *probasis*, because they were wealthy in animals able to walk onwards (*probainein*) of their own accord. Just as | the verb 15 *arnysthai* [gain] derives from *arnes* [sheep], *pōlein* [sell] from *pōloi* [horses] and *ōneisthai* [profit] from *onoi* [asses], a part being taken for the whole, so are richly dowered women called *alphesiboiai*, deriving from *boes* [cattle], yet another kind of four-footed animals, from which certain measures of valuables were called

vide etiam ad Eust. in Od. 1398.58–59      13–14 πρόβασις = περιουσία cf. schol. β 75i; schol. Opp. hal. 1.146      14 πρόβασις ~ προβαίνειν schol. V α 75g      15–16 οὕτω — τετραπόδων schol. D Z 236 et Σ 593; schol. A (Arn.) Α 244a1 (Eust. in Il. 841.45); schol. Hes. op. 163a; Ap. Soph. 23.32; Hsch. α 3325–26; EGEn. α 559; EM 73.4–5; Eust. in Il. 1224.43–44; in Od. 1788.31–32; 1846.57–58

ἄλλου τετραπόδων, ἄφ' ὧν καὶ σταθμοὶ τινες τιμημάτων ἦσαν τὸ τεσσαράβοιον, τὸ δωδεκάβοιον, τὸ εἰκοσάβοιον, τὸ ἐκατόμβοιον. καὶ ὁ Θηβαϊκὸς δέ που πόλεμος μῆλων γενέσθαι λέγεται τῶν τοῦ Οἰδίποδος, ἔνθα νοεῖται ἀπὸ μέρους τῶν μῆλων τὰ τοῦ Οἰδίποδος ἅπαντα πράγματα. ἄλλοι μέντοι τὸ ἀρνύμενος φασὶν ἀντὶ τοῦ λαμβάνων

20 καὶ περιποιούμενος ἀπὸ τοῦ αἵρω. τὴν δὲ τούτου παραγωγὴν ζητεῖ ἐν τῷ | Ἀ τῆς 5  
Ἰλιάδος ἐν τῷ ἀχνύμενος, περὶ οὗ ἑτεροῖόν τι παραδιδούς ὁ καλὸς Ἡρακλείδης φη-  
σιν ὅτι ἐκ τοῦ δέχω γίνεται δεχῶ καὶ Δωρικῶς δεχύνω, ἐξ οὗ καὶ καθ' ὑπέρβασιν  
τοῦ ᾧ δέχνυμαι. οὕτω καὶ τοῦ ἄχω ἄχομαι παράγωγον ἀχύω, ὡς ἄνω ἀνύω, Δωριεῖς  
δὲ ἀχύνω φασί, μεταθέσει δὲ ὁμοία γίνεται ἀχνυμαι, ὡς εἰκὸς δὲ οὕτω καὶ τὰ ὅμοια.

α 5-9 Ὅτι πολλὰ ἔπαθεν Ὀδυσσεὺς τὴν τε ψυχὴν ἀρνύμενος ἑαυτῷ καὶ τοῖς ἐταίροις 10  
νόστον, ἐκεῖνο μὲν ὅτι φίλαυτον καὶ φιλόζων ἐν τοῖς καιρίοις ὁ σπουδαῖος ἄνθρω-  
πος, τὸ δὲ δεῦτερον ὅτι οὐ περιορᾷ ἐν κινδύνοις τοὺς φίλους ὁ σοφός. Ἰστέον δὲ

25 ὅτι | πρώτη ἐνταῦθα παράφρασις τῷ ποιητῇ ἐν τῷ ἦν τε ψυχὴν, ἤγουν ἰδίαν, ὅπερ  
ἀνωτέρω ἔφη ὃν κατὰ θυμόν. Λέγει δὲ καὶ ὡς ἐρρύσατο ἂν ἐκείνους, εἰ μὴ αὐτῶν  
σφετέραις ἀτασθαλίαις ἀπολώλασι νήπιοι, οἱ βόας Ὑπερίονος Ἡελίοιο κατήσθιον. 15  
τίνες δὲ οἱ τοῦ Ἡλίου βόες καὶ τίς ἡ τοῦ λόγου τούτου ἀλληγορία, εἰρήσεται ὅτε  
προῖων ὁ λόγος ἐν Θρινακίᾳ ταῖς τοιαύταις ἐντύχῃ βουσί. Σημειῶσαι δὲ ὅτι ἐταί-  
ρους Ὀδυσσεὺς ἐνταῦθα λέγει κατ' ἐξαίρετον μόνους τοὺς ἐν τῇ ἐκείνου νηϊ, τεσ-  
σαράκοντα ὄντας καὶ τέσσαρας· αὐτοὶ γὰρ καὶ τῶν τοῦ Ἡλίου βοῶν ἔφαγον μόνοι

30 περιλειφθέντες τῷ Ὀδυσσεῖ, καὶ αὐτοὶ | μόνοι σωθῆναι ἠδύναντο εἰ μὴ ἔφαγον, οἱ 20  
δὲ ἄλλοι ἐν διαφόροις καὶ τρόποις καὶ τόποις βιαίως προαπολώλασιν, ὡς διηγῇ-  
σεται ὁ ποιητής. Τὸ δὲ σφετέραις ἀντωνυμία ἐστὶ τρίτου προσώπου ἀντὶ τοῦ ταῖς  
ἐκείνων καὶ αἰεὶ οὕτω τίθεται, εἰ δὲ καὶ Ἡσίοδος ἐπὶ δευτέρου αὐτὸ ἔταξεν ἐν τῷ  
σφέτερον πατέρα ὑμνεῖν ἀντὶ τοῦ ὑμέτερον. Ἰστέον δὲ ὅτι τὸ αὐτῶν σφετέραις  
ἀτασθαλίαις ἀντὶ συνθέτου κεῖται ἀντωνυμίας τῆς ἑαυτῶν ἢ ἀντὶ τοῦ σφῶν αὐτῶν, 25

<sup>A</sup>1383.17 τεσσαράβοιον Ψ 705 <sup>B</sup>δωδεκάβοιον Ψ 703 <sup>C</sup>εἰκοσάβοιον α 431; χ 57 <sup>D</sup>ἐκατόμβοιον  
B 449; Z 236; Φ 79 <sup>E</sup>18-19 ὁ Θηβαϊκὸς δέ — Οἰδίποδος Hes. op. 162 <sup>F</sup>19-20 ἐν τῷ Ἀ τῆς  
Ἰλιάδος A 103 <sup>G</sup>20-22 περὶ οὗ — τὰ ὅμοια Heraclid. fr. 22 Cohn <sup>H</sup>27-28 τίνες — βουσί Eust.  
in Od. 1717.25-35 <sup>I</sup>30-32 Ἡσίοδος Hes. op. 2

1383.16-17 ἄφ' ὧν — ἐκατόμβοιον cf. Eust. in Il. 251.21 18 ἔνθα — πράγματα schol. Hes. op. 162;  
schol. vet. Lycophr. 933; cf. etiam Eust. in Il. 324.31; Jo. Geom. progymn. 5 p. 22.34 Littlewood 18-  
19 ἄλλοι — αἵρω EGen. a 1211; EGud. 202.25-26 Stef.; Sym. a 1400; EM 146.50 19-20 τὴν δέ —  
ἀχνύμενος Eust. in Il. 57.31-42 21-22 ὁ καλὸς Ἡρακλείδης — ᾧ δέχνυμαι cf. praeter Heraclidam  
ps.-Hdn. παρεκβ. μεγ. ῥήμ. 27.30-31 La Roche; Or. 49.17-22; EM 259.46-49; ps.-Zon. 492.1; Eust.  
in Od. 1917.43 22-23 οὕτω καὶ — τὰ ὅμοια cf. Eust. in Od. 1917.44-46 (φασί); EGen. a 1522;  
epim. Hom. A 103a; EGud. 251.10-12; EM 182.1-7; ps.-Zon. 364.17-22 23-24 ἐκεῖνο — ἄν-  
θρωπος cf. Aristot. eth. Nic. 1169a.11-13; ps.-Ath. def. PG 28.540.58-541.1; Anast. S. viae dux 2.4;  
ps.-Zon. 1033.5-13 24 τὸ δὲ δεῦτερον — σοφός cf. Stob. 2.34 (titulus) 24 θυμός = ψυχὴ

deest M

21 τρόποις καὶ τόποις Maior. : τόποις καὶ τόποις P

*tessaraboion* [“worth four steers”],<sup>A</sup> *dōdekaboion* [“worth twelve steers”],<sup>B</sup> *eikosaboion* [“worth twenty steers”],<sup>C</sup> *hekatomboion* [“worth a hundred steers”].<sup>D</sup> The Theban War is said somewhere<sup>E</sup> to have arisen over the sheep of Oedipus, which refers to all of Oedipus’ possessions as a whole signified by a part. Others say that *arnymenos* means receiving and obtaining, deriving from *airō* [take]. For the derivation of this verb, search in | the rhapsody Alpha of the *Iliad*<sup>F</sup> on the topic 20 of the word *achnymenos* [grieving]. On this latter verb the excellent Heraclides<sup>G</sup> gives a different account in passing, saying that *dechyō* originates from *dechō* [receive], and in the Doric dialect *dechynō*, out of which *dechnymai* derives through transposition of the nu. In the same way *achyō* [grieve] derives from *achō* *achomai*, as *anyō* [accomplish] from *anō*, but the Dorians say *achynō*, and *achnymai* originates through a similar exchange of letters. It seems as though other similar verbs originated in this way too.

(v. 5–9) Odysseus suffered much in exchange for his own soul and the homecoming of his companions; the former because a zealous human being ought to be a creature that is fond of itself and fond of life when appropriate, the latter because the wise man does not overlook his friends in times of danger. One must know that | here we find the first paraphrastic expression of the 25 poet in “and his soul”, that is his own soul, which he previously phrased “in his spirit”. The poet also says that he would have rescued them, if these foolish men had not suffered destruction because of their own presumptuousness, they who devoured the oxen of Hyperion the Sun. What is meant by the oxen of the Sun and the allegory of this account will be stated later on when the account reaches these oxen in Thrinacia.<sup>H</sup> Note that by “Odysseus’ companions” the poet here refers exclusively to the forty-four companions on his ship. For they alone consumed the oxen of the Sun in Odysseus’ absence, and | they alone could have 30 been saved if they had not eaten them, whereas the others had already met their violent doom in different manners and places, as the poet will tell us. The word “their” (*spheterai*) is a third person pronoun standing for “those belonging to them”, and it is always applied in this way, although Hesiod<sup>I</sup> used it for the second person in “singing about *spheteros* father”, meaning “your father”. One must know that the phrase “because of their (*spheterai*) presumptuousness of them (*autōn*)” is used instead of a compound pronoun “of their own” (*heautōn*) or

schol. V α 4h1      25 ἦν = ἰδίαν cf. schol. V α 5h2      27–28 τίνες — βοῦσι cf. schol. DE<sup>2</sup>JR<sup>28</sup>  
 α 8g; Buffière, *Mythes* 243–45      28–29 τεσσαράκοντα ὄντας καὶ τέσσαρας Eust. in Od. 1655.25–  
 28      31 ταῖς ἐκείνων cf. schol. V α 7b      31–32 εἰ καὶ — ὑμέτερον ps.-Hdn. fig. 7 Hajdú; ps.-  
 Hdn. sol. et barb. 307.20 Nauck; anon. sol. et barb. 292.2 Nauck; Polyb. sol et barb. 288.17–18 Nauck

- St. 8 ὅποιας μάλιστα χαίρει ὁ ποιητὴς οἷα τὰς συνθέτους μὴ εἰδῶς. | Ἀτασθαλία δὲ οὐ  
 35 μόνον ἢ ταῖς ἄταις θάλλουσα ἀφροσύνη, ἀλλὰ καὶ ἡ | ἐν θαλίαις, εἴτουν εὐχάιαις,  
 ἄτη ἐκ παροινίας, ὥς φησιν Ἀθήναιος. Ὅρα δὲ ὅτι ὥσπερ ἐν τῇ Ἰλιάδι, οὕτω καὶ  
 ἐν τῇ Ὀδυσσεΐα τὸ νήπιοι προαναφωνοῦμενον ἀποτέλεσμα δηλοῖ οὐκ ἀγαθὸν οἷς  
 ἂν ἐπιφωνηθῇ. Ὑπερίων δὲ ἥλιος ἢ πατρωνυμικῶς ὁ κατὰ Πίνδαρον Ὑπεριονίδης, 5  
 ἐξ οὗ Ὑπεριονίων ὁ τοῦ Ὑπερίονος υἱὸς καὶ κατὰ συγκοπὴν Ὑπερίων—οὕτω γὰρ  
 αὐτὸν ὁ μῦθος γενεαλογεῖ—ἢ ἐπιθετικῶς ὁ ὑπὲρ ἡμᾶς ἰών, καὶ ὥφειλεν εἶναι Ὑπερ-  
 ἰών ὀξύτων ὥς μετοχικὸν ὄνομα, μετέπεσε δὲ διὰ ἀποφυγὴν συνεμπτώσεως εἰς  
 40 καθαρὸν ὄνομα, ὁποῖον καὶ τὸ Ἀμφίων καὶ τὰ τοιαῦτα. οὕτω δὲ καὶ ἐκ τῆς | ἐλθὼν  
 μετοχῆς Εὐέλθων βαρύτονον παρὰ Ἡροδότῳ κύριον ὄνομα. 10
- α 9 Ὅτι Ὅμηρος μὲν ἡμᾶρ νόστιμον τὸ τῆς οἰκαδὲ ὑποστροφῆς λέγει, οἱ δὲ μεθ’  
 Ὅμηρον καὶ βρώμᾳ φασὶ νόστιμον, ὥς καὶ ἀλλαχοῦ δηλοῦται, καὶ νόστον δὲ τὴν  
 ἡδύτητα διὰ τὸ ἡδὺ τοῦ Ὀμηρικοῦ νόστου, ὅθεν καὶ Εὐνοστος φαῦλον, φασίν, ἀγαλ-  
 μάτιον παρὰ τοῖς μύλωσιν ἢ, ὥς ἐν ἐτέρῳ ῥητορικῷ Λεξικῷ κεῖται, Εὐνοστος θεὸς  
 ἐπιμύλιος δοκοῦσα ἐφορᾶν τὸ μέτρον τῶν ἀλεύρων. 15
- α 10 Ὅτι ἐν Ἰλιάδι μὲν αὐτὸς ὁ ποιητὴς ἐν προοιμίῳ ὀρίζει πόθεν ἀρκτέον τὴν  
 45 Μοῦσαν, ὅτι δηλαδὴ ἀπὸ τῆς Ἀχιλλέως μήνιδος διὰ τὸ ἀόριστον ἐκεῖ τοῦ σκοποῦ |  
 τῆς ὑποθέσεως, ἐνταῦθα δὲ διὰ τὸ πάνυ πολλὰ πάθη τῆς πλάνης τῇ Μοῦσῃ ἀνατίθη-  
 σι τὸ ἄρξασθαι ὅθεν ἂν αὐτὴ ἐκ τῶν πολλῶν βούλοιο, εἰπών· τῶν ἀμόθεν γε θεὰ θύ- P 3<sup>r</sup>  
 γατερ Διὸς εἰπὲ καὶ ἡμῖν, ὥς ἂν εἴη καὶ οὕτω ποικίλος ἐν τῷ τῶν προοιμίων ἐκατέρων 20  
 σχηματισμῷ. κατὰ δὲ ἀλληγορίαν τῇ ἑαυτοῦ γνώσει τὸ πᾶν ἀνατίθησιν, ἣν Μοῦσαν  
 μὲν συνήθως ὀνομάζει ὥς ζητητικὴν ἐκ τοῦ μῶ τὸ ζητῶ, θεὰν δὲ διὰ τὸ ὄξυ καὶ ταχύ

<sup>a</sup>1383.34–35 Ἀτασθαλία — Ἀθήναιος Athen. 1.12d <sup>b</sup>ἐν τῇ Ἰλιάδι M 113 <sup>c</sup>35 κατὰ Πίνδαρον Pind. Ol. 7.39 <sup>d</sup>37–38 ὁ μῦθος γενεαλογεῖ Hes. theog. 374 <sup>e</sup>40 παρὰ Ἡροδότῳ Hdt. 4.162.4; 5.104.1 <sup>f</sup>42–43 ἐν ἐτέρῳ ῥητορικῷ Λεξικῷ Paus. att. fr. ε 82 Erbse

1383.33–34 ὅποιας — μὴ εἰδῶς cf. Eust. in Il. 103.22 (schol. A [Hdn.] A 271); 522.22; 798.57; Aristarch. fr. 120 Matthaios 34–35 Ἀτασθαλία — παροινίας EGen. α 1341; postea de Athenaeo add. 35–36 Ὅρα δὲ — ἐπιφωνηθῇ schol. DE<sup>2</sup>JNs (exeg.) α 8a; cf. schol. T (Arn.) M 113 (unde Eust. in Il. 834.10–13); schol. bT Π 46b et P 236a; cf. etiam Eust. in Il. 168.39–40; 1115.3–6 36–37 Ὑπερίων — ἡμᾶς ἰών schol. V α 8j1; cf. Eust. in Il. 882.17–19; 1190.6–7; schol. Dion. Thr. 221.36–37; 368.5–6 38–40 ὥφειλεν — ὄνομα cf. Arcad. 17.10–13; Hdn. cath. 40.28–31 Lentz; 40 οὕτω — ὄνομα cf. Eust. in Il. 395.12; 1098.1–3 41–42 οἱ δὲ μεθ’ Ὅμηρον — νόστου cf. Hsch. ε 6269; epim. Hom. A 60; EM 607.6; cf. Eust. in Il. 214.16–17; in Od. 1675.2–3 42 ὅθεν καὶ Εὐνοστος — μύλωσιν Ael. Dion. fr. ε 74 Erbse; cf. Hsch. 7024 cf. etiam Phot. π 1265 cum adn.; Suid. π 2419 42–43 ὥς — ἀλεύρων cf. Phot. ε 2266; Suid. ν 501 (s.v. νόστος); EM 394.4; cf. etiam Poll. 7.180.3; Eust. in Il. 214.16–17; 1332.4; in Od. 1885.25 43–47 Ὅτι ἐν — σχηματισμῷ Eust. ipse; de scopo Iliadis non finito certis liminibus, cf. in Od. 1380.50–52 47 κατὰ δὲ — ἀνατίθησιν cf. schol. Y et HP α 1j; schol. DE<sup>2</sup>e α 11a1; schol. Hes. op. 1b; Suid. μ 1291; EGud. 398.17–18 Sturz; Tz. alleg. Od. 1.33; alleg. Il. 1.4–5; exeg. Il. 47.6–15 Pap.; hist. 6.922–26; Tz. in Hes. op. 1, p. 35.12 Gaisf.; Jo. Diac. alleg. Hes. theog. 303.14–15 Flach; Eust. in Il. 9.34–

deest M

14 μύλωσιν Erbse. : μήλωσιν P

instead of “belonging to themselves” (*sphōn autōn*). The poet takes great delight in such things, since he does not know of compounds. *Atasthalia* [presumptuousness] is not only the lack of sense that blooms (*thallein*) in delusions (*atai*), but also the delusion (*atē*) from drunkenness | in *thaliai*, that is in festivities, as 35  
Athenaeus says.<sup>A</sup> Observe that in the *Iliad*<sup>B</sup> as well as in the *Odyssey* the word “foolish” indicates an unpropitious destiny announced in advance for whomever it is uttered about. Hyperion is the sun, or patronymically he who is called “Hyperionides” by Pindar,<sup>C</sup> from which “Hyperionion” is the son of Hyperion, through omission of letters called “Hyperion”—for this is how myth<sup>D</sup> defines his genealogy—or as an epithet, he who goes (*iōn*) above (*hyper*) us, which means that it ought to have been accentuated on the final syllable, *Hyperión*, being a participle noun, but it was transformed in order to avoid coinciding with the pure noun, just like *Amphīōn* and similar names. Thus *Euélthōn* deriving from the | participle *elthōn* [having arrived] is accentuated non-finally by Herodotus<sup>E</sup> 40  
since it is a proper name.

(v. 9) Homer calls the day of returning home *nostimon*, but writers after Homer call food *nostimon* [tasty], as shown elsewhere, and they call pleasure *nostos* owing to the pleasantness of Homer’s *nostos*, whence Eunostus is a lowly statuette, they say, in the mills, or as another *Rhetorical Lexicon*<sup>F</sup> puts it, Eunostus is a milling goddess reputed to watch over the flour measure.

(v. 10) In the proem to the *Iliad* the poet himself defines from what point the Muse must begin, namely from the wrath of Achilles, owing to the indefinite | objective of the plot in that poem. Here, however, owing to the great number of 45  
ills that Odysseus suffered when wandering, the poet orders the Muse to begin wherever she wishes among the ills, saying: “from some place or other of these, goddess, daughter of Zeus, tell us also”, in order to achieve, even in this aspect, variation in the formation of each proem. According to allegory he orders all of this to his own knowledge, which he calls “Muse” according to common practice, since it is devoted to inquiry, deriving from the verb *mō* “to inquire”, and “goddess” (*thea*), since it is sharp and quick, deriving from the verb *theō* “to rush”,

35; 596.5–6; 845.43; 1080.3–4; 1208.59–61; in Od. 1743.50; in Dion. per. 62, p. 227.34 Müller; vide etiam Ludwig, *Homerdeuterin* 13 (schol. ad A 1) 47–48 Μοῦσαν — ζητῶ cf. Philox. fr. 148 Theodoridis (EM 589.40–48); Choer. in Th. Alex. can. 1.309.35–38; accent. 5.30 Koster; epim. Hom. A 317a; Suid. α 1291; Tz. in Hes. op. 1, p. 24.24–25 Gaisf.; Eust. in Il. 9.35; 661.28 48 θεῶν — θέειν cf. Eust. in Il. 9.35; θεός ~ θέειν cf. Plat. Cratyl. 397c–d; Cornut. theol. Gr. comp. 2.16–17 Lang; Clem. protr. 2.26.1; Euseb. praep. evang. 1.9.14; 5.3.2; 11.6.20; Choer. epim. Ps. 99.6; EParv. θ 11; epim. Hom. A 483a1; EGud. 258.57 et 259.6 Sturz; EM 445.42–46; Tz. exeg. Il. 120.18; 410.12–13 Pap.; hist. 12.771–72; Eust. in Il. 159.33; 978.12



ὡς ἀπὸ τοῦ θέειν, θυγατέρα δὲ Δίος ὡς νοὸς προβολὴν καὶ ἐνέργειαν· Ζεὺς γὰρ ὁ  
 νοῦς. Σημείωσαι δὲ κἀνταῦθα, ὡς καὶ ἐν τῇ Ἰλιάδι, τὴν προσωπικὴν σύστασιν καθ'  
 50 ἦν | ὁ ποιητὴς ἑαυτὸν ὡς πάνυ λόγιον συνιστᾷ· ὡς γὰρ ὁ πλατωνίζειν ἢ δημοσθενί-  
 ζειν φάμενος ἐμφαίνει θαρρεῖν σοφὸς εἶναι κατὰ Πλάτωνα ἢ Δημοσθένην, οὕτω καὶ  
 ὁ θεὸν προκαλεσάμενος αἰδεῖν ἢ ἐννέπειν ἐνθεάζειν οἶον τοῖς λόγοις ἐνέφηγε. Τὸ 5  
 δὲ ἀμόθεν δηλοῖ μὲν τὸ ποθέν καὶ ἀπὸ τινος ἐνός, σχηματίζεται δὲ οὕτως· ἀμός λέγε-  
 ται ὁ εἷς ἢ ὁ τίς Ἰωνικῶς εἶτε καὶ Δωρικῶς, ἐξ οὗ ἀμόθεν μὲν τὸ ποθέν καὶ ἀπὸ τινος  
 ἐνός, οὐδαμόθεν δὲ τὸ οὐδέ ποθεν. εἰσὶ δὲ καὶ ἄλλαι πολλαὶ κινήσεις ἐκ τοῦ τοιούτου  
 ἀμός· ἔστι γὰρ ἐξ αὐτοῦ κατὰ ἀπόφασιν ἄλλη τις εὐθεία ὁ οὐδαμός, ὃ ταυτόν ἐστι  
 55 τῷ οὐδέ τις, | ἀφ' οὗ παρ' Ἡροδότῳ τὸ οὐδαμοί εὐθεία πληθυντικὴ ἀντὶ τοῦ οὐδέ 10  
 τινες καὶ θηλυκὸν οὐδαμάς, ὅθεν γενικὴ πρὸς οὐδαμῶν ἀνθρώπων, ἐξ οὗ ἐπίρρημα  
 μεσότητος τὸ οὐδαμῶς ἀντὶ τοῦ κατ' οὐδένα τινὰ τρόπον, ἀφ' οὗ τὸ οὐδαμῇ, οἷς ἰσο-  
 δύναμα τὸ μηδαμῶς καὶ τὸ μηδαμῇ. καὶ ταῦτα μὲν ἐκ τοῦ οὐδαμός ἀρρήτου ἐνικοῦ  
 συνθέτου ἀρσενικοῦ ὀνόματος, ἐκ δὲ τοῦ ἀμός πρωτοτύπου καὶ ἐκ τῆς πληθυντικῆς  
 αὐτοῦ γενικῆς τὸ ἀμῶς ἐπίρρημα γίνεται, ὃ ἐστὶ μερικῶς. ὥσπερ δὲ οὐδαμῶς οὐδα 15  
 μῇ καὶ μηδαμῶς μηδαμῇ καὶ πῶς πῇ καὶ πάντως πάντῃ καὶ ἄλλως ἄλλῃ, οὕτως ἐκ  
 60 τοῦ ἀμῶς γίνεται | ἀμῇ. ἐκ δὲ τούτων τῶν δύο, ἤγουν ἐκ τοῦ ἀμῶς καὶ τοῦ ἀμῇ, κατὰ  
 πρόσληψιν διπλῆς συνδετικῆς παραπληρώσεως συντίθεται τὸ ἀμωσγέπως καὶ τὸ  
 ἀμηγέπη, τουτέστιν ἐπ' ὀλίγον, μερικῶς, κατὰ ἓνα τινὰ τρόπον, οἶον· ἀμωσγέπως  
 ἦψατο λόγου, ἀμηγέπη ἐφιλοσόφησεν, ἀντὶ τοῦ κατὰ τι καὶ ἐπὶ βραχὺ καὶ μερικῶς 20  
 καί, ὡς εἰπεῖν, ἀμόθεν. διὸ καὶ ὁ σοφὸς Θραξ Δημοσθένης ἐν οἷς παρέφρασε τὴν  
 Ὀδύσειαν τὸ ἀμόθεν ἀμηγέπη ἡρμήνευσε. Τὸ δὲ καὶ ἡμῖν ἢ παρέλκον ἔχει τὸ καί,  
 καθὰ πολλαχοῦ γίνεται, ἢ διὰ τὸ μέλλον εἴρηται, ὡς εἰκὸς ὅν πολλοὺς μεθ' Ὀμηρον  
 1384 ἐγχειρήσιν τοιούτῳ ἔργῳ, ἴσως δὲ | καὶ διὰ τὸ παρωχημένον, εἴ τις ἀναπολεῖ τὴν 25  
 προεκτεθειμένην ἱστορίαν, ὅτι δηλαδὴ Αἰγυπτόθεν ἢ λαβὴ τῆς ποιήσεως τῷ Ὀμή-  
 ρῳ, ὡς πρὸ ὀλίγου ἐγράφη, ἵνα λέγῃ ὅτι, ὡς ἐτέροις φθάσασα εἶπας, εἶπε καὶ ἡμῖν.

<sup>A</sup>1383.55 οὐδαμοί Hdt. 1.18.3 etc.<sup>B</sup>55 οὐδαμάς Hdt. 4.114.2<sup>C</sup>55–56 πρὸς — ἀνθρώπων Hdt.

4.45.4

<sup>D</sup>63 διὸ καὶ — ἀμηγέπη ἡρμήνευσε Dem. Thr. fr. 1 Gehrman<sup>E</sup>1384.1 προεκτεθειμένην

ἱστορίαν Eust. in Od. 1379.61–64

1383.48–49 θυγατέρα — νοῦς schol. Y α 10e1 (cum adn. Pontani); Eust. in Il. 10.13

49–51 Σημείω-

σαι — ἐνέφηγε Eust. ipse, cf. in Il. 11.2–10; in Od. 1381.1–2

52 Τὸ δὲ — ἐνός schol. V α 10b1

52–

53 σχηματίζεται — οὐδέ ποθεν schol. M<sup>a</sup>OV<sup>c</sup> α 10c1; EGen. α 669 Doricae dialecto attribuit

1383.63–



and “daughter of Zeus”, since it is the projection and activity of the mind, seeing that Zeus is the mind. Note here, as well as in the *Iliad*, the personal praise by which | the poet praises himself as exceedingly learned. For just as he who claims 50 to Platonize or Demosthenize indicates that he is confident that he is wise like Plato or Demosthenes, so did he who invoked a goddess to sing or narrate hint that he was divinely inspired, as it were, in his speech. The word *amotheren* means “whence” and “from a certain point”. It is formed in the following way: *amos* is the word for “an individual” or “a certain someone” in the Ionic as well as the Doric dialect, out of which *amotheren* derives, meaning “from some place” and “from a certain point”, and *oudamotheren*, meaning “not even from some place”. There are many other inflexions of this *amos*. From this word another nominative derives through negation, *ho oudamos*, which is the same as “not even a certain someone”, | from which the *oudamoi* in Herodotus<sup>A</sup> derives, a nominative 55 plural meaning “no men”, and the feminine *oudamas*,<sup>B</sup> the genitive of which is “for no (*oudamōn*) human beings”,<sup>C</sup> out of which the adverb of an in-between state, *oudamōs*, derives, meaning “in no way”, from which *oudamēi* originates, to which *mēdamōs* and *mēdamēi* are equivalents. These words derive from the unspoken masculine singular compound noun *oudamos*, but from its prototype *amos* and the genitive plural [*amōn*] the adverb *amōs* originates, meaning “partially”. Just as *oudamōs oudamēi* [in no way] and *mēdamōs mēdamēi* [in no way] and *pōs pēi* [in some way] and *pantōs pantēi* [in every way] and *allōs allēi* [in another way], so does *amēi* originate from | *amōs*. Out of these two adverbs, that is 60 out of *amōs* and *amēi*, by addition of a double conjunctive expletive particle, the words *hamōsgepōs* and *hamēgepēi* derive, that is “to a small extent”, “partially”, “in some particular way”, as in “*hamōsgepōs* he undertook the speech”, “*hamēgepēi* he philosophized”, meaning “in some respect”, “to a small extent”, “partially”, and, so to speak, “from somewhere” (*amotheren*). For this reason the wise Demosthenes Thrax,<sup>D</sup> in the work in which he paraphrased the *Odyssey*, interpreted this *amotheren* with *hamēgepēi*. In “tell us also (*kai*)”, the *kai* is either redundant, as is often the case, or said with regard to the future, as it was likely that many after Homer would try their hand at this task, or perhaps | also with regard to the past, 1384 if one recalls the previously presented historical account,<sup>E</sup> namely that Homer got his starting point for this poem from Egypt, as written a short while back, meaning that the poet says: just as you have earlier told others, “tell me also”.

1384.1 Τὸ δὲ — παρῳχημένον cf. Aristarch. fr. 168 Matthaios; schol. Ο α 10γ (fort. hinc vel ex eodem fonte)

- α 10 4 | [Ἵ“Οτι τὸ ἔνθα οὐ μόνον τοπικόν ἐστιν ἀλλὰ καὶ χρονικόν, ὡς τὸ ἔνθ’ ἄλλοι μὲν πάντες ὅσοι φύγον αἰπὺν ὄλεθρον ἀντὶ τοῦ τότε καὶ οὐδ’ ἔνθα πεφυγμένος ἦεν ἀέθλων. Ὅρα δὲ τὸ πάντες ὅσοι φύγον, ὥπερ ὅμοιον παρὰ Λυκόφρονι τὸ λέξω τὰ πάντα νητρεκῶς, ἄσσα θυμῷ ἔχω.]]
- α 12 10 Ὅτι τὸ εἰς οἶκον Ἀττικοὶ μὲν οἶκοι φασὶν | ἐπιρρηματικῶς κατὰ ἔλλειψιν· τὸ 5 γὰρ ἐντελὲς ἔνθα εἰσὶν οἱ οἶκοι. ποιηταὶ δὲ οἶκονδὲ φασι, τὸ δὲ κοινότερον ἀπ’ αὐτοῦ οἴκαδε, ὡς φυγὴνδε φύγαδε, περὶ ὧν καὶ ἐν τοῖς εἰς τὴν Ἰλιάδα εἴρηται.
- α 11–15 15 Ὅτι οὐδὲ ἐνταῦθα τὴν ἀρχὴν τῆς τοῦ Ὀδυσσέως πλάνης ἀρχὴν | τῆς ἑαυτοῦ ποιήσεως Ὅμηρος τίθεται, ἀλλ’, ὥσπερ ἐν τῇ Ἰλιάδι, οὕτω καὶ νῦν ἀπὸ τῶν ἐγγὺς τοῦ τέλους ἄρχεται· ἡ γὰρ Καλυψώ, ἀφ’ ἧς ποιεῖται ἡ Μοῦσα τοῦ λόγου τὴν καταρχήν, 10
- St. 9 | κατάντημα γέγονε τῆς πλάνης τῷ Ὀδυσσεὶ· εἰς αὐτὴν γὰρ ἐσώθη κελητίζων οἶον 20 ἐπὶ τῆς | τρόπεως· τὴν μέντοι ἀρχὴν τῆς τοῦ Ὀδυσσέως πλάνης εὐρήσεις ἐν τῇ ἰράψωδιᾳ, ἐν τῷ Ἰλιόθεν με φέρων ἄνεμος Κικόνεσσι πέλασεν· ἐκείθεν γὰρ Ὀδυσσεὺς εἰς πλάνην ἐξώκειλεν.
- 25 Ὅτι δύο ταῦτα λέγει ὁ ποιητὴς διὰ πόθου μάλιστα εἶναι τῷ Ὀδυσσεὶ, τὴν τε | 15 πατρίδα καὶ τὴν σὺφρονα γυναῖκα· φησὶ γὰρ νόστου κεκρημένον ἡδὲ γυναικός. οἷα δὲ ἡ τοῦ Ὀδυσσέως καὶ τῆς Πηνελόπης ἀναγωγὴ, εἴτ’ οὖν ἀλληγορία, ἐν τοῖς ἐξῆς εἰρήσεται. Ὅρα δὲ ὅτι ἄλλως χρῆται ὁ ποιητὴς τῇ τε σημασίᾳ καὶ τῇ συντάξει τοῦ
- 30 κεκρημένος ἦπερ ἡμεῖς· | ἡμεῖς μὲν γὰρ χρῆσθαι φαμεν τὸ μεταχειρίζεσθαι καὶ δο- 20 τικῇ πτώσει συντάσσομεν, Ὅμηρος δὲ τὸν χρήζοντα κεκρημένον λέγει καὶ γενικῇ συντάσσει τὴν λέξιν, ἀπὸ τοῦ χρητίζω ἢ χρηζῶ κινηθεῖσαν κατὰ ἔλλειψιν τοῦ σ. Ὅρα δὲ καὶ τὸ γυναικός ἀστείως λεχθὲν πρὸς τὸ ἐφεξῆς· ὁ μὲν γὰρ κεκρημένος ἦν γυναικός. Καλυψὼ μὲν ἐπὶ τῶν ἐνεσπαρμένων τῇ γῇ καὶ τοῖς φυτοῖς καὶ τοῖς νάμασι φυσικῶν δυνάμεων τίθεται, δι’ ὧν αἱ τῶν καρπῶν προθέσεις ἐν καιρῷ γίνονται κατὰ τὸ νέον φαινόμεναι, ἥτοι κατὰ τὸ ἔαρ, ὅθεν καὶ ἡ νύμφη συντέθεται οἰονεὶ νεόμφοι 25
- 35 καὶ Αἰολικῶς νύμφη, ὁ δὲ μῦθος καὶ | δαιμόνιά τινα νύμφας φησὶ γεωχαρῇ καὶ σωμα-

<sup>A</sup>1384.6–7 οὐδ’ ἔνθα — ἀέθλων α 18 <sup>B</sup>7–8 λέξω — ἔχω Alex. 1 et 8 <sup>C</sup>10–13 τὸ γὰρ — εἴρηται Eust. in Il. 704.52 <sup>D</sup>19–20 κελητίζων — τρόπεως μ 425 <sup>E</sup>22 Ἰλιόθεν — πέλασεν ι 22 <sup>F</sup>26–28 οἷα — εἰρήσεται Eust. in Od. 1396.27–38 <sup>G</sup>34–35 ὁ δὲ — ἐρρήθη Eust. in Il. 4.0.16; 652.39–40

1384.4–7 Ὅτι — ἀέθλων schol. DM<sup>1</sup> α 11b1; cf. etiam schol. V α 18b1 9–10 Ὅτι — ἔλλειψιν cf. Lampe s.v. οἶκοι 2; aliter Greg. Cor. dial. Att. 92 et schol. Dion. Thr. 277.20 (ἐν οἴκῳ) 10–13 τὸ γὰρ — εἴρηται cf. EM 801.40–41 13–17 Ὅτι — ἄρχεται cf. ps.-Plut. de Hom. 162; Th. progymn. 5, p. 86.13–19 Spengel; Eust. in Il. 7.6–13; Hillgruber, *De Homero* II 351 19–20 εἰς αὐτὴν — τρόπεως vide Eust. in Od. 1729.12–14; cf. ε 371; cf. etiam Prodr. R&D 6.234–36 30 κεκρημένον = χρηζόντα cf. schol. V α 13e 31–32 Ὅρα — γυναικός cf. schol. V α 13g 32–34 Καλυψὼ — νύμφη cf. Porph. qu. Vat.

deest M

1–4 Ὅτι — ἔχω P<sup>mg</sup>.

13 κικόνεσσι P<sup>a.c.</sup>

25 φαίνομαι P<sup>a.c.</sup>

| [(v. 11) The word *entha* is not only spatial but also temporal, as in “*entha* all others who escaped utter destruction”, meaning “then”, and in “not even *entha* did he escape trials”.<sup>A</sup> Observe the phrase “all who (*pantes hosoi*) escaped”, to which these words in Lycophron<sup>B</sup> are similar: “I will say precisely everything that (*panta hassa*) I carry in my heart”.]

(v. 12) Speakers of Attic say *oikoi* for “into the house” | elliptically as an adverb. For the complete phrase is “where the houses (*oikoi*) are situated”. The poets say *oikonde* [to the house], and from this word the more common *oikade* derives, like *phygēnde phygade* [into flight], concerning which an account has been given in the notes on the *Iliad* too.<sup>C</sup>

(v. 11–15) Even here Homer does not let the beginning of Odysseus’ wanderings become the beginning | of his own poem, but, just as in the *Iliad*, he begins with the events close to the end now too. For Calypso, whom the Muse makes the starting point of her account, was the end of Odysseus’ wandering, since he was saved when he rode to her, as it were, on | the keel of his ship.<sup>D</sup> The beginning of Odysseus’ wanderings, on the other hand, you will find in rhapsody iota, in “a wind bore me from Ilium and brought me to the Ciconians”.<sup>E</sup> For at this moment Odysseus drifted into his wanderings.

The poet says that these two things are desired most of all by Odysseus, his | homeland and his chaste wife. For he says: “yearning for his homecoming and his wife”. The nature of the elevation, meaning the allegory, of Odysseus and Penelope will be stated later on.<sup>F</sup> Observe that the poet makes use of the word *kechrēmenos* with a different meaning and syntax than we do. | For we use the verb *chrēsthai* for “handle” and combine it with the dative case, but Homer calls the man who yearns for something *kechrēmenos* and connects it with a genitive, deriving from *chrēizō* or *chrēizō*, inflected with ellipsis of the sigma. Observe also the word “woman” wittily stated with reference to what follows. For he on his part yearns for a [mortal] woman. Calypso stands for the natural powers instilled into earth, plants and streams, through which crops are brought forward in their seasons and appear anew (*kata to neon phainomenai*), that is in spring, whence the word *nymphē* [nymph] is composed, as though it were *neomphē* and in the Aeolic dialect *nymphē*. But the myth also | claims that nymphs are deities fond of earth and more corporeal than usual, as stated in the *Iliad* too.<sup>G</sup>

129.8–13 = schol. EH (Porph.) § 477h1, p. 316.4–8 Pontani; Cornut. theol. Gr. comp. 44.5–7 Lang; anon. exeg. Hes. theog. 295, p. 391.12–16 Flach; Tz. alleg. Od. 17.19; Eust. in Il. 652.31–35; 1193.15–16; in Od. 1554.18–19 et 41–42; 1620.24–25; de veriloquio cf. Or. 107.17–19; EM 608.35–40; Eust. in Od. 1554.47–48

τικώτερα, ὡς καὶ ἐν Ἰλιάδι ἐρρέθη. ὁποῖαί τινες αἱ Νηϊδες καὶ Ἀμαδρυνάδες καὶ Ἀμα-  
μηλίδες καὶ Ὀρεστιάδες καὶ Λειμωνιάδες αἱ μυθικαί, τοιαύτη τις καὶ ἡ Καλυψὼ κατὰ  
τὸν μῦθον, ἀλλὰ δὴ καὶ ἡ Κίρκη, ἥς καὶ αὐδηέσσας ὁ ποιητὴς ἐρεῖ, ὃ ἐστὶν ἀνθρωπίνη  
καὶ τῇ κάτω καὶ καθ' ἡμᾶς χρωμένας φωνῇ· τοῦτο γὰρ ἡ αὐδή. Καὶ αἱ καθ' ἡμᾶς  
δὲ νύμφαι ἐξ ὁμοιότητος τῶν τοιούτων νυμφῶν τὴν ἐπωνυμίαν εἰλήφασιν· καὶ αὐταὶ 5  
γὰρ τὰ πρὶν θαλαμευόμεναι, νέον φαίνονται ὅτε τὸ τῆς ἡλικίας ἔαρ αὐταῖς ἐπανθεῖ.  
40 ὅτι μέντοι οὐ μυθικαί | νύμφαι ἦσαν ἡ Καλυψὼ καὶ ἡ Κίρκη, ἐκ τῶν ἱστοριῶν δηλὸν  
ἐστίν, εἰ καὶ ὁ ποιητὴς διὰ τερατεῖαν ἄλλως μυθολογεῖ τὰ περὶ αὐτῶν. Δῆλον δὲ ὅτι  
καὶ συγγενική ποτε λέξις ἐστὶ τὸ νύμφη, ὡς δηλοῖ καὶ τὸ νύμφα φίλη.

Ὅτι τὸ δία ἡ ἐνδοξοτάτη διὰ τὸν Δία συντάσσεται ὑπερθετικῶς μετὰ γενικῆς· 10  
ἐπεὶ γὰρ ὑπερκεῖσθαι πάντων ἐδόκει ὁ Ζεὺς, διατοῦτο καὶ τὸ διος καὶ τὸ δία ἐκ τῆς  
Διὸς γενικῆς γινόμενα ὑπερθετικὴν σύνταξιν ἔχουσιν, ὡς καὶ ἐν τῇ Ἰλιάδι πλατύ-  
τερον γέγραπται. Ἰστέον δὲ ὅτι διὰ τό, ὡς ἐρρέθη, ὑπεροχικὸν τοῦ Διὸς οὐ μόνον  
45 μέγαν ὁ ποιητὴς αὐτὸν λέγει, ὡς ἐν τῷ Διὸς | μεγάλου ἐνιαυτοῖ καὶ Διὸς μεγάλοιο  
ἐκητι, εἰ καὶ κατ' ἄλλον λόγον μείζων ὁ Κρόνος κατὰ τὴν αὐτοῦ, ὥς φασι, σφαίραν, 15  
ἀλλὰ καὶ ἐπλήθυναν αὐτὸν κατὰ τὴν κλίσιν οἱ μεθ' Ὀμηρον, ὡς Αἴλιος Διονύσιος  
ἱστορεῖ· Δίης γάρ, φησί, τὸ πληθυντικὸν τοῦ Διὸς, καὶ δράμα οὕτως ἐπιγέγραπται,  
καὶ αἱ ἐφεξῆς πτώσεις Διῶν καὶ Δισί καὶ Δίας. Ἔτι ἰστέον ὅτι καθὰ τὸ διος οὐ παρά-  
γει σύγκρισιν ἢ ὑπέρθεσιν διὰ τὸ φύσει τῆς λέξεως ὑπεροχικόν—οὐδεὶς γὰρ λέγει  
διότερος ἢ διότατος—, οὕτως οὐδὲ τὸ ἀγαθός διὰ τὴν ἐν αὐτῷ τοῦ ἀγαν ἐπίτασιν· 20  
50 φησὶ γοῦν Αἴλιος Διονύσιος ὅτι ἀγαθώτερος καὶ | ἀγαθώτατος παρ' οὐδενὶ τῶν Ἑλ-  
λήνων κεῖται.

α 15 Ὅτι τὸ γλαφυρόν κυρίως μὲν ἐπὶ χειροκμήτου κοιλότητος, οἷαν οἱ λιθοξόοι καὶ  
οἱ ξοανογλύφοι ἐντυποῦσι παρὰ τὸ γλάφω τὸ κοιλαίνω γενόμενον, περὶ οὗ ἐν τοῖς  
μετὰ ταῦτα ῥηθήσεται, ἐπὶ δὲ σπηλαίου μεταφορικῶς λέγεται καὶ ἐπὶ νηὸς διὰ τὸ 25

<sup>A</sup>1384.37 αὐδηέσσας ε 334; κ 136; λ 8; μ 150; 449 <sup>B</sup>41 νύμφα φίλη Γ 130; δ 743 <sup>C</sup>44–45 Διὸς —  
ἐνιαυτοῖ B 134 <sup>D</sup>45 Διὸς — ἐκητι Hes. op. 4; cf. v 42 <sup>E</sup>48–49 Δίης γάρ — Δίας Ael. Dion. fr.  
δ 21 Erbse <sup>F</sup>50–51 ἀγαθώτερος — κεῖται Ael. Dion. fr. α 10 Erbse <sup>G</sup>51 περὶ οὗ — ῥηθήσεται  
Eust. in Od. 1504.19–25

1384.37–38 ἥς καὶ — αὐδή cf. Porph. qu. Od. ε 334, p. 56.12–58.10 Schr. (= Chamael. fr. 21b Wehrli)  
unde Eust. in Od. 1543.50–53; cf. etiam schol. V ζ 125 et κ 136; schol. T T 407; Gal. in Hipp. epidem.  
17a.758.3–8 (Chrysippus, SVF 2.44.28–34); Ap. Soph. 48.12–14; Eust. in Il. 56.18–19; in Od. 1651.46–  
48; 1711.1–5 38–39 Καὶ αἱ — ἐπανθεῖ cf. Cornut. theol. Gr. comp. 44.7–9 Lang; Choer. epim.  
Ps. 131.12–13; vide ad Eust. in Od. 1384.32–34; Koukoules, *Λαογραφικά* 422; *Τραυματικά* 116 39–

According to myth, Calypso is like the mythical Naiads, Hamadryads, Hamamelids, Orestiads, and Leimoniads, and so is Circe. The poet will call both of them *audēssai* [“voiced”],<sup>A</sup> meaning that they make use of a human voice, one that belongs to the lower realm and to us, since this is what the word *audē* means. Our *nymphai* [brides] got their name from their likeness to this sort of nymphs. For having at first been kept at home they appear anew (*neon phainontai*) when the spring of womanhood blooms in them. However, it is clear from the historical accounts | that Calypso and Circe were not mythical nymphs, even if the poet of- 40  
fers different myths about them in his marvelous tales. It is evident that *nymphē* is a term of kinship, as the phrase “dear bride” shows.<sup>B</sup>

The word *dia*, meaning “most prominent” because of *Dia* [“Zeus”, acc.], is combined with a genitive as though it were a superlative. For Zeus seemed to surpass all others, and for this reason the words *dios* and *dia*, originating from the genitive *Dios*, are syntactically combined like superlatives, as written more extensively in the *Iliad*. One must know that because of Zeus’ aforementioned preeminence the poet calls him “great”, as in “the years | of great Zeus”<sup>C</sup> and “by 45  
the will of great Zeus”,<sup>D</sup> even if Cronus in another sense is greater, that is with reference to his planet [Saturn], as they say. For the same reason, later writers also used the plural for his name, as Aelius Dionysius relates.<sup>E</sup> For he says that *Dies* is the plural of Zeus, and a play bears this title, and the other declined forms are *Diōn* [gen.], *Disi* [dat.], *Dias* [acc.]. Moreover, one must know that just as *dios* does not produce a comparative or superlative owing to the natural preeminence of the word—for nobody says “prominenter” (*dioteros*) or “prominentest” (*diotatos*)—, the same holds true for *agathos* [good] owing to the great intensity in this word. At any rate, Aelius Dionysius<sup>F</sup> says that *agathōteros* [gooder] and | *agathōtatos* [goodest] is found in none of the Greek dialects. 50

(v. 15) In its proper sense the word *glaphyron* refers to a cavity made by hand, such as stone masons and wood sculptors carve out, originating from *glapho* meaning “to hollow out”, which will be addressed later on.<sup>G</sup> But metaphorically it is used about a cave and a ship, simply because of their hollow-

41 Ὅτι — αὐτῶν cf. Eust. in Od. 1379.24 cum adn. 41 Δῆλον — φῆλη Eust. in Il. 652.41 41–42 Ὅτι τὸ — γενικῆς cf. Hsch. α 1016; anon. sol. et barb. 182.17–18 Valckenaer; Polyb. sol et barb. 286.16–17 Nauck 41 δία = ἐνδοξοτάτη schol. V α 14f 42–44 ἐπεὶ γὰρ — γέγραπται cf. schol. b Γ 423b; Eust. in Il. 258.39–45; 841.62–64; 43 δῖος ~ Διός cf. Or. 49.26–28; epim. Hom. A 7d; EGud. 369.10–11 Stef.; EM 278.16 45 εἰ καὶ — σφαίραν cf. Eust. in Il. 719.46 = Demo fr. 7 Ludwig; Reinhardt, *Graecorum Theologia* 52 1384.50–51 γλαφυρός ~ γλάφειν schol. Dion. Thr. 319.34–320.2; schol. Opp. hal. 1.335 et 559; epim. Hom. γ 5; lex. αἰμ. γ 1; EGud. 313.4–7 Stef.; EM 233.44–49; cf. etiam Eust. in Il. 178.34; 878.9 51–52 γλαφυρός = κοῖλος schol. V α 15b; de nave, e.g. ι 548

ἀπλῶς κοῖλον, ὃ καὶ τοῖς γλαφομένοις παρέπεται, ἤδη δὲ ἡ λέξις μετῆκται καὶ ἐπὶ νοημάτων καὶ λέγεται καὶ νοήματα γλαφυρὰ τὰ ἔχοντά τι βαθὺ πλὴν μετὰ καὶ χάριτος καὶ διαφανείας τινὸς καὶ λαμπρότητος, ὡς μὴ πάνυ εἶναι διὰ τὸ βάθος σκοτεινὰ.  
 55 εἰ δὲ καὶ σπίνου στόμα γλαφυρὸν ἀκούσεις σοφοῦ | τινος λέγοντος, ἐντευθέν ποθεν νόει μετηνέχθαι τὴν λέξιν, ἀλλὰ καὶ ὅτε τις λέγει φρίσσειν τὰ λήϊα γλαφυρόν, διὰ τὸ 5 ἐπικυρτοῦσθαι τοὺς στάχους τοῦτο λέγει καὶ γίνεσθαι τινα οὕτω ὑπ' ἐκείνοις κοιλότητα.

Ὅτι δοκεῖ μὲν ἀδιάφορα εἶναι ὁ πόσις τε καὶ ὁ ἀνὴρ, Σοφοκλῆς δὲ ἐν Τραχινίαις ὑπεμφαίνει διαφορὰν τινα τῶν λέξεων τούτων, ἔνθα δέδοικεν ἡ ὑπέρακμος Δηϊά- νειρα μήποτε ὁ Ἡρακλῆς αὐτῆς μὲν εἴη πόσις, τῆς δὲ νεωτέρας Ἰώλης ἀνὴρ· παρ- 10 νόμασται δὲ ἀπὸ τῆς πόσεως ὁ πόσις, ὡς δοκεῖ τοῖς παλαιοῖς, διὰ τὴν σπερματικὴν ὑγρότητα, ὡς καὶ ὁ ἄρσην ἀπὸ τοῦ ἄρδεν καὶ ὁ υἱὸς ἀπὸ τοῦ ὕειν, | διὸ καὶ τὸ ὀπνίειν ἐντευθεν αὐτοῖς ἐδόκει παράγεσθαι, οἰονεὶ τὸ διὰ τῆς ὀπῆς ὕειν, ὅθεν ὁ υἱός.

α 16 Ὅτι τὸ περιπλομένων ἐνιαυτῶν ἐκ τοῦ περιπελομένων γίνεται, ὃ ἐστὶ γενομέ- νων ἢ περιπολούντων, κατὰ συγκοπήν· ὅτι δὲ τὸ πέλεσθαι καὶ ἐπὶ τοιούτου λέγεται, 15 δηλοῖ τὸ ἥματα μακρὰ πέλονται. Ἐνιαυτός δέ, ὡς καὶ ἐν Ἰλιάδι ἐδηλώθη, ὁ μακρὸς χρόνος καὶ διατριβὴν ἔχων πολλὴν παρὰ τὸ ἰαύω τὸ διατρίβω, διὸ καὶ ὁ Κωμικός ἐπιθετικῶς | αὐτὸ τίθησιν ἐν τῷ ἐτῶν χρονίους ἐνιαυτούς. Ἰστέον δὲ ὅτι ἀπὸ μὲν τοῦ ἐνιαυτοῦ τὸ ἀπενιαυτίζειν γίνεται, ἀπὸ δὲ τοῦ ἔτους ἀμφιετίζεσθαι τὸ κατ' ἔτος 1385 | περιέρχεσθαι, καὶ ἐπίρρημα δὲ ἐντευθεν παρὰ τοῖς παλαιοῖς ἀμφιετεῖ. 20

α 17 Ὅτι τὸ ἐπεκλώσαντο θεοί, τροπικῶς ῥηθὲν ὡς ἀπὸ τῶν κλωθομένων νημάτων, P 3<sup>v</sup> εἰρμόν τινα (δηλοῖ) καὶ κύκλον καὶ εἰλησίν τινα καὶ στροφὴν τῶν ἐν γενέσει πραγμά- των οὐκ ἔχοντων μένειν ἐπὶ τοῦ αὐτοῦ, λαμβάνεται δὲ ἡ λέξις ἐπὶ ἀποβάσει πραγμά-

<sup>A</sup>1384.54–55 σπίνου στόμα — λέγοντος Aristot. part. animal. 662b.8–9  
<sup>I</sup>ώλης ἀνὴρ Soph. Trach. 550–51  
 in Il. 19.1.17; 754.1;

<sup>B</sup>57–58 Σοφοκλῆς —  
<sup>D</sup>62 ὡς — ἐδηλώθη Eust.

<sup>C</sup>62 ἥματα — πέλονται σ 367; χ 301

<sup>E</sup>63 ὁ Κωμικός — ἐνιαυτούς Ar. ran. 347

1384.52–54 ἤδη — σκοτεινὰ propter significationem «suavis» vel «expolitus» veteres vocabulo plerumque usi sunt; cf. e.g. Demetr. elocut. 128–86; Phryn. praep. soph. 58.2–4 de Borries; Euthym. Tornic. or. 3.13 Darrouzès; hic tamen Eust. ipse vocem ad formam locutionis, quae δριμύτης vel ὀξύτης dicitur, propter significationem «cavus» aequiperare videtur; cf. Hermog. id. 2.5; Eust. in Od. 1379.41–42  
 55–56 ἀλλὰ καὶ — κοιλότητα cf. anon. in ps.-Hermog. inv. 796.7 Walz; cf. etiam Greg. Nyss. op. 9.38.9 et 6.341.8 Heil; PG 44.132.31 (de aequare)  
 56–58 Ὅτι — ἀνὴρ cf. Eust. in Il. 420.34; 1374.42; schol. vet. Soph. Trach. 550–51  
 58–59 πόσις ~ ποτίζειν et ἄρσην ~ ἄρδεν EGen. α 1235 = Hdn. γάμ. καὶ συμβ. 904.11–16 Lentz = Epaphr. fr. 4 Braswell-Billerbeck  
 59 υἱός ~ ὕειν cf. Choer. epim. Ps. 88.8–11; EGud. 540.51–54 Sturz; EM 775.15–16; Eust. in Il. 22.45  
 60 ὀπνίειν ~ διὰ ὀπῆς ὕειν fons ignotus; cf. Eust. in Od. 1441.64; in Il. 938.41 (οἱ παλαιοί); v.d.Valk, *Researches* I 473  
 61 περιπελο-



ness, which also appertains to hollowed-out objects. Now the word is also used metaphorically about thoughts, and those thoughts are called hollow (*glaphyra*) that have some depth but with grace and a certain measure of translucence and brightness, so that they are not too murky due to their depth. If you hear some wise man<sup>A</sup> calling the beak of a finch *glaphyron*, | consider it a metaphorical expression deriving from this sort of meaning. Also, when somebody says that the standing crops trembled “hollowly” (*glaphyron*), he says this because the ears of corn were arched over, creating a concavity of sorts below.

The words *posis* [husband] and *anēr* [man] seem to be indistinguishable, but Sophocles indicates that there is some difference between them in *The Women from Trachis*,<sup>B</sup> where the withered Deianeira fears that Heracles might be her “husband” (*posis*) but the younger Iole’s “man” (*anēr*). The word *posis* [husband] derives from *posis* [drink], as the ancients believe, because of the moisture of seed, just as *arsēn* [male] derives from *ardein* [furnish a drink] and *huios* [son] from *huiein* [rain]. | For this reason they believed that the verb *opuein* [marry] derived from there, as though it meant to rain (*huiein*) through the hole in the roof (*opē*); and son *huios* [son] derives from *huiein* [rain].

(v. 16) The word “as the years were revolving (*periplomenoi*)” originates from *peripelomenoi*, meaning “were passing” or “were revolving”, through omission of letters. The fact that the verb *pelesthai* is used for such a thing, is shown by “long days transpire (*pelontai*)”.<sup>C</sup> The word *eniautos*, as shown also in the *Iliad*,<sup>D</sup> refers to a long period and substantial passing of time, deriving from *iauō*, to pass time. For this reason the Comedian<sup>E</sup> applies it as an epithet in “long (*eniautoi*) periods of years”. One must know that the verb *apeniautizein* [go into banishment for years] originates from *eniautos*, and *amphietizesthai* from *etos* [year], meaning to go around | yearly, hence the adverb *amphietei* [year by year], used by the ancients.

(v. 17) The phrase “the gods had spun [his destiny]”, uttered as a trope from threads spun together, <indicates> a sort of chain, circle, winding and turning of occurrences in the world of becoming, which cannot remain in the same place. The word is used for the unfolding of events, be they good or not. For we

μένων = γενομένων cf. schol. V α 16d      61 περιπελομένων = περιπολούντων cf. schol. HM<sup>a</sup> α 16e1  
 62–63 Ἐνιαυτός — διατρίβω cf. epim. Hom. ε 40 (unde EGud. 476.1–5; EM 342.33–35) et EGen. B s.v.  
 ἔνιαυτος (= Philox. fr. 480 Theodoridis); cf. etiam schol. JNk α 288h; schol. vet. Ar. ran. 346; Eust. in  
 Od. 1418.16      64 ἀμφιτείζεσθαι = κατ’ ἔτος περιέρχεσθαι Hsch. α 4016; Phot. α 1328      1385.1 ἀμ-  
 φιετεί cf. Moer. α 93; Suid. α 1726      1–3 Ὅτι τὸ — ἐπὶ τοῦ αὐτοῦ Eust. ipse; cf. in Il. 1200.11; 1576.53–  
 55      3–4 λαμβάνεται — κακοῦ λαμβάνεσθαι Eust. ipse



- των ἀγαθῶν καὶ μὴ τοιούτων· ἐπικλῶθεσθαι γάρ τισί φαμεν τὰ τε χρηστὰ καὶ τὰ μὴ  
 5 τοιαῦτα· αἱ μέντοι Κατακλῶθες ἐοίκασιν ἐπὶ κακοῦ λαμβάνεσθαι, διὸ καὶ | βαρείας  
 αὐτὰς ἐπονομάζει ὁ ποιητὴς ἐν τῷ Κλῶθές τε βαρεῖαι, καὶ ὁ τοῦ Ἰξίου δὲ τροχός, ὃς  
 ἐκεῖνος κατὰ τὸν μῦθον συνδεδεμένος εἰλεῖται, τοιοῦτόν τι παραδηλοῖ· κλώσματος  
 γὰρ στροφῇ ἔοικεν ἢ τοῦ τροχοῦ περιδίνησις· ὅτι δὲ καὶ Μοῖρα ἢ Κλωθὴ καὶ ὅτι 5  
 ἐκεῖθεν ἢ λέξις εἰληπται, οἱ παλαιοὶ δηλοῦσιν.
- α 18 Ὅτι εὐφωνίαν ἐν πολλοῖς τεχνώμενος ὁ ποιητὴς καὶ ἄλλως μὲν πολλαχοῦ τοῦτο  
 ποιεῖ, ἔστι δὲ ὅτε καὶ διὰ προσθήκης στοιχείου ἢ ἀφαιρέσεως· προσθήκης μὲν ὡς  
 ἐν τῷ πλάγχθη καὶ τοῖς ὁμοίοις καθὰ προγράφεται, ἀφαιρέσεως δὲ ὡς ἐν τῷ πε-  
 10 φυγμένος ἀέθλων· πεφυγμένος γὰρ ὀφείλων εἰπεῖν ἐξώθησε | τὸ ἔ τῆς διφθογγου 10  
 διὰ τὸ εὐφωνότερον· οὕτω καὶ ἐκ τοῦ πεύθω πεύσω πύστις ἢ δι' ἀκοῆς μάθησις καὶ  
 ἐκ τοῦ κεύθω ἢ κύστις καὶ ἐκ τοῦ ἐρεύθω τὸ ἐρυθρόν καὶ τὸ ἐρύθημα καὶ ἰχθὺς ὁ  
 ἐρυθθῖνος καὶ ἐρυθρόδανον· οὕτω καὶ τὸ ἄφυκτον ἄφυκτον λέγεται καὶ τὸ πέπυ-  
 σμαί πέπυσμαί καὶ τὸ ψευδηρόν ψευδρόν καὶ ψυδρόν καὶ τὸ ἄπυστον ἄπυστον καὶ  
 15 ἔλυσσις ἥλυσσις καὶ εὐτεκτον εὐτεκτον καὶ τὸ τετεῦχθαι τετύχθαι καὶ τὸ νυστάζειν 15  
 νυστάζειν· οὕτω καὶ ἐκ τοῦ τεύχω τέχνη καὶ τὸ γλυκύ ἐκ τοῦ γλεῦκος, ὅθεν καὶ γλεῦ-  
 15 ξις κατὰ Παισανίαν οἶνος πολὺ ἔψημα ἔχων, ὁ νῦν, φησί, σίρινος· ὁ δ' | αὐτὸς καὶ  
 σίραιον οὐδετέρως· Ἀέθλους δὲ σεμνῶς ὁ ποιητὴς εἶπε τοὺς τοῦ Ὀδυσσεὺς πόνους  
 καὶ οἶον ἀγῶνας, ὅτι δὲ καὶ ἐπὶ ἀγωνισμάτων οἶδε τὴν λέξιν κειμένην πολλαχοῦ φαί-  
 νεται· πρὸς τινα δὲ ἀντίπαλον ἦν ἀεθλεύων ὁ Ὀδυσσεὺς ἢ πάντως πρὸς τὴν ἀντικει- 20  
 μένην αὐτῷ τύχην· ἐνοήθη δὲ πρὸς τινων τὸ ἀέθλων καὶ ἀντὶ τοῦ μόχθων καὶ πόνων,  
 παρὰ τὸ ἄ στερητικὸν καὶ τὸ ἐθέλειν οὐς οὐκ ἄν τις ἐθέλοι.

<sup>a</sup>1385.5 Κλῶθές τε βαρεῖαι η 197<sup>b</sup>9 πλάγχθη α 2<sup>c</sup>14 γλεῦξις — σίρινος Paus. att. fr. γ 9 Erbse<sup>d</sup>15 σίραιον οὐδετέρως Paus. att. fr. σ 12 Erbse

1385.4–5 διὸ — βαρεῖαι de v. l. κατακλῶθες cf. Eust. in Od. 1576.39–49; cf. etiam Eust. in Il. 1200.11  
 5–6 ὁ τοῦ Ἰξίου — περιδίνησις Eust. in Il. 683.60; Eur. Phoen. 1185 6–7 Ὅτι — δηλοῦσιν  
 schol. A (exeg.) Ω 525; cf. schol. α 17c 8–9 προσθήκης — προγράφεται Eust. in Od. 1382.34–  
 35 9–10 ἀφαιρέσεως — εὐφωνότερον cf. EGud. 549.10–14 Stef. 10–11 πύστις et κύστις cf. Eust.  
 in Il. 421.35; 522.35–36; 947.52; in Od. 1684.37 11 ἐρυθρόν EGud. 530.7–9 Stef.; EParv. ε 7; Eust.  
 in Il. 671.62 11 ἐρυθθῖνος Eust. ipse; cf. in Il. 362.34–35; Athen. 271a; Opp. hal. 1.97 11 ἐρυ-  
 θρόδανον cf. Eust. in Il. 672.1–3 11–12 ἄφυκτον EGen. α 1497 (= Philox. fr. 389 Theodoridis); cf.  
 Moer. α 35; Hsch. α 8787; Sym. α 1647 12 πέπυσμαί EM 662.55–56 12 ψυδρόν ~ ψευδηρόν  
 fontem nescio; cf. Eust. in Il. 671.63 12 ἄπυστον ~ ἄπυστον EGen. α 1096; Eust. in Od. 1684.35–  
 40 12–13 ἥλυσσις schol. A K 434c; Hsch. η 400; Suid. η 274 13 εὐτεκτον EM 399.12–15; Eust.  
 in Il. 421.33–34 13 τετύχθαι cf. Eust. in Il. 421.35; in Od. 1774.59–62 13 νυστάζειν cf. Or. 107.13–

deest M

9 ἐν τῷ repetit P

11 πύστις scripsi : πύστης P

14 κύστις scripsi : κύστης P

say that both favorable and non-favorable events are spun by someone. However, the Spinners seem to be taken as unpropitious, for which reason the poet | 5 calls them burdensome in “the burdensome Spinners”.<sup>A</sup> Also, the wheel of Ixion, to which this man was bound and revolved on according to myth, hints at something of this sort; for the spinning of a wheel is similar to the winding of a thread. The ancients show that Clotho is a goddess of fate and that the word is taken from there.

(v. 18) The poet contrives euphony in many places. He does so in many different ways, sometimes through the addition or omission of a letter: through addition, as in *planchthē* [“he wandered”]<sup>B</sup> and similar cases, as previously written; and through omission, as in *pephygmenos aethlōn* [having escaped trials]. For he ought to have said *pepheugmenos*, but he banished | the epsilon of the 10 diphthong for the sake of greater euphony. In the same way, *pystis*, knowledge through hearing, derives from *peuthō peusō* [learn] and *kystis* [bladder] from *keuthō* [contain] and from *ereuthō* [become red] the word *erythron* [red] derives, and *erythēma* [redness] and the fish *erythinos* and *erythrodanon* [madder]. In the same way *apheukton* is pronounced *aphykton* [inescapable], *pepeusmai pepysmai* [learn], *pseudēron*, *pseudron* and *psydrōn* [untrue], *apeuston apyston* [unknown], *eleusis ēlysis* [arrival], *euteukton eutykton* [well-wrought], *teteuchthai tetychthai* [having wrought], *neustazein nystazein* [nod]. Thus out of *teuchō* [fashion] *technē* [art] derives, and *glyky* [sweet] from *gleukos* [sweetness], whence *gleuxis* according to Pausanias<sup>C</sup> is wine that has been boiled down a lot, now called *sirinos*, he 15 says. The same | writer<sup>D</sup> also says *siraion* in the neuter. The poet solemnly called 15 Odysseus’ ordeals “struggles” (*aethloi*) and contests, as it were. It is often apparent that Homer knew the word as referring to contests. Odysseus was competing against some adversary or against his own unfavorable fortune. Some have understood *aethloi* as “sufferings” and “toils”, formed from the privative alpha and the verb *ethelein* [want], designating things that nobody wants.

14; Choer. epim. Ps. 160.30–31; EGud. 412.58–59 Sturz; EM 909.34–38; Eust. in Il. 421.35 13–14 τέ-  
χνη ~ τεύχω schol. Dion. Thr. 1.11–12; Or. 616.45; EGud. 251.19 Stef.; EM 755.56–57; cf. Eust. in Il. 178.5;  
421.36 14 γλυκύς ~ γλεῦκος Choer. epim. Ps. 131.32–34; EGud. 314.5–6 Stef.; EM 234.48–49; Eust.  
in Od. 1396.56–57 44 ὁ νῦν σίρινος cf. Paul. Nic. med. 63.45 Ieraci Bio 15 Ἀέθλους — ἀγῶ-  
νας cf. schol. α 18f2; σεμνῶς add. Eust.; cf. Hermog. inv. 4.11 (cf. Lindberg, *Hermogenes* 203); Eust. in Il.  
393.18–20 15–16 ὅτι δὲ — φαίνεται e.g. II 590; LfGrE s.v. 2 17–18 ἐνοήθη — ἐθέλοι cf. Eust.  
in Il. 691.9–10; aliter EGen. α 95 (ex α intensivo neque privativo ducitur), unde Eust. in Il. 1299.11; cf.  
etiam schol. Opp. hal. 1.35 et 37

- α 19–20 Ὅτι ἡ τοῦ Ποσειδῶνος ὀργή, ἦν κατὰ Ὀδυσσέως τρέφει, ἵνα πέλαγος μύθου  
πλατὺ ἀλληγορίας κυάθῳ μετρήσωμεν, δυστυχίαν παραδηλοῖ τοῦ ἥρωος κατὰ θά-  
20 λασσαν· τὰ γὰρ περὶ γῆν | εὖ ἔχων τύχης, δυστυχῶς εἶχε τῶν κατὰ θάλασσαν καὶ δια-  
τοῦτο δοκεῖ ἀσπερχές μενεαίνειν αὐτῷ ὁ τῆς θαλάσσης ἐπιστατῶν Ποσειδῶν. Νέ-  
στωρ μέντοι ἐπιτυχῆς τοῦ πλοῦ γενόμενος οὐ μόνον φίλος Ποσειδῶνος λέγεται, 5  
ἀλλὰ καὶ εἰς συγγένειαν αὐτῷ εἰσποιεῖται παρὰ τοῖς ποιηταῖς, οἷα σχῶν εὐτυχῶς, ὡς  
εἴρηται, τὰ εἰς πλοῦν, ὡς ἐν τῇ γ ῥαψωδία ἱστορεῖται. Ἀσπερχές δὲ κατ' ἐπίτασιν  
τὸ πολυσπερχές καὶ ἐντρεχές καὶ πολυσπούδαστον. Σοφοκλῆς δὲ αὐτὸ *περισπερχές*  
λέγει, οὐ ἄρσενικὸν ὁ *περισπερχής* καὶ *θηλυκὸν* ἡ *περισπέρχεια*. ἐντεῦθεν δὲ καὶ ὁ  
Πολυσπέρχων κύριον στρατηγοῦ ὄνομα. 10
- α 22–24 25 | Ὅτι παρασημειοῦνται οἱ παλαιοὶ τὸν ποιητὴν ἐν μὲν Ἰλιάδι πολλαῖς ἐπαναλή-  
ψει χρήσασθαι, ἐνταῦθα δὲ μιᾷ τῇ κατὰ τοὺς Αἰθίοπας, ἐν ἣ φησὶν ὅτι *Αἰθίοπας*  
*μετεκίαθε τηλόθ' ἐόντας, Αἰθίοπας, τοὶ διχθὰ δεδαίταται, ἔσχατοι ἀνδρῶν*, ἡγουν ἀν-  
θρώπων, ὡς προδεδήλωται, ὃ φαίνεται καὶ ἐν τῷ *πατὴρ ἀνδρῶν τε θεῶν τε*. χρήται  
δὲ τῇ ἐπαναλήψει ἐνταῦθα εἰς σύστασιν τοῦ ἔθνους, δεικνύων πάνυ πολλήν, ὡς 15  
ῥηθήσεται, γῆν ἐπέχειν αὐτούς. Ἔστι δὲ τὸ μὲν *διχθὰ*, καθὰ καὶ ἐν Ἰλιάδι τὸ *τρι-*  
*χθὰ καὶ τετραχθὰ*, Δωρικόν· Δωριέων γὰρ ἡ τοῦ θ ἐν τούτοις ἐπένθεσις, ὡς καὶ ἐν  
30 τῷ πονῶ πονήσω | *πεπόνηκα πέποντα καὶ πλεονασμῷ πέπονθα* πρὸς τινα ὁμοιότητα  
τοῦ πέποιθα. οὕτω δὲ καὶ ἐν τῷ *μαλακὸς μαλθακὸς καὶ χαμαλή χθαμαλή*. τινῶν δὲ  
εἰπόντων τὸ αὐτὸ γίνεσθαι καὶ ἐν τῷ ἦσθα ὁ Ἡρακλείδης οὐκ ἀκούει. Δοκεῖ δὲ 20  
καὶ ἐκ τοῦ ἔχειν, ὅπερ ἐστὶν ἐξέχειν, κοινῶς μὲν γενέσθαι ἡ Καρυστία Ὅχη, πρὸς  
διαστολήν δὲ Δωρικῶς ἡ τοῦ ποταμοῦ ὄχθη καὶ ἐξ αὐτῆς ὄχθος, ἴσως δὲ καὶ ὁ μό-

<sup>A</sup>1385.22 γ 165–83<sup>B</sup>23–24 Σοφοκλῆς — *περισπερχές* Soph. Aj. 982<sup>C</sup>27 πατὴρ — τε α 28<sup>D</sup>28–29 *τριχθὰ καὶ τετραχθὰ* Γ 363<sup>E</sup>29–31 Δωριέων γὰρ — οὐκ ἀκούει Heraclid. fr. 34 Cohn

1385.18–21 Ὅτι — Ποσειδῶν de allegoria cf. schol. Y α 19e1 cum adn. Pontani; schol. Ds et HP α 20c–d  
21–22 Νέστωρ — ποιηταῖς cf. schol. DEHM<sup>1</sup>+aT γ 178e; de re cf. etiam Burkert, *Griechische Religion* §  
III 2.3 22–24 Ἀσπερχές — πολυσπούδαστον cf. EGen. α 1296; Eust. in Il. 442.8 24 *περισπε-*  
*ρχής* Eust. 832.12 24 *περισπέρχεια* vide schol. Opp. hal. 2.334; Tz. in Ar. plut. 922; Eust. in Il. 545.35;  
832.11 24 Πολυσπέρχων Athen. 4.155b–c; cf. Eust. in Il. 957.43–46 25–26 Ὅτι — ἀνδρῶν  
schol. (Arn.) α 23b1 cum adn. Pontani 27 ἀνδρῶν = ἀνθρώπων cf. Eust. in Od. 1381.15 27–  
28 *χρήται* αὐτούς cf. schol. Y. α 23 (in ed. Ludwig); aliter ps.-Hermog. meth. 9 («ἐπὶ πράγματος δι-  
δασκαλίᾳ»); anon. epit. rhet. 658.1–7 Walz; anon. fig. 160.22–25 Spengel; cf. etiam ps.-Plut. de Hom.  
32; Eust. in Il. 631.26 (sim. de Z 154); ὡς ῥηθήσεται cf. Eust. in Od. 1386.2–5 28–29 Ἔστι — Δωρι-  
κόν cf. Eust. in Il. 424.16–19; 1119.22 29–31 Δωριέων γὰρ — οὐκ ἀκούει Heraclid. fr. 34 Cohn; 29–

deest M

13 *δεδαίταται* codd. Hom. : *διδάταται* P  
(48.4–5) P<sup>a.c.</sup>

20–48.3 δοκεῖ δὲ — καὶ ταῦτα post τὸ δὲ — αὐτούς

(v. 19–20) The rage that Poseidon nourishes against Odysseus—if we are to measure out the broad sea of myth with the ladle of allegory—represents the hero’s bad luck at sea. For in his affairs on land | Odysseus had good luck, but he was unlucky in his affairs on the sea and therefore it seems as if Poseidon, who presided over the sea, was unceasingly angry with him. Nestor, on the other hand, who had good luck when sailing, is not only said to be a friend of Poseidon, but also made a relative to him by the poets, since he had luck, as already mentioned, in matters of sailing, as will be related in rhapsody gamma.<sup>A</sup> The word *asperches* means “diligent”, “proficient” and “zealous” with an intensifying alpha. Sophocles<sup>B</sup> calls this *perisperches*, the masculine form of which is *perisperchēs* and the feminine *perispercheia*. Hence the proper name of a general Polysperchon.

| (v. 22–24) The ancients note in passing that the poet often makes use of epanalepsis in the *Iliad*, but here there is only the one with the Aethiopians, in which he says that “the Aethiopians he was visiting in their far away land, the Aethiopians, who are divided in twain, the most remote of men”, meaning of human beings, as previously shown and as the phrase “the father of both men and gods”<sup>C</sup> illustrates. Here he uses epanalepsis in order to praise this people, showing that they inhabit a very large area of land. The word *dichtha* [in twain], similar to *trichtha kai tetrachtha* [“into three and four parts”] in the *Iliad*,<sup>D</sup> is Doric. For the insertion of theta in these is typical for the Dorians, as in *ponō* [“work”, pres.] *ponēsō* [fut.] | *peponēka* [pf.] which becomes *pepona* and through a redundant addition *pepontha*, to produce some similarity to *pepoitha* [“I am persuaded”, pf. of *peithō*]. This is also how it is with *malakos malthakos* [soft] and *chamalē chthamalē* [near the ground]. Some claim that the same thing happens in *ēstha* [I was], but Heraclides<sup>E</sup> disagrees. It seems as though the name for the Carystian [mountain] *Ochē* originated according to the common dialect from *echein*, that is *exechein* [to surpass], whereas for the *ochthē* [bank] of a river the Doric dialect is used for the sake of differentiation. This is also the case with its derivative *ochthos* [mound] and perhaps also *mochthos* [toil], just as *mochlos*

30 ἐν τῷ πονῷ — πέπονθα cf. epim. Hom. π 177; ps.-Hdn. Παρεκβ. μεγ. ῥήμ. 15.11–12 La Roche; EGud. 460.31–45 Sturz; EM 662.9–10; in his locis de Dorica dialecto non mentio fit; 30 πρὸς — πέποιθα haec Eust. addidisse putat Cohn, cf. Choer. in Th. Alex. can. 2.66.22; 30 μαλακός μαλθακός Ael. Dion. fr. μ 4 Erbse; Or. voc. Att. fr. 94 Alpers; Eust. in Il. 1119.22; 31 χαμαλή χθαμαλή cf. Ap. Soph. 168.1–2; Or. 164.1; epim. Hom. α 143; EGEn. α 1381; EGud. 211.12 Stef.; schol. Opp. hal. 1.95 31–32 Δοκεῖ — Ὀχη cf. Strab. 10.1.3, p. 445.19 C.; Eust. in Il. 54.43; 156.40; 279.3; 280.42–43 32 πρὸς διαστολήν — ὄχθος Eust. ipse; de veriloquio ὄχθη/ὄχθος ~ ὄχη ~ ἔχω cf. Or. 123.34–124.2; EGud. 445.3–4 Sturz; EM 645.17–21 33 μόχθος ~ ὄχθος fort. Eust. ipse; cf. in Il. 1236.5; cf. etiam 329.38–39; aliter EGud. 398.44 Sturz (~ μόγτος); EM 592.4–5 (~ ἄχθος)

χθος, ὡς ἐκ τοῦ ὀχλεῖν ὁ μοχλός. ὁμοίως καὶ ἐκ τοῦ ἄχος τὸ ἄχθος καὶ τὰ ἐξ αὐτοῦ,  
καὶ ἐκ τῆς ὀχῆς δέ, ὃ ἐστι τροφῆς, ὁ παρὰ Ἡσιόδῳ εὐοχθέων, αὐτὸ δὲ καὶ ἐκ τοῦ  
35 ὄχθου γίνοιτο ἄν· καὶ τοιάδε μὲν καὶ ταῦτα. Τὸ δὲ ἔσχατοι ἀνδρῶν | ἐφερμηνευτικόν  
ἐστι τοῦ τηλόθι ἐόντας, ὥσπερ πάλιν καὶ τὸ οἱ μὲν δυσομένον ἡλίου, οἱ δὲ ἀνιόντος  
διασαφητικόν ἐστι τοῦ διχθὰ μεμερίσθαι αὐτούς. Τὸ δὲ νήσω ἐν ἀμφιρύτῃ, νῆσος 5  
δενδρήεσσα οὐκ ἐπανάληψις εἶναι δοκεῖ, διότι οὐχ' ὁμοιοπτῶτως ἔχει· τὰ γὰρ διὰ  
μῖα λέξεως ἐπαναλαμβάνόμενα ταυτότητα δοκεῖ πτώσεως φυλάττειν, καίτοι ἐν τῇ  
St: 11 Ἰλιάδι πολλαὶ ἦσαν | ἐπανάληψις ἀνομοιόπτωτοι, διὸ καὶ αὐτὸ εἶη ἂν τάχα ἐπανά-  
ληψις τις· ῥηθήσεται δὲ καὶ μετ' ὀλίγα περὶ αὐτοῦ. Ἐνταῦθα δὲ ὅρα ὡς ἐπίτηδες ὁ  
ποιητῆς ἄρτι ἐκτοπίζει τὸν Ποσειδῶνα εἰς τοὺς Αἰθίοπας, ἵνα πιθανῶς ἐξαγάγῃ τὸν 10  
Ὀδυσσεά τῆς νήσου τῆς Καλυψοῦς, μακρὰν ἀποδημούντος καὶ εὐωχουμένου τοῦ  
40 Ποσειδῶνος, ὃς ἐμένεινε τῷ Ὀδυσσεῖ. | δεισιδαίμονες δὲ ὡς εἰκὸς οἱ Αἰθίοπες, διὸ  
καὶ ἐν Ἰλιάδι ὁ Ζεὺς καὶ οἱ περὶ αὐτὸν εἰς ἀμύμονας Αἰθιοπῆας ἔβησαν καὶ πολλὰς  
ἡμέρας διήγαγον. Ἰστέον δὲ ὅτι τὸ τοῖ δεδαίεται ἀντὶ τοῦ οἱ μεμερισμένοι εἰσὶ Δω- 15  
ριδί καὶ Ἰάδι μεμέρισται διαλέκτω· καὶ ἔστιν Ἰωνικὸν μὲν τὸ δεδαίεται κατὰ κανόνα  
δεδηλωμένον ἐν Ἰλιάδι, Δωριέων δὲ τὸ τοί, οὐ νοητὴ μὲν, ἄρρητος δὲ εὐθεία τός,  
ὅθεν ἐκβολὴ μὲν τοῦ τ ὅς τὸ κοινόν, ἀπελεύσει δὲ καὶ τοῦ σ ὁ μετὰ σφοδρᾶς δηλαδὴ  
45 | τονικῆς κρούσεως, καὶ εἰσιν ἄμφω ἀντωνυμικὰ ἄρθρα, οἷον ὃς θαλάσσης βένθεα  
οἶδε καὶ ὃ γὰρ βασιλῆϊ χολωθείς· ἀνεθείσης δὲ τῆς ὀξείας τονώσεως μένει ἄρθρον  
προτακτικόν, τὸ ὀξυνόμενον, ὡς ἐρρέθη, ἀντωνυμικὸν ὃ. τοῦ τοίνυν, ὡς εἴρηται, Δω- 20  
ρικὸν ἄρθρον τοῦ τός ἀκολουθία πέφηνε κλίσεως· τοῦ τῷ τόν, καὶ πληθυντικά· τοί  
τῶν τοῖς τούς, ὅποια καὶ ἡ κίνησις τῆς ληγοῦσης τοῦ ἄρτος ἄρτου ἄρτῳ ἄρτον ἄρτοι  
καὶ ἐξῆς. αὐτοῦ δὲ τοῦ πρωτοτύπου κλιθέντος, οὕτω ἀναλόγως καὶ τὸ ὅς καὶ τὸ ὃ  
συνεξηκολούθησαν αὐτῷ. παραδέδοται δὲ καὶ ὅτι τὸ ἄρρητον ἄρθρον ἀρσενικὸν τὸ  
50 τός, ἀπελθόντος τοῦ λήγοντος | σ, ἐνεργεῖ Δωρικῶς ὡς προτακτικὸν ἄρθρον, καὶ 25

<sup>A</sup>1385.34 ὁ παρὰ Ἡσιόδῳ εὐοχθέων op. 477 <sup>B</sup>35 οἱ μὲν — ἀνιόντος α 24 <sup>C</sup>36 νήσω — δενδρήεσσα α 50-51 <sup>D</sup>40 ἐν Ἰλιάδι A 423-24 <sup>E</sup>45 ὃς — οἶδε α 52-53 <sup>F</sup>46 ὃ γὰρ — χολωθείς A 9

1385.33 μοχλός ~ ὀχλεῖν cf. Philox. fr. 549 Theodoridis; Choer. epim. Ps. 187.17; EGud. 398.14-16 Stef.; EM 592.14-16; Eust. in Il. 182.15; 1236.4-5; 1365.50; in Od. 1944.25 33 ἄχος ~ ἄχθος Sym. α 1663; EM 181.25 33-34 καὶ ἐκ — εὐοχθέων schol. Hes. op. 477a; EM 401.14-16 36-39 Τὸ δὲ — αὐ-  
τοῦ cf. ad Eust. in Od. 1389.26-38 39-40 Ἐνταῦθα — Ὀδυσσεῖ cf. schol. O (exeg.) α 22b; schol. bT N 10 40-42 δεισιδαίμονες — διήγαγον de re cf. S. West, *Commentary* 76; Pontani ad schol. α 25e  
42 δεδαίεται = μεμερισμένοι εἰσὶ schol. V α 23e1 43 καὶ ἔστιν — Ἰλιάδι cf. EM 252.50; schol. T M 147b; de canone cf. Eust. in Il. 234.7-9 cum adn. v.d.Valk 43-49 Δωριέων — αὐτῷ schol. Dion.  
Thr. 75.5-20 et 422.14-21 49-52 παραδέδοται — Δωρικῶς fontem nescio, unde etiam Eust. in Od. 1573.35-37; formam barbarismi accusant Hdn. παθ. 347.1-2 Lentz (EGud. 255.15-17 Sturz; EM 443.30);

[bolt] derives from *ochlein* [impede]. Similarly *achthos* [burden] derives from *achos* [pain], and from this word—as well as from *ochē*, meaning food—the word *euochtheōn* [having plenty of food] in Hesiod<sup>4</sup> derives. This word would also originate from *ochthos* [mound]. So much for these things. The phrase “the remotest of men” | is explanatory of “living in a far away land”, just as the phrase 35  
 “some of them where the sun sets, some of them where it rises”<sup>B</sup> also serves to clarify their being divided in twain. The phrase “on a sea-girt island, a wooded island”<sup>C</sup> does not appear to be an epanalepsis, since it is not identical in case. For it seems as though the repeated word in an epanalepsis maintains the same case; however, there were many instances of epanalepsis in the *Iliad* with variation in case. Therefore, perhaps this would also count as a kind of epanalepsis. This will be addressed soon. Observe here that the poet cunningly transfers Poseidon to a far away place, to the Aethiopians, in order that he may convincingly lead Odysseus away from Calypso’s island while Poseidon, who was enraged with Odysseus, is far from home and feasting. | The Aethiopians seem to be a 40  
 god-fearing people, for which reason Zeus and his companions also went away to the “noble Aethiopians” and spent many days there in the *Iliad*.<sup>D</sup> One must know that the phrase *toi dedaiatai* meaning “they who are divided” was divided between the Doric and Ionic dialect. The verb *dedaiatai* is Ionic according to the canon explained in the *Iliad*, but the *toi* belongs to the Dorians, the nominative of which is the presumed but unspoken *tos*, whence the *hos* of the common dialect derives through omission of the tau and *ho* by dropping out the sigma, that is with rough | accentual striking, and both of them are pronominal articles, 45  
 like “he who (*hos*) knows the depths of the sea”<sup>E</sup> and “for he (*ho*) was angry with the king”.<sup>F</sup> Dropping the acute accent it remains a prepositive article, but *hó* with the acute accent is a pronoun, as previously stated. However, the ensuing inflection of the aforementioned Doric article *tos* is seen in use: *tou* [gen.], *tōi* [dat.], *ton* [acc.], and the plurals *toi* [nom.], *tōn* [gen.], *tois* [dat.], *tous* [acc.]. The inflection of the final syllable is that of *artos* [cake], *artou*, *artōi*, *arton*, *artoi*, and so on. Since the prototype was inflected in this way, the *hos* and *ho* followed it by analogy. It is also said that the unspoken masculine article *tos* functions as a prepositive article in the Doric dialect after omission of the final | sigma, and 50  
 this is evident, they say, from the word *thateros* [the one out of two], which is the

ps.-Hdn. Philetaer. 3 Dain; Paus. att. fr. ̸ 2 Erbse (Eust. in Od. 1573.60–1574.2; ps.-Hdn. sol. et barb. 310.1–4 Nauck; anon. sol. et barb. 180.7–12 Valckenaer; schol. Luc. 51.29; Tz. in Lycophr. 590; Thom. Mag. ecl. Att. 27.13–15



δῆλον, φασίν, ἐκ τοῦ θάτερος, ὅπερ ἰσὸν ἐστὶ τῷ ὀάτερος, ἵνα ἢ τὸ ἄτερος, ἤγουν ὁ εἷς, εἴτα συναλῖφῃ καὶ ἅμα τροπῇ τοῦ ψιλοῦ εἰς δασὺ θάτερος. λόγῳ δὲ τοιούτῳ καὶ θηλυκὴ εὐθεΐα τῇ ἐτέρᾳ, ἤγουν ἡ μία, καὶ κατὰ συναλῖφῃν καὶ ὁμοίαν τροπὴν θατέρα ἢ ἐτέρα Δωρικῶς. εἰ δὲ τὰ τοιαῦτα Δωρικὰ καὶ ἡ λοιπὴ τούτων ἀνάλογος κίνησις Ἀττικοῖς γέγονε φίλα, καινὸν οὐδέν, εἴ τις ἐνθυμοῖτο καὶ τὸ ὦ Δάματερ τὸ 5  
 55 θανμαστόν, ὃ κείται καὶ παρὰ τῷ Κωμικῷ, Δωρικὸν μὲν ὄν, φιληθὲν δὲ εἰς κοινήν χρῆσιν τοῖς Ἀττικοῖς. καὶ τοιαῦτα μὲν ταῦτα. | Τὸ δὲ διχθὰ ἐπιρρηματικῶς ἔχον κατὰ τὸ τριχθὰ καὶ τετραχθὰ τὰ ἐν τῇ Ἰλιάδι ἐκ τοῦ δίς ἐπιρρήματος παρῆκται καθὰ καὶ τὸ διχῆ καὶ τὸ δίχα καὶ τὸ δισσεύω καὶ ὅσα τοιαῦτα. δοκεῖ δὲ προϋπάρχειν αὐτῶν ἢ διὰ πρόθεσις δηλοῦσά ποτε αὐτὴ καθ' αὐτὴν δυασμόν τινα, ὡς δῆλον καὶ ἐκ τοῦ 10  
 διαψάλματος καὶ ἐκ τοῦ διαυλεῖν καὶ ἐκ τοῦ διαφαίνειν. διὸ καὶ συντεθεῖσα μετὰ τοῦ δίχα ἐπιτείνει τὸ δίχασμα ἐν τῷ διάνδιχα, οἷον διάνδιχα βουλεύεται, ἤγουν δυνάξει τὴν βουλὴν ἐν τῷ ἄλλως καὶ ἄλλως ἀναβουλεύεσθαι.

Ὅτι ἀπὸ τοῦ αἰθω, ἔξ οὗ καὶ ὁ παρὰ τῷ Κωμικῷ αἰθός καὶ λέων αἰθων καὶ οἶνος 60  
 αἰθοψ, | καὶ οἱ Αἰθίοπες λέγονται διὰ τὸ ἐπικεκαῦσθαι τὴν ὄψιν ὑπὸ τοῦ ἡλίου, ὅς, 15  
 φασί, κατὰ κάθετον ὦν ἐν Αἰθιοπία ἐπικαίει πλέον· καὶ ὅτι διχῶς παρὰ τοῖς παλαιοῖς ἡ ἐνικὴ τοῦ ἔθνους εὐθεΐα· Αἰθίοψ τε γὰρ καὶ Αἰθιοπεύς· καὶ ὅτι καὶ Διὸς ἐπίθετον αἰθίοψ, ἴσως μὲν καὶ διὰ τι ἕτερον, ἴσως δὲ καὶ διότι φαίνεται μυθικῶς φιλῶν ἐπιχωριάζειν τῇ Αἰθιοπία, οὐκ ἀπεικὸς δὲ καὶ κατ' ἀλληγορίαν οὕτω καλεῖσθαι αὐτὸν ὡς φαινὸν παρὰ τὸ αἰθω τὸ λάμπω, ἀφ' οὗ καὶ ὁ αἰθὴρ Ζεὺς καὶ αἰθρία ἢ κατ' 20  
 αὐτὸν εὐδία καὶ τὸ αἰθριον, καὶ ὁ ἀστήρ δὲ καὶ τὸ ἄστρον καὶ αἰθνια, ὡς εἰκός, παρὰ 1386  
 Λυκόφρονι Ἀθηνᾶ ἢ | φωσφόρος· καὶ ὅτι οἱ Αἰθίοπες μεμερισμένοι δίχα οἰκοῦσιν, ὡς εἴρηται, οἱ μὲν δυσσομένου ἡλίου, οἱ δὲ ἀνατέλλοντος. τοῦτο δὲ πολλὴν ἀμφιβο-

<sup>A</sup>1385.54 τῷ Κωμικῷ Ar. plut. 555; 872 <sup>B</sup>55 ἐν τῇ Ἰλιάδι Γ 363 <sup>C</sup>58 διάνδιχα βουλεύεται A 189  
<sup>D</sup>59 ὁ παρὰ τῷ Κωμικῷ αἰθός Ar. Thesm. 246 <sup>E</sup>59 λέων αἰθων K 23 et al. <sup>F</sup>59 οἶνος αἰθοψ A 462 et al.  
<sup>G</sup>61–62 Διὸς ἐπίθετον αἰθιοψ Lycophr. 537 <sup>H</sup>64 παρὰ Λυκόφρονι 359 <sup>I</sup>1386.1 ὡς εἴρηται Eust. in Od. 1385.36

1385.52–54 εἰ δὲ — Ἀττικοῖς Eust. in Od. 1892.39; Hedberg, *Attizist* 16–17 55–56 διχῆ et δίχα ~ δίς cf. EGud. 370.22–23 Stef.; EM 279.51–55 56–59 δοκεῖ δὲ — ἀναβουλεύεσθαι cf. Eust. in Il. 80.8; 857.49–50; 893.54–5; 58 διαυλεῖν de sensu cf. Hsch. δ 1769–70 59–60 καὶ Αἰθίοπες — τοῦ Ἠλίου EGen. α 188 60–61 ὅς — πλέον Strab. 15.1.24, p. 695.32–33 C. 61–62 Καὶ ὅτι — Αἰθιοπεύς cf. schol. A (Hdn.) N 246b1; Eust. in Il. 128.35–38; 576.39–40; 586.45; 1084.22 62 καὶ ὅτι — αἰθιοψ cf. Tz. in Lycophr. 537 62 ἴσως — Αἰθιοπία Eust. ipse; cf. Eust. in Od. 1385.40–42 62–63 οὐκ ἀπεικὸς — φαινόν Eust. ipse 63 αἰθὴρ ~ αἰθω schol. Arat. 926; Th. Alex. can. 9 et 535; Choer. epim. Ps. 6.15; EGen. α 196; EGud. 43.10; Sym. α 266; Eust. in Od. 1854.63; 1925.49 63 Ζεὺς = αἰθὴρ allegoria bene nota; cf. e.g. Aesch. fr. 70 Radt; Eur. fr. 877 Kannicht; Chrysippus, *SVF* 3.312.18; 315.16;

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19 ἐπιχωριάζειν P<sup>a.c.</sup>



equivalent of *ho hateros*, meaning that this would be *to hateros*, that is “the one”, and then through elision and change from soft into rough breathing *thateros*. By this rationale the feminine nominative *tē hetera*, meaning “the one”, through elision and a similar change became *thatera* in the Doric dialect. There is nothing out of place in that such Doric forms and the remaining analogous inflections became cherished by the speakers of Attic, if we consider the expression of surprise *ō Damater* [“oh, Demeter”] found in the Comedian,<sup>A</sup> which is Doric but nevertheless cherished by the Attic writers and common to both dialects. So it is with these things. | The word *dichtha* [in two parts] is adverbial, like *trichtha* 55 [in three parts] and *tetrachtha* [in four parts] in the *Iliad*,<sup>B</sup> and it derives from the adverb *dis* [twice], similar to *dichēi* [in two] and *dicha* [in two] and *disseuō* [divide] and all such words. Their origin seems to be the preposition *dia* [through], which signifies some sort of bipartition in itself. This is evident from the word *diapsalma* [musical interlude] and *diaulein* [tear asunder] and *diaphainein* [show through]. For this reason, when *dia* is compounded with *dicha*, the bipartition is intensified in *diandicha*, like *diandicha bouleuetai*<sup>C</sup> that is “he splits his thoughts in two”, changing his mind this and that way.

From the verb *aithō* [burn], from which *aithos* [burnt] in the Comedian<sup>D</sup> derives and the “fiery (*aithōn*) lion”<sup>E</sup> and the “fiery-looking (*aithops*) wine”<sup>F</sup>, | the 60 name of the Aethiopians also originates because their face (*opsis*) is scorched by the sun, which burns, they say, more intensely in Aethiopia as it lies vertically below it. And the ancients have a double nominative singular form for this people: *Aithiops* and *Aithiopeus*. *Aithiops* is an epithet of Zeus<sup>G</sup> too for some reason or another, perhaps because according to myth he apparently enjoyed visiting Aethiopia, but it is not unlikely that he was called so according to allegory because of his brightness, seeing that the name derives from *aithō* in the sense “to shine”, for which reason aether (*aithēr*) is also called Zeus and the bright cold air around it *aithria* and *aithrion*, and also *astēr* or *astron* [star], and the “burning” 1386 (*aithuia*) Athena, the | morning star, in Lycophron<sup>H</sup>, as it seems. The Aethiopians live divided in two, as previously said:<sup>I</sup> some of them where the sun sets, some of them where it rises. This claim caused much exegetical uncertainty for

316.5; Cornut. theol. Gr. comp. 33.13 Lang; Heraclit. qu. Hom. 23–24; ps.-Plut. de Hom. 96; Porph. qu. Il. O 13, p. 200.13–15 Schr.; Or. 68.21; Jo. Diac. alleg. Hes. theog. 331.5 et 361.12 Flach; Tz. exeg. Il. 102.11 Pap.; Eust. in Il. 20.24; 150.42; 694.5; 697.13; 731.10; 839.5–6; 978.30; 982 33–34; 1012.12; in Od. 1387.24 64 αἰθρία ἢ — τὸ αἰθριον Eust. in Il. 1064.35–36 64 ἀστήρ et ἄστρον ~ αἰθω cf. EGEn. 1318; EM 159.25; EGud. 219.10 et 220.10–11 Stef.; Eust. in Il. 514.2; 692.13; 697.14; 1246.63; in Od. 1571.24; 1776.48 1386.1 Ἀθηνᾶ = φωσφόρος cf. anon. incred. Vat. 20 Festa; Eust. in Il. 446.24 cum adn. v.d.Valk

λιαν ἐξηγήσεως ἔχει παρὰ τοῖς παλαιοῖς· τοῖς μὲν γὰρ δοκεῖ δέον εἶναι Αἰθίοπας  
 δέχεσθαι τοὺς παρ' ὅλην τὴν μεσημβρινὴν Ὠκεανίτιν γῆν διατείνοντας καὶ ἀπὸ ἡλί- P 4<sup>r</sup>  
 ου ἀνίσχοντος μέχρι δυομένου διήκοντας, οἱ δὲ διήκονται φυσικῶς τῷ Ἀραβίῳ  
 ἦτοι Ἐρυθραίῳ κόλπῳ, οἱ μὲν ἔνθεν κείμενοι τοῦ κόλπου, οἱ δὲ ἐκεῖθεν, ἀνατολικοί  
 5 τε καὶ ἐπὶ | θάτερα δυτικοί· μεγίστη γὰρ ἡ Αἰθιοπία καὶ μείζων, φασίν, ἥπερ ἡ πρὸς 5  
 Βορρὰν ἀπεναντίας Σκυθία· Αἰθιοπία γὰρ καλεῖται τὰ μεσημβρινὰ πάντα τὰ πρὸς  
 τὸν Ὠκεανὸν ἀπὸ ἀνατολῶν χειμερινῶν παρήκοντα μέχρι δυσμῶν. καὶ ταῦτα μὲν  
 τινες, ἔτεροι δὲ ἀπεναντίας ἦκοντες τοῖς δοξάζουσι παρωκεανίτας καὶ νοτιωτάτους  
 τοὺς Αἰθίοπας εἶναι μετάγουσιν αὐτοὺς τῇ ἰστορίᾳ καὶ κατάγουσιν ἐπὶ τὰ πρὸς τῇ  
 Αἰγύπτῳ τῆς Λιβύης ἔσχατα βόρεια, ὧν μέμνηται καὶ Ἡρόδοτος λέγων· Αἰθίοπες 10  
 οἱ πρόσουροι Αἰγύπτου, καὶ τούτους εἶναι φασὶ τοὺς παρ' Ὀμήρῳ Αἰθίοπας. οἷς  
 10 ἀκολουθῶν καὶ Ἀρίσταρχος | αὐτοὺς νοεῖ Αἰθίοπας, μεμερισμένους μὲν διχα διότι  
 σχίζων τὴν κατ' αὐτοὺς γῆν ὁ Νεῖλος τοὺς μὲν ἀφήσι δυτικωτέρους κεῖσθαι, τοὺς  
 δὲ ἀφορίζει πρὸς τὸ ἀνατολικώτερον, ἐσχάτους δὲ ἀνδρῶν δηλαδὴ τῶν ἐν τοῖς βο-  
 12 ρειοτάτοις μέρεσι τοῖς Αἰγύπτου τοῖς περὶ θάλασσαν, καθὰ καὶ | Αἰσχύλος φησίν· 15  
 ἔστι πόλις Κάνωβος ἐσχάτη χθονός· καὶ αὐτὸς γὰρ τὴν Κάνωβον ἐσχάτην χθονὸς  
 λέγει, ὡς κειμένην βορειοτάτην ἐν τοῖς πρὸς τῇ θαλάσῃ μέρεσι τοῖς Αἰγύπτου. ἀλλ'  
 οὕτω μὲν καὶ οἱ περὶ Ἀρίσταρχον. συντρέχει δὲ τῇ τοιαύτῃ ἐννοίᾳ καὶ ὁ εἰπὼν ὅτι ἡ  
 15 Αἰθιοπία ἐπ' εὐθείας κεῖται τῇ Αἰγύπτῳ στενὴ καὶ μακρὰ | καὶ ἐπὶ κλυστος· τὰ μέντοι  
 ἔξω αὐτῆς ἀνδρα καὶ σπανίως οἰκούμενα, τὰ μὲν πρὸς ἔω, τὰ δὲ πρὸς δύσιν κείμε- 20  
 να, ὅθεν καὶ διχα διήκονται οἱ Αἰθίοπες· οἱ μὲν δυσομένου ἡλίου, οἱ δ' ἀνιόντος. ἔτι  
 σύμφωνα λέγει καὶ ὁ εἰπὼν Αἰθίοπας τοὺς ὑπὲρ Αἰγύπτου καὶ Ἀραβας καὶ τοὺς ἀπὸ  
 ἡλίου ἀνατολῶν, καὶ τοὺς μὲν ἀπὸ ἡλίου ἀνατολῶν λέγων εὐθύτριάς εἶναι, τοὺς δὲ  
 ἐκ Λιβύης τρίχυμα ἔχειν πάντων οὐλότατον. ὁ δὲ Γεωγράφος λέγει καὶ ὅτι καὶ ἄλλως  
 25 δὲ οἱ ἀπὸ τῶν Στηλῶν καὶ τῆς Ἐρυθρᾶς παραπλεύσαντες τῷ Ὠκεανῷ τὴν Λιβύην  
 20 τὰ τελευταῖα χωρία, ἐφ' ἃ πλέοντες ἦλθον, Αἰθιοπικὰ | προσηγόρευσαν. ὑπὸ τῆς

<sup>A</sup>1386.8-9 Ἡρόδοτος — Αἰγύπτου Hdt. 3.97.2<sup>B</sup>12-13 Αἰσχύλος — χθονός Aesch. Prom. 846<sup>C</sup>18-22 ὁ δὲ Γεωγράφος — πολλήν Strab. 1.2.26, p. 32.26-33.2 C.

1386.2-5 τοῖς μὲν — δυτικοί Strab. 1.2.28, p. 35.12-16 C.

5-6 μεγίστη — δυσμῶν Strab. 1.2.28, p.

34.8-10 C. = Ephorus *FGrH* 70 F 30a

7-9 ἔτεροι δὲ — παρ' Ὀμήρῳ Αἰθίοπας cf. Eust. in Dion.

per. 218, p. 255.28-32 Müller; in Od. 1386.11-22

9-11 οἷς ἀκολουθῶν καὶ — ἀνατολικώτερον doctrina

Strabonis neque Aristarchi; Strab. 1.2.24, p. 31.22-27 C. cl. 1.2.25, p. 32.7-16 C.

11-12 ἐσχάτους δὲ

— περὶ θάλασσαν Eust. in Od. 1386.7-9

12-13 καθὰ καὶ — Αἰγύπτου add. Eust. ipse; cf. schol. HM<sup>b</sup>

δ 467a (unde Eust. in Od. 1509.31-37); schol. HTX (Porph) ζ 204 (unde Eust. in Od. 1559.61-62); schol.

deest M

15 τοῖς<sup>1</sup> P : τῆς Maior. (et in mg. in P)τοῖς<sup>2</sup> om. Maior.20 καὶ<sup>1</sup> P<sup>s.l.</sup> (corr.)

the ancients: some hold that we must understand the Aethiopians as a people that inhabit the whole southern area that borders on the Ocean, reaching from where the sun rises all the way to where it sets, and who are naturally split in two by the Arabian gulf, that is the Erythrean gulf, some living on this side of the gulf, others on the other, the eastern Aethiopians here and | the western there. 5 For Aethiopia is enormous; it is bigger, they say, than its northern counterpart Scythia. For the name Aethiopia refers to all southern regions bordering on the ocean from where the sun rises in the winter all the way to where it sets. This is what some claim, but others, contradicting those who hold that the Aethiopians are the southernmost dwellers along the ocean, are induced by their inquiries to locate them elsewhere, in the northernmost parts of Libya that border on Egypt. This is what Herodotus<sup>A</sup> mentions when he says: “The Aethiopians are neighbors to Egypt”, and they say that these are the Aethiopians in Homer. Following them, Aristarchus also | understands this people to be the Aethiopians, divided 10 in two because the Nile cuts through their land and leaves some of them living to the west, others enclosed to the east, and they are “the most remote of men”, meaning of those men who live in the northernmost parts of Egypt around the sea, just as Aeschylus says “There is a city called Canobus, remotest on earth.”<sup>B</sup> For he also says that Canobus is remotest on earth since it lies in the northernmost regions of Egypt bordering on the sea. This is also the conclusion of Aristarchus’s followers. A testimony that agrees with this notion is the writer saying that Aethiopia lies vertically on the side of Egypt and is a long, narrow, flooded | land. The regions beyond it, however, lack water and are scarcely inhabited, 15 both to the east and the west. For this reason the Aethiopians are divided in two: some where the sun sets, some where it rises. Moreover, a reconcilable account is given by the one who claims that there are the Aethiopians situated beyond Egypt and Arabia and also Aethiopians from where the sun rises, saying that those from where the sun rises are straight-haired, whereas those in Libya have hair that is curlier than all other peoples. The Geographer<sup>C</sup> also says that those who sailed beyond the Pillars of Hercules and the Erythrean sea along the Ocean to Libya called the outermost regions they reached | “Aethiopic”. Induced, they 20 say, by this sort of succession, the poet apparently divides the Aethiopians in

rec. Aesch. Prom. 846      14–16 συντρέχει — ἀνιόντος Strab. 1.2.25, p. 32.11–16 C.  
 φωνα — οὐλότατον Hdt. 7.69.2–70.1; cf. Eust. in Od. 1484.40

16–18 ἔτι σύμ-

τοιαύτης οὖν, φησίν, ἀκολουθίας ἀχθεῖς καὶ ὁ ποιητής, ὡς εἰκός, δίχα διαιρεῖ τοὺς Αἰθίοπας· τοὺς μὲν πρὸς ἀνατολήν, τοὺς δὲ πρὸς δύσιν. ἔτι δὲ Αἰθίοπες τὴν Λιβύην ἐπελθόντες μέχρι δύσεως οἱ μὲν αὐτοῦ ἔμειναν, οἱ δὲ καὶ τῆς παραλίας κατέσχον πολλήν. ἄλλοι δὲ νοοῦσι τὴν διακεκαυμένην πᾶσαν ζώνην τὴν πρὸς τῷ νότῳ κατέχεσθαι ὑπὸ μεσολαβοῦντος τοῦ Ὠκεανοῦ, ἐτέρωθεν δὲ αὐτῆς κεῖσθαι δύο εὐκράτους, 5  
μῖαν μὲν τὴν καθ' ἡμᾶς ἐν τοῖς νοτίοις ἱστορουμένην καὶ φαινομένην, ἐτέραν δὲ ἡμῖν ἀνιστόρητον τὴν ἐκείθεν ἀντιπέραν τοῦ Ὠκεανοῦ καὶ ὡς εἰπεῖν ὑπερνότιον, ὅθεν 25  
καὶ | τοὺς Αἰθίοπας διχῇ μεμερίσθαι λέγουσιν ὑπὸ τοῦ τοιοῦτου Ὠκεανοῦ· εἷς τε τοὺς παρ' ἡμῖν μεσημβρινούς Αἰθίοπας ἐσχάτους ὄντας πρὸς τῷ Ὠκεανῷ καὶ εἰς 10  
τούς, ὡς εἰκός, ἀντικρὺ πέραν τοῦ Ὠκεανοῦ, ἐσχάτους καὶ αὐτοὺς κειμένους ἐν τῇ 10  
ἐτέρᾳ εὐκράτῳ τῇ ἀθεάτῳ ἡμῖν. ὁ δὲ λόγος οὗτος εἰ καὶ πιθανός, ἀλλ' οὖν τερατώδης διὰ τὴν μαθηματικὴν ὑπόθεσιν τῆς ἀντιπέραν εὐκράτου. διὰ ταῦτα τοίνυν τὸ ἔσχατοι ἀνδρῶν τριχῶς νοεῖται· ἡ διότι παρωκεανίται κατὰ μεσημβρίαν εἰσὶν οἱ Αἰθίοπες, ὧν ἀοίκητος ἢ ἐπέκεινα διὰ καύματος ὑπερβολὴν ἢ ἔσχατοι πρὸς τὰ βόρεια τῆς Αἰγύπτου | κατὰ Ἀρίσταρχον ἢ κατὰ τοὺς μαθηματικούς ἔσχατοι διὰ τὸ παρ' ἑκάτερα, ὡς 15  
εῖρηται, κεῖσθαι τοῦ Ὠκεανοῦ, οἱ μὲν νότιοι, οἱ δὲ ἐκείθεν, ὡς ἂν εἴπη τις, ὑπερνότιοι, ὡς ἐν τοιαύτῃ τινὶ καταγραφῇ·

Αἰθίοπες ἀντικείμενοι τοῖς καθ' ἡμᾶς μεσημβρινοῖς οἰκοῦντες ἐν τῇ πέραν εὐκράτῳ κατὰ τοὺς 33  
μαθηματικούς. | Ὠκεανὸς μεσημβρινός, περὶ ὃν ἡ διακεκαυμένη ζώνη.  
Αἰθίοπες μεσημβρινοὶ πρὸς αὐτῷ Νότῳ ἐν Λιβύῃ ἔσχατοι τῆς ἡμετέρας ἐκεῖ εὐκράτου κατὰ 20  
35 τὸν Γεωγράφον. |  
Αἰθίοπες ἕτεροι ἐν τῷ βορειοτάτῳ ἐσχάτῳ τῆς αὐτοῦ τῆς Λιβύης τῷ κατὰ Αἴγυπτον καὶ Ἑσπερίαν θάλασσαν, ὡς Ἀριστάρχῳ δοκεῖ.

Ὅτι δοκεῖ τισιν ὁ ἐνταῦθα Ὀμηρικὸς Ποσειδῶν πρὸς τοὺς ἀνατολικωτέρους Αἰθίοπας ἀπελθεῖν διὰ τὸ λέγειν ἐν τοῖς ἐξῆς τὸν ποιητὴν ὅτι ὁ Ποσειδῶν πλέοντα 25  
τὸν Ὀδυσσεά εἶδεν ἐκ Σολύμων ὁρέων, ἅπερ εἰσὶν ἐκεῖ ἀνατολικώτερα. Ἰστέον δὲ ὅτι εὐλόγως δοκεῖ ὁ Ποσειδῶν τῇ τῶν Αἰθιόπων γῇ χαίρειν· αὐτοὶ μὲν γὰρ περὶ Λιβύην, ἀπὸ Λιβύων δὲ ἐξ ἀρχῆς κατὰ Ἡρόδοτον τὸ τοῦ Ποσειδῶνος ὄνομα ἦλθεν εἰς Ἑλλάδας, καθὰ καὶ τὸ τοῦ Ἡρακλέους.

<sup>A</sup>1386.38 ἐκ Σολύμων ὁρέων ε 283

<sup>B</sup>39 κατὰ Ἡρόδοτον Hdt. 2.50.2

1386.22–28 ἄλλοι — εὐκράτους Strab. 1.2.24, p. 31.2–18 C. = Crates fr. 37 Broggiato; 24 ὑπερνότιον cf. Hdt. 4.36.2 (Eust. in Dion. per. 31 [223.31–36 Müller]); schol. Ap. Rhod. 2.675 (= Posidon. fr. 70 Theiler); Strab. 1.3.22, p. 61.30–62.13 C. 28–29 ἡ διότι παρωκεανίται — ὑπερβολὴν Strabo; Eust. in Od. 1386.2–6 29–30 ἢ ἔσχατοι — Ἀρίσταρχον doctrina Strabonis neque Aristarchi, iis permixta quae ex Herodoto et aliis de Aethiopia Eust. collegit; Eust. in Od. 1386.7–22 30–31 ἢ κατὰ τοὺς μαθηματικούς — ἐκείθεν Crates; Eust. in Od. 1386.22–28; 31 ὑπερνότιοι cf. ad Eust. in Od. 1386.24

two: some to the west, some to the east. Moreover, some of the Aethiopians who went into Libya all the way to the west remained there, others settled over large parts of the coastal region. Others imagine that the whole torrid climate zone to the south is flanked by the Ocean running in the middle, and that there are two temperate zones on each side. We inhabit one of them and the southern part of this continent has been subject to inquiry and exploration, but the other beyond the Ocean, the hypernotian side, as it were, has not been explored by us and therefore | they claim that the Aethiopians are divided in two by this Ocean: the 25 Aethiopians in the southern regions of our side who are remotest in respect to the Ocean, and the Aethiopians who supposedly live straight across the Ocean, who also inhabit the “remotest” part of the other temperate zone, which is unexplored by us. This account, for all of its persuasiveness, is truly marvelous thanks to the scientific hypothesis about the opposite temperate zone. Accordingly, the phrase “remotest of men” is perceived in three ways: either because the Aethiopians dwell near the Ocean in the south, the land beyond being uninhabited on account of the excessive heat, or they are the “remotest” towards the northern parts of Egypt | according to Aristarchus, or according to the scientists they are 30 remotest since they are located, as previously stated, on either side of the Ocean, some inhabit our southern regions, others are, as one might call them, “hypernotians”, as in the following list:

The Aethiopians, according to the astronomers, are those who dwell on the opposite side from those in our south, in the temperate zone on the other side. | The Ocean lies to the south, around which the parched zone stretches. 33

The southern Aethiopians are remotest towards the south of our temperate zone in Libya according to the Geographer. | 35

Other Aethiopians dwell in the northernmost remotest part of Libya alongside Egypt and the Western sea, as Aristarchus believes.

Here some believe that Homer’s Poseidon departed to the eastern Aethiopians since Homer says later on<sup>B</sup> that Poseidon saw Odysseus sailing “from the Solymi mountains”, which lie to the east from there. One must know that there appear to be good reasons why Poseidon favors the land of the Aethiopians. For they dwell around Libya, and according to Herodotus<sup>C</sup> the name of Poseidon originally came from the Libyans to the Hellenes, as did the name of Heracles.

32–33 Αἰθίοπες ἀντικείμενοι — διακεκαυμένη ζώνη Crates; Eust. in Od. 1386.22–28 34 Αἰθίοπες μεσημβρινοὶ — τὸν Γεωγράφον Strabo; Eust. in Od. 1386.2–6 35 Αἰθίοπες ἕτεροι — Ἀριστάρχῳ δοκεῖ vide ad Eust. in Od. 1386.29–30 36–37 Ὅτι — ἀνατολικώτερα schol. M<sup>a</sup>O (exeg.) α 23α 39 καθὰ — Ἡρακλέος Hdt. 2.43.2, ubi tamen ab Aegyptiis neque a Libybus Graeci nomen Herculis accepisse feruntur

α 25 40 Ὅτι ταύρων καὶ ἀρνείων | ἐκατόμβῃ τῷ Ποσειδῶνι ἐθύετο, καθὰ δηλοῖ καὶ ὁ ποιητὴς ἐν ταύτῃ εἰπὼν· ἀντίων ταύρων τε καὶ ἀρνείων ἐκατόμβης· ταύρων μὲν διὰ τὸ γόνιμον τοῦ ὕδατος τὸ ἐκ τοῦ ἄρδιν, εἶγε καὶ ἄρσιν λέγεται ἀνὴρ, ὡς προεῖρηται, ἔτι δὲ καὶ πόσις ὁ αὐτὸς ὡς γόνιμος, καὶ ἄλλως δὲ διὰ τὸ τοῦ ὕδατος ἔστιν ὅτε μυκη- 5 τικὸν καὶ πληκτικὸν τοῦ πελάζοντος καὶ ἐλικτὸν δὲ δίκην κέρατος, ἀρνείων δὲ διὰ τὸ ἐξ αὐτοῦ νεάζον καὶ θαλερόν, καὶ διὰ τό, οἷον εἰπεῖν, χειρόθης τῆς γαλήνης καὶ ἀπαλὸν ἐν εὐδίας καιρῷ. Ἰστέον δὲ ὅτι οὐ ταῦτὸν δηλοῦσιν οἱ ἄρνες καὶ οἱ ἀρνεῖοι, 45 ἀλλὰ τελειότερόν ἐστι τοῦ ἀρνὸς ὁ ἀρνεῖός, ὡς ἐν τοῖς μετὰ | ταῦτα δειχθήσεται. διὸ καὶ Ὀδυσσεύς που ἀρνεῖῳ πηγῆσι μάλλῃ εἰκάζεται, καὶ ἀρνεῖός δὲ αὐτὸν σώζει τὸν τηλικούτον ἐκ τοῦ Κύκλωπος. Γίνεται δὲ ὁ ἀρνεῖός ἐκ τοῦ ἀρνός πλεονασμῷ τῆς 10 εἰ διφθόγου, ὡς ἀδελφός ἀδελφεῖός καὶ ὅσα τοιαῦτα. Περὶ δὲ ἐκατόμβης ἐν τῇ Α τῆς Ἰλιάδος γέγραπται. Ἰστέον δὲ ὡς οὐ μόνον ἐκατόμβαι, ἀλλὰ καὶ τριττύες ἦσαν, ὃ ἐστὶ τριῶν ζώων θυσαί, ὡς καὶ ἐν τοῖς μετὰ ταῦτα φανήσεται. κατὰ δὲ Πανσανίαν 15 καὶ δωδεκίδες θυσαί δώδεκα ἱερείων, περὶ οὗ εὐρήσεται ἀλλαχού ὅτι | δωδεκῆδες σὺν τῷ ἰ γραπτέον. συνήρηται γάρ, φασίν, ὡς τὸ Βρισηίδος Βρισηῖδος, Καμηῖδος 50 | Καμηῖδος καὶ τὰ ὅμοια. Ἐκ δὲ τῆς ἐκατόμβης καὶ μὴν Ἀττικὸς Ἐκατομβαιῶν διὰ τὰς, ὡς εἰκός, τότε ἐπιφανεῖς ἐκατόμβας. Ἰστέον δὲ ὅτι πρὸς ὁμοίωσιν ἐκατόμβης τοιαύτης ἰσότητάι τις βασιλεὺς Παφλαγῶν πολυφαγῶν, ὃς ἐκατόν, φασί, πάντα παρετίθετο ἐπὶ τὴν τράπεζαν ἀπὸ βοῶν ἀρξάμενος καὶ πως ἐκατόμβην τινὰ οὕτως 20 ἐαυτῷ ἐσχιδίαζεν. εἰ δὲ σκῶμμα τοῖς πολλὰ πίνουνσι προσφυῖς τὸ οἱ πίνουνσι μόνον βα- 20 τράχων τρόπον οὐδὲν ἔθοντες, ἤγουν ἐσθίοντες, οὐ χρήσις καὶ ἐν Ἰλιάδι, ἀλλ' ἐκεῖνος ὁ Παφλαγῶν αὐτὸ μὲν ἐξέφευγε, τὸ δὲ παμφάγος εἶναι οὐκ ἂν ἔχοι διεκφυγεῖν. Ση- 55 μείωσαι | δὲ ὅτι, καθὰ καὶ ἀλλαχού δεδήλωται, καταμόνας ἐκ τῆς ἀντιπροθέσεως

<sup>a</sup>1386.45 διὸ — εἰκάζεται γ 197  
 γραπται Eust. in Il. 49.2–23  
 ἔθοντες Archestr. *SH* 192.11  
 75.9–10

<sup>b</sup>45–46 καὶ ἀρνεῖός — Κύκλωπος ι 431–63  
<sup>d</sup>48 κατὰ δὲ — ἱερείων Paus. att. fr. δ 29 Erbse  
<sup>f</sup>54 οὗ — Ἰλιάδι I 540

<sup>c</sup>47 περὶ δὲ — γέ-  
<sup>e</sup>53 οἱ πίνουνσι —  
<sup>g</sup>55 καθὰ — δεδήλωται Eust. in Il. 30.13;

1386.40–41 ταύρων — ὕδατος cf. Eust. in Il. 1293.6 ex schol. T Ψ 147 (ovis); in Od. 1676.34 (aper)  
 41–42 τὸ ἐκ τοῦ — γόνιμος Eust. in Od. 1384.58–59 42–43 καὶ ἄλλως — κέρατος Eust. in Od.  
 1676.33–34; cf. schol. V γ 6a1; schol. A (exeg.) Λ 728a–b (unde Eust. in Il. 881.18); Cornut. theol. Gr.  
 comp. 42.13–19 Lang 43 ἀρνείων — θαλερόν Eust. ipse; cf. Eust. in Od. 1386.41–42 43–  
 44 καὶ διὰ — καιρῷ Eust. in Od. 1676.33 44–45 Ἰστέον — δειχθήσεται Eust. in Od. 1627.11 (= Ar. Byz. fr. 114–15 Slater); cf. Her. Phil. 9; Phot. α 2804; EGud. 200.14–15 et 201.10–12 Stef.; Eust. in Il. 49.7 46–47 Γίνεται — τοιαῦτα cf. Choer. orth. 168.22–26; 174.18–21 (unde EGud. 201.16–202.6 Stef.); EGen. α 1209 (unde EM 146.20–30; Sym. α 1398); epim. Hom. A 52f; Eust. in Il. 43.35 47–  
 48 Ἰστέον — φανήσεται Eust. in Od. 1676.36–40; cf. in Il. 1183.59 49 περὶ οὗ — γραπτέον cf. Eust. in Od. 1404.59 (= Ar. Byz. fr. 137 Slater); Phot. δ 867; Porph. abst. 1.22 49–50 συνήρηται — ὅμοια cf.

deest M

6 χειροῦθες P<sup>a.c.</sup> (accent.)

21 ἔθοντες P Athen. CE : ἔδοντες Athen. A



(v. 25) A hecatomb of bulls and rams | was sacrificed to Poseidon, as the 40  
 poet shows here when he says: “partaking of a hecatomb of bulls and rams”. He  
 partakes of bulls, because of the generative power of water in that it irrigates (*ar-*  
*dein*), seeing as another word for “man” is indeed *arsēn*, as previously stated, and  
*posis* [meaning “man” and “drink”] owing to his generative quality, or because  
 water occasionally bellows and is given to strike those who approach it; more-  
 over water rolls like a horn. He partakes of rams because youthfulness and flour-  
 ishing comes from water, and because of the tameness, so to speak, of calm water  
 and its gentleness when the weather is clear. One must know that sheep (*arnes*)  
 and rams (*arneioi*) do not signify the same thing, but the ram is more perfect 45  
 than the sheep, as | will be shown later on. For this reason Odysseus is likened  
 to a thick-fleeced ram somewhere,<sup>A</sup> and a ram saves him, being so large a man,  
 from the Cyclops.<sup>B</sup> The word *arneios* originates from *arēn* through redundant  
 addition of the diphthong *ei*, similar to *adelphos adelpheios* [brother] and all such  
 words. The word hecatomb has been addressed in rhapsody Alpha of the *Iliad*.<sup>C</sup>  
 One must know that there were not only hecatombs, but also *tritities*, that is sac-  
 rifices of three animals, as will become evident later on. According to Pausanias<sup>D</sup>  
 there were also *dōdekides*, sacrifices of twelve sacrificial animals, and regarding  
 this word we shall find elsewhere that it must be written *dōdekēides* with the iota.  
 For it is contracted, they say, like *Brisēidos Brisēidos*, *Kamēidos* | *Kamēidos*, and 50  
 similar words. From *hecatombē* the Attic month *Hekatombaion* derives, seeming-  
 ly because of the famous hecatombs at that time. One must know that as a com-  
 parison to this sort of hecatomb there is an historical account about a certain  
 Paphlagonian king who ate much and served up everything in hundreds on his  
 table, beginning with oxen, and in this way he contrived a sort of hecatomb for  
 himself. There is a joke suitable to ridicule those who drink a lot: “Like frogs they  
 only drink, *ethontes* nothing”,<sup>E</sup> meaning “eating”, which is used in the *Iliad*.<sup>F</sup> But  
 this Paphlagonian escaped mockery for that, although he would not have been  
 able to escape the one about being “omnivorous” (*pamphagos*). Note | that, as 55  
 shown elsewhere,<sup>G</sup> not only the word *antioōn* [one who meets] originates from

Or. lex. Messan. 281<sup>r</sup>.10–13 Rabe; EM 604.55–56; 50 Καμηῖδος Καμηῖδος corruptela (Καδμη-) 50–  
 51 Ἐκ δὲ — ἐκατόμβας cf. Harp. ε 15; EGud. 440.22 Stef.; EM 321.4; Suid. ε 366 51–52 Ἰστέον —  
 ἀρξάμενος cf. Athen. 4.144f = Theopompus *FGH* 155 F 179 52 καί — ἐσχεδιάζεν add. Eust. ipse  
 53 οἱ πίνουσι — ἔθοντες Athen. 3.101d 53–54 ἦγουν — Ἰλιάδι Eust. in II. 773.35 (additio in L)  
 54 Παφλαγῶν ~ παμφάγος de urbanitate, cf. Const. Rhodii in Theodorum Eunuchum Paphlagonem, ed.  
*An. Matr.* 625–27, v. 13: ἀρτοχανδοψωμολεθροπαμφαγοῖς; de Paphlagonibus, cf. etiam Eust. capt. Thess.  
 32.34–35 Kyriakides 54–56 Σημείωσαι — ἐναντιῶ Eust. ipse; de veriloquio cf. ἀντιόωσα ~ ἀντιάαν  
 ~ ἀντίος ~ ἀντί cf. epim. Hom. A 31d; EGud. 133.22 Stef.; EM 113.47–49



γίνεται οὐ μόνον τὸ ἀντιών, ἀλλὰ καὶ τὸ ἀντιάαν καὶ ὁ ἀντίος, ἐκ δὲ τούτων καὶ ἐναντίος καὶ ἐναντιῶ. λόγῳ δὲ ὁμοίῳ καὶ ἐκ τῆς περὶ προθέσεως ὁ Πέριμος κύριον καὶ ἐκ τῆς ἀμφι ὁ Ἄμφιος καὶ ῥῆμα τὸ ἀμφιῆάζω καὶ ἐκ τῆς ὑπο Ὑπιος ποταμὸς Παφλαγονικός, εἰ δὲ ἐκ τῆς ἀνα προθέσεως ὁ Ἄνιος, ἀλλ' αὐτὸ ὑπονοεῖται· ἄλλως γὰρ ἐκ τῆς ἀνίας αὐτὸς παρωνομάσθαι δοκεῖ. οἱ δὲ τὸν Δία, ὅπερ ἐστὶν ἀέρα, ἐθέλοντες ἐτυμολογεῖν παρὰ τὸ δι' αὐτοῦ τὰ κατὰ γῆν διοικεῖσθαι, εἰς ὃ δοκεῖ συντελεῖν αὐτοῖς

60

καὶ τὸ ἐκ Διὸς | ἀρχώμεσθα καὶ ἐξῆς, τοιοῦτόν τι καὶ αὐτοὶ ἐπὶ τοῦ Διὸς βούλονται νοεῖν, ὡς τῆς δια προθέσεως ὀνομαζούσης αὐτόν.

α27

Ὅτι τὸ ἀθρόοι καὶ ἀθρόα καὶ ἀθρόον πρὸς διάφορον σημασίαν διαφόρως οἱ Ἀττικοὶ ἐπνευμάτιζον, ἐπὶ μὲν τοῦ αἰφνιδίου ψιλοῦντες αὐτὸ διὰ τὴν τοῦ ᾱ στέρησιν, οἶονεὶ τὸ δίχα θροῦ τουτέστι θορύβου, ἐπὶ δὲ τοῦ ὁμοῦ δασύνοντες διὰ τὴν ἀθροισιν· ἀθρόον γὰρ τὸ ἅμα θρῶ, ἥτοι θορύβῳ, ἢ τὸ ἅμα θορόν, ἥγουν πηδήσαν. τὸ δὲ ἀθροιστικὸν ᾱ δασύνεται· τὸ γοῦν ἀθρόοι ἦσαν καὶ ἀθρόα πάντ' ἀπέτισεν ἐδασύνετο Ἀττικῶς τούτῳ τῷ λόγῳ διὰ τὴν ἀθροιστικὴν σημασίαν. οἱ δὲ νῦν, ὅπως ἂν ἔχοι, | ψιλοῦσιν αὐτὰ διὰ τὸ πρὸ δασέος κείσθαι τὸ ᾱ, οἱ δ' αὐτοὶ Ἀττικοὶ καὶ τὸ αῶν ἐπὶ μὲν τοῦ φαίνω ἐψίλουν, ἐξ οὗ καὶ ἡώς ἡ ἡμέρα, ἐπὶ δὲ τοῦ ξηραίνω ἐδάσυνον, ἐξ οὗ καὶ τὸ ἀπαφανάνθην παρὰ τῷ Κωμικῷ, ἥτοι ἀπεξηράνθην. καὶ τὸ εἶργω δὲ ἐπὶ μὲν τοῦ κωλύω ἐψίλουν, καὶ δῆλον ἐκ τοῦ ἀπεῖρξεν, ἐπὶ δὲ τοῦ ἐγκλείω ἐδάσυνον, ὡς δηλοῖ τὸ καθεῖρξεν, ὅθεν καὶ δασύνεται καὶ ἡ εἰρκτή. ἐν δὲ ῥητορικοῖς Λεξικοῖς φέρεται καὶ ταῦτα· ἐκ τοῦ ἀθρόος γίνεται ἄθρους, οἷον ἄθρους ἐπελθῶν | ὁ στρατηγός, ἥγουν σὺν ὄλῳ τῷ στρατεύματι, καὶ Ἀριστοφάνης· ἐστῶτας ὥσπερ τοὺς ὀρεωκόμους ἄθρους. τοῦτο δὲ ὁ Ἀσκαλωνίτης ἀξιοῖ περισπᾶν ἀτόπως, ἐπεὶ, φησὶν, ἡ διαίρεσις

5

20

P<sup>4v</sup>

<sup>a</sup>1386.59–60 ἐκ — ἀρχώμεσθα καὶ ἐξῆς Arat. phaen. 1

<sup>b</sup>63 ἀθρόα — ἀπέτισεν α 43

<sup>c</sup>1387.2 ἀπαφανάνθην — Κωμικῷ Ar. ran. 1089

<sup>d</sup>3–6 ἐν δὲ — παροξύνει Ael. Dion. fr. α 46

Erbse <sup>e</sup>4–5 ἄθρους — στρατηγός fr. com. adesp. 200 K.–A.

<sup>f</sup>5 ἐστῶτας — ἄθρους fr. 642 K.–A.

A. <sup>g</sup>6–7 τοῦτο δὲ — παροξύνει Ptol. Asc. p. 51 Baege

1386.56–58 λόγῳ δὲ — Ἄνιος cf. Eust. in Il. 75.11; 532.45; 1081.56; 57 Ἄμφιος ~ ἀμφι cf. Choer. orth. 168.15; EGen. α 747; EGud. 124.2–4 Stef.; EM 93.4–5; Sym. α 836; 57 ἀμφιάζω ~ ἀμφι Eust. in Od. 1930.52–53; 57 Ὑπιος ~ ὑπο cf. Choer. orth. 168.14; EGen. α 747; 58 Ἄνιος ~ ἀνα cf. EGen. α 898; 747; Sym. α 1051; EGud. 542.37–41 Sturz; EM 780.52–53 58 ἀλλ' αὐτὸ — δοκεῖ EGen. α 898 unde EM 110.43–44 (Choer.); Eust. in Il. 75.13 58–61 οἱ δὲ — αὐτόν schol. Arat. 1; Ζεὺς Διὸς ~ διὰ cf. e.g. Plat. Cratyl. 396a–b; ps.-Aristot. de mund. 401a.15; Chrysippus S<sup>V</sup>F 2.305.20; epist. Aristaeae 16; Ζεύς = ἄηρ cf. e.g. schol. α 68a; η 284; schol. T T 357c; Chrysippus S<sup>V</sup>F 2.215.19–20; Plut. fac. orb. lun. 940a; Procl. in Plat. Tim. 2.48.23–24 Diehl; Jo. Lyd. mens. 1.12; Tz. exeg. Il. 349.9 et 18; 393.1–9 Pap. etc.; in Ar. nub. 371a; Eust. in Il. 20.24 et saepe; Buffière, *Mythes* 91 61–63 Ὅτι τὸ — α δασύνεται cf. Hdn. cath. 538.2–3 Lentz (vide epim. α 100 cum adn. Dyck); schol. vet. Ar. Acharn. 26a; Arcad. 223 1–3; Choer. in Th. Alex. can. 1.257.16–19; Tz. in Ar. nub. 965d 63–64 ἀθρόοι ἦσαν schol. E<sup>2</sup>HH<sup>1</sup>O (Hdn.) α 27d; schol. V α 27e1 cum adn. Pontani 64 ἀθρόα πάντ' ἀπέτισεν schol. V α 43f 64–

deest M

7 βούλονται Maior. : -λεται P

22 (οὐκ) ἀτόπως Erbse in ed. Ael. Dion.

the preposition *anti* [against], but also *antiaan* [to meet] and *antios* [opposite], and from these *enantios* [contrary] and *enantioō* [go to meet] derive. By a similar rationale the proper name Perimos derives from the preposition *peri* [around], Amphios and the verb *amphiazō/amphiezō* [clothe] from *amphi* [about], and from *hypo* [under] the Paphlagonian river Hypios. Perhaps Anios derives from the preposition *ana* [upon], but this is a guess. For alternatively he seems to have acquired his name from *ania* [trouble]. Those who wish to trace the etymology of *Dia* ["Zeus", acc.], that is air, to the fact that all earthly affairs are governed through him (*di' autou*), appear to find support in the phrase "From Zeus | let us 60 take our starting point"<sup>A</sup> and so on. They also wish to perceive a similar thing in *Dios* ["Zeus", gen.], that is to say that the preposition *dia* gave him his name.

(v. 27) Attic writers used rough or smooth breathing in *athrooi* and *athroa* and *athroon* to denote different things. They use a smooth breathing to denote the unforeseen, since the alpha is privative in this case, meaning "without throos", that is without noise. But they use a rough breathing to denote togetherness, since the alpha is copulative in this case. For *hathroon* means *hama throos*, meaning "with noise", or *hama thoron*, that is "with leaping". The copulative alpha is pronounced with a rough breathing. At any rate, the phrases "they were close together (*hathroon*)" and "all has been paid for together (*hathroa*)"<sup>B</sup> were pronounced with a rough breathing in the Attic dialect by this rationale because of the copulative signification. Be that as it may, today's writers | use 1387 them with a smooth breathing since the alpha occurs before an aspiration. The same Attic writers also pronounce *auō/hauō* with a smooth breathing referring to "shine"—whence *ēōs* "dawn" derives—, but with a rough breathing referring to "parch", whence the word *apaphauanthēn* in the Comedian<sup>C</sup> derives, meaning "I am parched". And they pronounced *eirgō/heirgō* with a smooth breathing for "hinder"—this is evident from *apeirxen* [he/she kept away]—but with a rough breathing for "shut in", which is evident from *katheirxen* [he/she confined it within bounds], for which reason *heirktē* [enclosure] is also pronounced with a rough breathing. The *Rhetorical Lexica*<sup>D</sup> provide the following account: *hathrous* originates from *hathroos*, as in "the general | arrived in assembled force 5 (*hathrous*)",<sup>E</sup> that is with all of his army, and Aristophanes: "standing in a crowd (*hathrous*) like muleteers".<sup>F</sup> [Ptolemy] of Ascalon,<sup>G</sup> however, believes that it has the circumflex accent on the final syllable unnaturally, because, he claims, the

1387.1 οἱ δὲ — τὸ ᾠ de canona cf. schol. A (Hdn.) M 391a1 1–2 οἱ δ' αὐτοὶ — ἀπεξηράνθην cf. schol. DEHM<sup>a</sup> α 272a cum adn. Pontani 2–4 καὶ τὸ — εἰρκτή cf. Choer. spirit. 205.5; lex. Herm. 122; cf. etiam Tz. schol. hist. 1.612

- ἔστιν ἄθροος, ἡ δὲ χρήσις παροξύνει· καὶ ζήτει πῶς ἀτόπως. δασύνεται δέ, φησίν, Ἀττικῶς τὸ ἄθρους καθὰ καὶ τὸ ἄθρειν, ὃ ἔστι περισκοπεῖν καὶ μετ' ἐπιτάσεως ὀρᾶν. παρὰ δὲ τοῖς παλαιοῖς καὶ τὸ ἄθυρμα, φασί, δασύνεται, ὥς καὶ ἔνος ὁ ἐνιαυτός, ὅθεν ἄφενος ὁ ἀπὸ ἐνιαυσίων γεννημάτων πλοῦτος καὶ τὸ ἔννη δὲ καὶ νέα δασεῖαν τότε εἶχε, καὶ ἡ ἀμῖς καὶ ἡ ἄμαξα, ὅθεν καὶ τὸ καθημαξευμένως, ὥς φησιν Αἴλιος Διονύσιος, καὶ θάμάξιον τὸ ἀμάξιον· χαίρουσι γάρ, φησί, τῇ δασείᾳ οἱ Ἀττικοί. ὅτι δὲ τὸ
- 10 Ὀμηρικῶς εἰπεῖν ἄθροοι πρὸς δῆλωσην | διαφόρου σημασίας παροξύνεται, δηλοῖ ὁ παραδοὺς ὡς ἄθροος μὲν ὁ ἀθόρυβος προπαροξύνεται, ἄθροος δὲ ὁ συνηθροισμένος παροξύνεται.
- α 26–28 Ὅτι πολιτικώτερον, ὡς ἐν Ἰλιάδι, οὕτω κάνταῦθα μεταχειριζόμενος Ὀμηρος 10 τὰ δαιμόνια, βουλάς θεῶν καθίζει ἀνθρωπικώτερον, καὶ πρῶτον τέως ἐνταῦθα ἐν οἷς ὁ Ζεὺς προκάθηται καὶ προλογίζει φιλοσοφῶν, ὡς αὐτίκα εἰρήσεται. παιδευτικά δὲ καὶ ταῦτα τῶν τοῦ ποιητοῦ, ὡς δέον ὃν μηδὲν ἀπροβουλευτός καὶ ἀπρονοήτως
- 15 | γίνεσθαι. Ἀστείως δ' ἐνταῦθα τὸ ἐνθ' ὄγε τέρπετο δαιτὶ παρήμενος, οἱ δὲ δὴ ἄλλοι 15 τοῦ δεῖνος ἐνὶ μεγάροισιν Ὀλυμπίου ἄθροοι ἦσαν ῥηθήσεται ποτε ὅτε πολλῶν τινῶν ἐς μέγαλου τινὸς ἰόντων εἰς τις γίνεται τοῦ τρυφᾶν. Μέγαρον δέ, ὡς ἐν ῥητορικῇ φέρεται Λεξικῇ, οὐ μόνως τὸ κοινῶς, ἀλλὰ καὶ ἰδικῶς μέγαρον κατάγεια οἰκήματα, φησί, ταῖν θεαῖν, ἤγουν Δήμητρος καὶ Περσεφόνης. Αἴλιος δὲ Διονύσιός φησι καὶ ὅτι μέγαρον, οὐχὶ μέγαρον, εἰς ὃ τὰ μυστικά ἱερὰ κατατίθενται.
- 20 Ὅτι οὐδ' ἐν τῇ Ὀδυσσεΐᾳ ὁ ποιητής, ὥσπερ οὐδ' ἐν τῇ Ἰλιάδι, ἐθέλει μωμοσκό- 20 πος εἶναι καὶ σιλλὸς ὅτε μὴ πᾶσα ἀνάγκη· | ἀμύμονα γοῦν ὀνομάζει νῦν τὸν ἀτάσθαλον Αἰγισθον ὁ Ὀμηρικὸς Ζεὺς, οὐκ ἐκ τῶν ἐκείνου κακῶν λαβὼν τὸ ἐπίθετον, ἀλλ' ἀφ' ὧν, ὡς εἰκός, εἶχε καλῶν. εἶχε δὲ τὸ εὐγενές, τὸ εὐειδές, τὸ συνετόν, καὶ εἴ τι που ἄλλο. ἄλλως δὲ οὐδὲ ἐχρῆν τῷ μεγάλῳ Διὶ φλύαρον ἦθος προσαναπλάσασθαι τὸν

<sup>A</sup>1387.7 δασύνεται — ἄθρειν Ael. Dion. fr. α 45 Erbse <sup>B7</sup> παρὰ δὲ — δασύνεται Ael. Dion. fr. α 47 Erbse <sup>C7</sup> ἔνος ὁ ἐνιαυτός Ael. Dion. fr. ε 36 Erbse <sup>D7–8</sup> ὅθεν ἄφενος — τότε εἶχε Ael. Dion. fr. α 199 et ε 36 <sup>B8</sup> ἔννη — νέα Ar. nub. 1134; 1197 (ex Ael. Dion.) <sup>F8–9</sup> καὶ ἡ ἀμῖς — οἱ Ἀττικοί Ael. Dion. fr. α 98 Erbse <sup>G16–17</sup> Μέγαρον δέ — καὶ Περσεφόνης Paus. att. fr. μ 9 Erbse <sup>H18</sup> Αἴλιος δὲ Διονύσιός — κατατίθενται Ael. Dion. fr. μ 2 Erbse

1387.6 ζήτει πῶς ἀτόπως Eust. in Od. 1447.51 9–12 ὅτι δὲ — παροξύνεται cf. schol. H<sup>1</sup>O (Hdn.) α 27d; Philop. coll. voc. 60 α 4; EGud. 33.7–10 Stef.; EM 25.54–55; Eust. in Od. 1788.36–37 12–13 Ὅτι — ἀνθρωπικώτερον Eust. ipse; cf. in Il. 435.16–19 13–14 καὶ πρῶτον — εἰρήσεται Eust. in Od. 1387.49–54 14–15 παιδευτικά — γίνεσθαι cf. schol. Ds α 27a (scil. Ζεὺς = νοῦς) 19 Ὅτι

non-contracted form is *hathróos*. Yet, in practice it has the acute accent on the second syllable from the end. (Search for the reason why this is unnatural.) The word *hathrou*s is aspirated, he<sup>A</sup> says, in the Attic dialect, as is *hathrein*, meaning to examine and intensely observe. The ancients, they say, also aspirate the word *hathyrma* [toy]<sup>B</sup> and *henos*<sup>C</sup> meaning “year”, whence *aphenos* derives, the income from the affairs of one year,<sup>D</sup> and *hennē de kai nea* [“the Old and New”]<sup>E</sup> had a rough breathing back then, and *hamis* [chamber pot] and *hamaxa* [wagon], whence *kathēmaxeumenōs* [in a trite way], as Aelius Dionysius says,<sup>F</sup> and *thamaxion*, i.e. *to hamaxion* [little wagon]. For the speakers of Attic take pleasure, he says, in the rough aspiration. The fact that the Homeric *hathróoi* is accentuated on the second syllable from the end | with a different signification is evident 10 from the writer who relates that *áthroos* meaning “noiseless” is accentuated on the third syllable from the end, but *hathróos*, “pressed together”, on the second.

(v. 26–28) Here, just as in the *Iliad*, Homer treats the divinities in a rather mundane way and sets forth the councils of the gods rather as if they were human, beginning here where Zeus presides over the meeting and delivers a philosophical prologue, as will be stated soon. These things included by the poet are also educational, teaching that nothing should happen that is not premeditated and | considered in advance. It will be witty to say this phrase, “there he sat 15 and enjoyed the feast, but the others were gathered together in the halls of the Olympian so-and-so”, whenever many people have gone to the house of some prominent man, but one single person yields to revelry. *Megaron* [hall], as related in the *Rhetorical Lexicon*,<sup>G</sup> does not only carry its common signification, but *megara* specifically refers to the subterranean house of the two Goddesses, he says, meaning of Demeter and Persephone. Moreover, Aelius Dionysius<sup>H</sup> says that *magaron*, not *megaron*, is the name of the place where the sacrifices for the mystery cults are placed.

In the *Odyssey*, as in the *Iliad*, the poet does not wish to be reproachful and mocking unless it is absolutely necessary. | At any rate, Homer’s Zeus now calls 20 wicked Aegisthus “excellent”, choosing this epithet not for his bad but for his good attributes, as it seems: he was well-born, handsome and intelligent, and perhaps he had other good qualities. If this were not the case, the poet ought not to have fabricated such a silly character to go with great Zeus. On the topic

— ἀνάγκη cf. Eust. in Il. 377.30 cl. 204.28–30  
M<sup>a</sup> α 29c

20–21 ἀμύμονα — ἄλλο cf. schol. V α 29d1; schol.

ποιητήν. Περὶ δὲ Διός, οὐ δῆλωσις καὶ ἐν τοῖς εἰς τὴν Ἰλιάδα, ῥητέον κἀνταῦθα ὅτι  
 14 | πολλὰ ὥς λαμβάνεται· μυθικός τε γὰρ καὶ πρὸς ἱστορίαν, ἔτι δὲ καὶ ἀλληγορίαν, οὐ  
 25 τὸν τοῦ κόσμου καὶ εἰς οὐρανὸν καὶ αἰθέρα | καὶ ἀπλῶς ἀέρα καὶ εἰς ἥλιον, καὶ ὅτι  
 τῶν εἰς εὐς ὀνομάτων ὑπὲρ μίαν συλλαβὴν ὄντων μονήρης μένει ὁ Ζεὺς ὡς μονοσύλ- 5  
 λαβος, καὶ ὅτι πολλαῖς εὐθείαις παρὰ τοῖς παλαιοῖς ποικίλλεται. Δίς γάρ, οὐ γενικὴ  
 Διός, καὶ Ζῆν καὶ Ζάν καὶ Ζάς καὶ Ζῆς παρὰ Φερεκύδη, καὶ Βοιωτικῶς Ζεύς καὶ  
 Δάν, καὶ ὅτι τοῦ Ζεύς ἔστι καὶ αἰτιατικὴ παρὰ Πολυκράτει τῷ σοφιστῇ μονοσύλλα-  
 βος τὸν Ζεῦν, περισπωμένη κατὰ τὸ λῖς λῖν καὶ τὰ λοιπὰ τοιαῦτα μονοσύλλαβα, ἐν  
 οἷς καὶ τὸ τὴν θεὸν Ἄρτεμιν κραθὲν αὐτὸ ἀπὸ τοῦ τὴν θεόν. 10  
 α 32 31 | Ὅτι τὸ ᾧ πόποι φανερώς ἐνταῦθα οὐκ ἐπὶ θρήνου κεῖται ἐν τῷ ᾧ πόποι, οἷον δὴ  
 θεοὺς βροτοὶ αἰτιόωνται, ἀλλὰ σχετλιασμὸν δηλοῖ καὶ ἀγανάκτησιν. εἴρηται δὲ περὶ  
 35 αὐτοῦ ἐν τῇ Α τῆς Ἰλιάδος πλατύτερον. | εἰς δὲ τὸ βροτός γράφουσιν οἱ παλαιοὶ ὅτι  
 ὁ οἶον μορτός, ἡγουν μεμορμένος καὶ τῇ εἰμαρμένῃ ὑποπεπτωκώς. ὁ δὲ μῦθος παρὰ  
 τὸν βρότον παράγει τὴν λέξιν, ὅπερ ἐστὶ μολυσμὸς αἵματος, ἥτοι λύθρον τὸ ἐκ τῶν 15  
 40 μυθευομένων Γιγάντων. ἄλλως δὲ κοινότερον παρὰ τὸ | ῥέω γίνεται ῥοτός ὁ ῥοῇ  
 ὑποκείμενος, καὶ πλεονασμῷ τοῦ β Αἰολικῶς βροτός ὁμοίως τῷ ῥάδιον βράδιον, ῥά-  
 κος βράκος, ῥόδον βρόδον, ῥίζα βρίζα, ἴσως δὲ καὶ ῥῶ βρῶ, ἐξ οὗ βρῶσις ἢ οἶον ῥῶ-  
 45 σις τῷ ζῶντι, οὕτω δὲ καὶ ῥυτήρ βρυτήρ ὁ χαλινός. ὁ δ' αὐτὸς καὶ τροχίσκον | δηλοῖ  
 τὸν καὶ ῥόμβον καλούμενον, ὃν τύπτοντες ἱμάσι καὶ στρέφοντες ἐποιοῦν δινεῖσθαι 20  
 47 καὶ ψόφον | ἀποτελεῖν. Εὐπόλις δέ, φασί, ῥύμβον αὐτὸν εἶπε διὰ τοῦ υ ψιλοῦ. ὁ δὲ

<sup>A</sup>1387.22 οὐ — Ἰλιάδα Eust. in Il. 20.22–26<sup>B</sup>26 Ζῆς παρὰ Φερεκύδη Pherecyd. fr. 1 D.–K.<sup>C</sup>28

παρὰ Πολυκράτει — τὸν Ζεῦν Aesch. in Il. 20.22–26

<sup>D</sup>29 τὴν θεὸν Ἄρτεμιν Call. fr. 731 Pfeiffer<sup>E</sup>33–34 εἴρηται — πλατύτερον Eust. in Il. 98.30–99.1<sup>F</sup>47 Εὐπόλις — εἶπε Eupol. fr. 83 K.–A.

1387.22–25 Περὶ δὲ — εἰς ἥλιον cf. Eust. in Il. 20.22–26; 23 πρὸς ἱστορίαν scil. rex Cretensis cf. Diod. Sic. fr. 6.1; Tz. exeg. Il. 21.1–2; 55.2–3 Pap.; Eust. in Il. 20.22; Buffière, *Mythes* 245–45; 24 Ζεύς = εἰμαρ-  
 μένη allegoria Stoicorum pernotat, cf. e.g. *S<sup>U</sup>F* 1.28.22–23; 2.179.35–36; 267.41–42 (schol. bT Θ 69);  
 315.8–9; schol. D A 5; schol. PTY α 283a; schol. vet. Aesch. Prom. 550–51; schol. vet. Soph. Trach.  
 1278a1; schol. Opp. hal. 5.282; Tz. alleg. Od. 1.72 (ad. ns. versum) etc.; Tz. exeg. Il. 83.12–13 Pap. etc.;  
 Tz. in Hes. op. 414, p. 270.8–9 Gaisf. etc.; Tz. in Ar. plut. 90a; Tz. in Lycophr. 158; 24 Ζεύς = ὁ κατ' ἄν-  
 θρωπον νοῦς cf. e.g. Eur. Tro. 886; schol. D Δ 2; schol. T Ξ 252 et Υ 127; schol. Y α 10e1; ps.-Plut. de  
 Hom. 114.5; Plot. enn. 3.5.8; anon. exeg. Hes. theog. 372.18 Flach etc.; Eust. in Il. 10.12; 22.37–41; 40.30;  
 203.19; 681.15; 1025.20; 1092.49; 1363.29; 24 Ζεύς = ὁ τοῦ κόσμου νοῦς cf. e.g. schol. T Ξ 252 unde Eust.  
 in Il. 982.37; *S<sup>U</sup>F* 1.28.22–23; 2.179.35–36; 315.4; EM 408.52–55; Tz. alleg. Od. 1, 107–14; 24 Ζεύς = οὐρα-  
 νός cf. e.g. Aesch. fr. Radt; Hdt. 2.131.2; schol. Arat. 765 et 771; Tz. in Hes. op. 563, p. 331.19 Gaisf.; Eust.  
 in Il. 128.24; 24 Ζεύς = αἰθήρ cf. ad Eust. in Od. 1385.63; 25 Ζεύς = ἡῆρ cf. ad Eust. in Od. 1486.58–

deest M

9 τὸν Ζῆν' codd. A. P.

of Zeus, as elucidated in the notes on the *Iliad*<sup>A</sup> but necessary to repeat here, he is interpreted in many different ways, mythically, historically and allegorically, taken to signify not only destiny but also the mind—be it of the human being or of the cosmos—and heaven, the ether, | simply the air and the sun. It is also necessary to say that even though words ending in *-eus* normally exceed one syllable, Zeus is the only word that remains monosyllabic. Moreover, he is given various nominatives by the ancients. For he is called *Dis*, the genitive of which is *Dios*, and *Zēn* and *Zan* and *Zas* and *Zēs* in Pherecydes,<sup>B</sup> and *Zeus* in Boeotian and *Dan*. It must also be said that the accusative of Zeus in Polycrates the sophist<sup>C</sup> is the monosyllabic *ton Zeûn*, which has the circumflex accent, like *lís* [“lion”, nom.] *lîn* [acc.] and the rest of such monosyllabic words, including “the goddess (*tēn theûn*) Artemis”,<sup>D</sup> which is elided from *theon*.

| (v. 32) Evidently, the expression *ō popoi* does not indicate lamentation here in “*ō popoi*, what accusations mortals bring against the gods”, but it expresses complaint and anger. The word has been addressed more fully in rhapsody Alpha of the *Iliad*.<sup>E</sup> | Regarding *brotós* [mortal] the ancients write that it is as if to say *mortos*, meaning one who has a lot in life (*memormenos*) and is subject to destiny. Myth, however, traces the word from *brótos*, which means defilement by blood, that is the gore from the mythical Giants. Alternatively, *rhotos*, meaning “subjected to flux”, | more commonly originates from *rheō*, and through the Aeolic redundant addition of a beta it becomes *brotos*, similarly to *rhaidion bradion* [easy], *rhakos brakos* [rags], *rhodon brodon* [rose], *rhiza briza* [root], and perhaps also *rhō brō* [be strong], out of which *brōsis* [meat] derives, being a sort of strengthening (*rhōsis*) for the living creature. In this way *rhytēr brytēr* means “rein”. The same word denotes the small wheel | also called rhombus, which they used to strike with leather straps, making it spin and produce | a sound. But Eupolis,<sup>F</sup> they say, called this a *rhymbos* with the upsilon. The rhombus written with omi-

61; 25 Ζεύς = ἥλιος cf. e.g. Jo. Lyd. mens. 4.3; anon. exeg. Hes. theog. 405.24 Flach etc.; Eust. in Dion. per. 581, p. 330.5–8 Müller 25–27 καὶ ὅτι τῶν — Δάν Hdn. μον. 910.27–911.9 Lentz 27–28 καὶ ὅτι — τὸν Ζεῦν Athen. 8.335b–c; cf. A. P. 7.345.5; error Eust.: Polycrates enim materia neque auctor carminis est 28 περισπωμένη — μονοσύλλαβα add. Eust.; cf. in Il. 857.37 = Aristarch. fr. 33.30–38 Schironi 28–29 ἐν οἷς — θεόν Arcad. 150.4–7; Choer. in Th. Alex. can. 1.381.36; Eust. in Il. 775.48 cum adn. v.d.Valk; EGen. s.v. θεῦν (unde EM 448.31–33) 31–33 Ὅτι τὸ — ἀγανάκτησιν schol. V a 32a1 35–37 βροτός — ὑποπεπτωκώς Or. 33.26–34.6 (Hdn.); cf. EGen. β 273; EGud. 289.3–9 Stef.; Sym. α 222; EM 214.52–56; schol. Ge. A 272 1387.37–39 ὁ δὲ μῦθος — γιγάντων Opp. hal. 5.9–10 cum schol. ad 5.1; cf. etiam Eust. 657.12; 688.53; 907.9–10; schol. D E 7; schol. b Ψ 41; Hsch. β 1203; de fabula, vide etiam Orph. fr. 301–31 Bernabé (passim) 39–44 ἄλλως δὲ — χαλινός Heraclid. Mil. fr. 27 Cohn 44–47 ὁ δ’ — ὁ ψιλοῦ Athen. 12.525e



διὰ τοῦ ὁ μικροῦ ῥόμβος παρεσημειώθη ἐν τοῖς τοῦ Περιγητοῦ, δοκῶν αὐτὸς καὶ  
 τι ἐργαλεῖον εἶναι τοῦ ὑφαίνειν, ὡς δῆλον ἐκ τοῦ *ἱμάτια πορφυρὰ καὶ κρόκινα ῥόμβοις*  
*ὑφαίνόμενα*. ζῆται δὲ περὶ αὐτοῦ καὶ ἐν τοῖς κατὰ τὸν Θεόκριτον.

α 32–43 50

Ἔστι φιλόσοφον διὰ τοῦ Διὸς ὁ ποιητῆς ἀνακινήσας | θεώρημα εἰ ἄρα ἐξ εἰ-  
 μαρμένης αἱ κακώσεις τοῖς ἀνθρώποις ἢ ὑπὲρ μόρον, ἤγουν ὑπὲρ τὴν μοῖραν, ἐξ οἰ- 5  
 κείας εἰσὶν ἀτασθαλίας, λύει αὐτὸ κατὰ τινα λόγον ἀντιπαραστάσεως διὰ τοῦ καὶ  
 συνδέσμου, λέγων ὡς οὐ καθόλου καὶ ἀδιορίστως τὸ μοιρίδιον αἰτιατέον τῶν κα-  
 κῶν, ἀλλὰ ῥητέον ὅτι τὰ μὲν τῶν ἐν ἀνθρώποις κακῶν Διόθεν εἰσὶν, ἥτοι ἐκ τοῦ  
 πεπρωμένου—Ζεὺς γὰρ καὶ τὸ πεπρωμένον ὡς πολλαχοῦ φαίνεται—οἱ δὲ καὶ αὐτοὶ  
 βλάπτουσιν ἑαυτοὺς *σφῆσιν ἀτασθαλίῃσιν ὑπὲρ μόρον ἄλλε' ἔχοντες*, οἷον Ἰππόλυτος 10  
 μὲν οὐ δικαίως ὑπὸ Κύπριδος κακὰ παθὼν, καὶ Ἡρακλῆς χόλῳ τῆς Ἥρας ἐλαυ-  
 νόμενος, καὶ | Βελεροφόντης κατὰ τὸ γῆρας μελαγχολῶν, καὶ Εὐχύνῳ ἐν Τροίᾳ  
 55 θνήσκων διὰ τὸ καὶ οἰκαδε ἀνάγκην εἶναι νόσῳ παραπολέσθαι, καὶ Ὀδυσσεὺς ἐν τῇ  
 πλάνῃ μυρία πάσχων κακὰ, καὶ εἴ τινες ἄλλοι τοιοῦτον οὐκ ἐξ οἰκείας ἀτασθαλίας  
 πάσχουσι τὰ κακὰ. ἐὰν δὲ Αἴγισθος Ἑρμοῦ εἰπόντος *μήτε τὸν Ἀγαμέμνονα κτείνειν* 15  
*μήτε μνάσθαι ἄκοιτιν, ἀπειθῇ γήμας ἄλοχον τῷ βασιλεῖ μνηστὴν καὶ ἀναιρῆται*, καὶ  
 οἱ Ὀδυσσεὺς ἐταῖροι τῶν ἀπειρημένων ἀψάμενοι τοῦ Ἥλιου βοῶν ἀπόλωνται, καὶ  
 Ἀχιλλεὺς δυνάμενος ἐν Φθίᾳ διάγειν καὶ ἐπὶ μακρὸν ζῆν, εἴτα ἔλθων ἐς Τροίαν τε-  
 60 λευτᾷ, καὶ Ἀλέξανδρος τὸ | μὲν Οἰωνῆς λέχος περιφρονήσας τὴν δὲ Ἑλένην ἀρπά-  
 σας πάθει κακῶς, καὶ Ἑλπήνῳ οἶνῳ βαρούμενος πέση καὶ ἐκτραχηλισθῇ, ἐξ οἰκείας 20  
 ἀτασθαλίας οὗτοι πάσχουσιν. Ἰστέον δὲ ὅτι εὐλόγως τὸ *σφῆσιν* ἀντὶ τοῦ ἰδίαις τῷ  
 ἢ παραλήγεται διὰ τὸ σφαῖς εἶναι τὸ προῦποκείμενον ὁμοίως τῷ αἰς ἥσι ταῖς ἰδίαις·  
 τὸ μέντοι σφίσιν ἀντὶ τοῦ αὐταῖς οὐ καλῶς παρὰ τοῖς μεθ' Ὀμηρον διὰ τοῦ ἢ ἔχει  
 τὴν παραλήγουσαν. Τὸ δὲ ὑπὲρ μόρον συνθέτως ἐν ἐνὶ μέρει λόγου οἱ ἀκριβέστεροί  
 φασὶ τῶν παλαιῶν, προπαροξύνοντες διὰ τὴν σύνθεσιν. Ἰστέον δ' ἐνταῦθα καὶ ὅτι 25  
 1388 τῆς ὑπὲρ προθέσεως δηλούσης ἔστιν ὅτε | περιττότητα καὶ τοῦ μόρου λαμβανομέ-

<sup>A</sup>1387.47–48 ὁ δὲ — περιγητοῦ Eust. in Dion. per. 1134, p. 401.18–402.20 Müller <sup>B</sup>1387.48–  
 49 ἱμάτια — ὑφαίνόμενα Democr. Eph. FGTH 267 F 1 <sup>C</sup>49 ζῆται — Θεόκριτον Theocr. 2.30 cum  
 schol.

1387.48–49 δοκῶν — ὑφαίνόμενα Athen. 12.525c–d 49–54 ὅτι — ἔχοντες schol. DHJM<sup>a</sup> (Porph.)  
 α 33a; aliter schol. HM<sup>a</sup> (Arn.) α 33h; 50 μόρον = μοῖραν schol. HM<sup>a</sup>Ox (Porph.) α 34d; 51 ἀντιπα-  
 ραστάσεως cf. ps.-Hermog. inv. 3.6; Apsin. 5.6–9; 52–53 Ζεὺς = τὸ πεπρωμένον Eust. in Il. 1200.16  
 54 οἷον — παθὼν tragoediam Euripidis respicit; cf. Eust. in Od. 1565.8–10; 1743.24–26 54 Ἡρακλῆς  
 — ἐλαυνόμενος cf. praec. Σ 117–19 55 Βελεροφόντης — μελαγχολῶν ps.-Aristot. probl. 953a.21–  
 25 et Z 200–2 cum schol. bT Z 202a; cf. Eust. in Il. 636.34–35; Eust. in Dion. per. 867, p. 360.7–9 Müller  
 55 Εὐχύνῳ — παραπολέσθαι M 663–72 58 οἱ Ὀδυσσεὺς — ἀπόλωνται α 7–9; M 353–65; 397–419

deest M

3 ὑφαίνόμενα P : ὑφαντὰ Athen. ACE

7 ἀδιορίστως Stallbaum : ἀδιωρίστως P



cron is noted in passing in the notes on Dionysius Periegetes,<sup>A</sup> and it also seems to signify some kind of tool for weaving, which is evident from “purple and saffron robes woven on rhombuses”.<sup>B</sup> Search for information on this in the notes on Theocritus.<sup>C</sup>

(v. 32–43) The poet raises a philosophical argument through Zeus, | 50 whether suffering comes to human beings from destiny or from “beyond fate”, that is on top of what is fated, from their own presumptuousness. He solves it through a sort of antiparastasis, through the conjunction *kai*, saying that one must not blame a person’s sufferings on his lot in life completely and without distinction, but acknowledge that some human sufferings come from Zeus, meaning from one’s appointed fortune (for Zeus is often shown to be that which is appointed), “but they also (*kai*)” hurt themselves “with their presumptuous deeds, afflicted by sufferings beyond fate”. For instance, Hippolytus suffered evils unjustly from Aphrodite, Heracles was afflicted by Hera’s anger, | Belero- 55 phontes grew melancholic with age, Euchenor died in Troy since he was fated to perish by illness even at home, Odysseus suffered countless evils on his wanderings, and many others suffered evils in this manner not because of their own presumptuousness. Aegisthus, on the other hand, refused “neither to kill Agamemnon nor to court his wife”, as Hermes says, “and having married the bride who was wedded to the king” he was slain; Odysseus’ companions laid their hands on the forbidden cattle of the Sun and perished; Achilles could have lived out his days on Phthia and enjoyed a long life but he left for Troy and died; Alexander | despised the bed of Oeone, carried off Helen and suffered; Elpenor, intoxicated 60 with wine, fell down and broke his neck, and thus all of these suffered because of their own presumptuousness. One must know that the word *sphēisin* meaning “for their own” correctly has an eta in the second syllable from the end, since its supposed derivation is *sphais*, similarly to *hais ēisi* meaning “for their own”. However, it is incorrect when the word *sphisin* meaning “for them” in writers after Homer has an eta in the second syllable from the end. The more accurate of the ancients pronounce *hyper moron* [beyond fate] compounded as one single word, and they accentuate this compound on the third syllable from the end because of the compounding. One must know that the preposition *hyper* occasionally

59 Ἀχιλλεύς — ζῆν I 410–16      59–60 Ἀλέξανδρος — κακῶς cf. e.g. Strab. 13.1.33, p. 396 C. = Demetr. Sceps. fr. 22 Gaede; Lycophr. 57 cum schol.      60–61 Ἑλπηνωρ — ἐκτραχηλισθῆ κ 551–60; λ 60–65  
61 σφῆσιν = ἰδίας cf. schol. DJM<sup>a</sup> α 34a2      61–62 τῷ — ἰδίας cf. Eust. in Il. 458.35–36      62–63 τὸ μέντοι — παραλήγουσαν ps.-Hdn. part. 266.1; aliter ps.-Hdn. part. 129.16; Hsch. σ 2900; Suid. σ 1742      63–64 οἱ ἀκριβέστεροι τῶν παλαιῶν cf. Pontani ad schol. HM<sup>a</sup>Ox (Porph.) α 34d

νου ποτὲ ἀντὶ τοῦ καθήκοντος, νοεῖται δι' αὐτὰ τὸ *ὑπέρμορον ἄλγεα πάσχειν* καὶ ἀντὶ  
 τοῦ ὑπὲρ τὸ καθήκον. οὕτω δέ, φασί, καὶ ὑπερηνορέων ὁ παρὰ τὸ καθήκον ἀνδριζό-  
 μενος, τῆς ὑπὲρ ἰσοδυναμούσης τῇ *παρὰ* ἐν τοῖς τοιούτοις, ὡς καὶ ἐν τῷ *ὑπερβασίαι*  
*ἀλεγειναί* καὶ ἐν τῷ ὑπέρμετρον. ἐν μέντοι τῷ ὑπερβαλλόντως καὶ ἐν τῷ ὑπέρθυμος  
 καὶ ἐν τῷ *ὑπερήσει* ἀντὶ τοῦ ὑπερακοντίσει καὶ τοῖς ὁμοίοις οὐ ψεκτὴν ἀλλ' ἐπαινε- 5  
 5 τὴν σημαίνει | περιττότητα ἢ ὑπὲρ πρόθεσις. Ἐν τούτῳ δὲ τῷ χωρίῳ σημειώσαι τὸ  
 τοῦ λόγου σεμνόν· ἀποφαντικῶς γὰρ ὁ Ζεὺς λαλεῖ καὶ γνωμικώτερον καὶ μέμφεται  
 τοὺς οὕτως εἰκὴ αἰτιωμένους τὸ θεῖον εἰπών· *ὦ πόποι, οἷον δὴ θεοὺς βροτοὶ αἰτιῶνται·*  
*ἐξ ἡμέων γάρ φασι κακὰ ἔμμεναι* καὶ τὰ ἐξῆς. κεῖται δ' ἐνταῦθα καὶ πίστις τοῦ καθό-  
 15 *λου* ῥητορικῶς μερικὴ ἐκ παραδείγματος τὸ *ὡς καὶ | νῦν Αἰγισθος* ἐποίησε τότε τι. 10  
 α 37–41 Ὅτι ὁ πρὸς Διός, μάλιστα δὲ θεόθεν, πεμπόμενος Ἑρμῆς εὐσκοπος Ἀργεῖφόν-  
 τῆς ὁ τῷ Αἰγίσθῳ ὑποδεικνύων τὰ μέλλοντα ὁ καθ' ἡμᾶς φυσικὸς λόγος ἐστίν, οὐ  
 10 πολλάκις παραδεικνύντος τὸ ὑπορωρυγμένον | ἡμεῖς τυφλώττοντες ὁμῶς περιπί-  
 πτομεν καὶ ἀπολλύμεθα. ὅτι δὲ ὁ Ἑρμῆς εἰς τὸν λόγον ἀλληγορεῖται οὐδεὶς τῶν περὶ  
 λόγους ἡγνόησεν. ἔστι δὲ τὸ περὶ τούτων Ὀμηρικὸν ῥητὸν τοιοῦτον· *ἐπεὶ πρὸ οἱ* 15  
*εἶπομεν ἡμεῖς Ἑρμείαν πέμψαντες εὐσκοπον Ἀργεῖφόντην, μήτ' αὐτὸν κτείνειν μήτε*  
*μνάσθαι ἄκοιτιν* καὶ τὰ ἐξῆς. Ἰστέον δὲ ὅτι τὸ *προεῖπομεν πέμψαντες Ἑρμῆν* ὑπο-  
 βάλλει μὴ μόνον φυσικὸν λόγον ἀλλὰ καὶ προφορικὸν ὑπονοεῖν τὸν Ἑρμῆν· ἦν δὲ  
 τοιοῦτος λόγος ὁ τοῦ ἀοιδοῦ, ὃν Ὀμηρος ἐν τῇ γ' ῥαψωδίᾳ ἔρεῖ, ὃς φύλαξ ὦν τῇ  
 15 Κλυταιμνήστρᾳ κατεπῆδε τοῦ Αἰγίσθου, ὡς εἰκός, ἃ | λέγει ἐνταῦθα ὁ Ζεὺς. Ἄκοι- 20  
 τες δέ, ἦν καὶ ἄλοχον ἀνωτέρω ἔφη, οὐ μόνον ἢ ὁμόκοιτις, ἀλλὰ καὶ ἢ μὴ κοιτασθεῖσα  
 σὺν ἐτέρῳ ἀλλ' ἐκ παρθενίας ληφθεῖσα. Ὅρα δὲ καὶ ὅτι θαυμασίως ἐνταῦθα κεῖται  
 τὸ εὐσκοπος καὶ τὸ Ἀργεῖφόντης, περὶ οὗ ἐν Ἰλιάδι εἴρηται· οὐ γὰρ ὁ δόλιος Ἑρμῆς  
 ἢ ὁ χθόνιος ἢ ὁ στρόφιος ἢ ὁ ἐμπολαῖος ἢ τις τοιοῦτος ἐπαίδευε τὸν Αἰγισθον, ἀλλ' P 5r  
 ὁ εὐσκοπος, δι' οὗ προσκοπεῖσθαι εἶχε τὰ μέλλοντα, καὶ ὁ ἀργεῖφόντης, ὃς ἀργὸν 25  
 φόνου ὑπετίθει εἶναι τὸν Αἰγισθον καὶ μὴ κτείνειν τὸν Ἀγαμέμνονα.

<sup>A</sup>1388.2 ὑπερηνορέων e.g. Δ 176; β 266 <sup>B</sup>3 ὑπερβασίαι ἀλεγειναί γ 206 <sup>C</sup>4 ὑπερήσει θ 198  
<sup>D</sup>14 ὃν Ὀμηρος — ἐρεῖ γ 267–72 <sup>E</sup>15 ἦν — ἔφη α 36 <sup>F</sup>17 περὶ οὗ — εἴρηται Eust. in Il. 182.22–183.13

1388.1–2 ὑπέρμορον = ὑπὲρ τὸ καθήκον Porph. qu. Il. Z 488, p. 104.3–106.5 Schr. = p. 121–24 MacPhail; cf. Ap. Soph. 160.18–21; Hsch. v 433 2 ὑπερηνορέων = ὁ παρὰ τὸ καθήκον ἀνδριζόμενος Ap. gl. Hom. 75.101.30 3–5 ἐν μέντοι τῷ — ἢ ὑπὲρ πρόθεσις cf. Eust. in Od. 1591.52–53 5–6 Ἐν τούτῳ δὲ — καὶ τὰ ἐξῆς Eust. ipse; vide Lindberg, *Hermogenes* 206 6–7 κεῖται δ' ἐνταῦθα — τότε τι Eust. ipse; cf. e.g. Hermog. inv. 3.7–9 8–11 Ὅτι — ἡγνόησεν cf. schol. DE<sup>2</sup>e α 38b cum adn. Pontani 12–13 Ἰστέον — Ἑρμῆν schol. M<sup>a</sup> α 42b; cf. etiam Tz. exeg. Il. 262.2; 312.1 Pap. 13–15 ἦν δὲ — Ζεὺς cf. schol. Y α 38c 1388.15 ἄκοιτις = ὁμόκοιτις cf. schol. M<sup>a</sup> α 39g 15–16 ἀλλὰ καὶ — ληφθεῖ-

signifies | superfluity and that *moron* is sometimes used for “what is befitting”. 1388  
 Therefore, the phrase “to endure sufferings *hypermoron*” also means “more than befitting”. In this way, they say, the word *hyperēnoreōn*<sup>A</sup> means he who plays the man beyond (*para*) what is befitting, since this *hyper* has the same force as *para* in these situations, which is also the case in “aggravating transgressions (*hyperbasiai*)”<sup>B</sup> and in *hypermetron* [beyond measure]. However, in *hyperballontōs* [excellingly] and *hyperthymos* [high-spirited] and *hyperēsei*<sup>C</sup> meaning “he outdoes” and in similar words, the preposition *hyper* does not signify a blameworthy but praiseworthy kind of | superfluity. Note the solemnity of this speech here. For 5  
 Zeus speaks in a declaratory manner and not without maxims, and he reproaches those who ever so vainly accuse the divine, saying: “Alas, how mortals blame the gods. For they claim that their sufferings come from us” and so on. Here one also finds that credibility of the whole is rhetorically achieved through an individual example, the fact “that even Aegisthus now” did this or that.

(v. 37–41) Hermes, the keen-sighted *Argeiphontēs*, who is sent from Zeus (or rather from the divine) and who shows Aegisthus what will happen, represents our natural *logos*, which often indicates hidden dangers | to which we in 10  
 our blindness nonetheless fall prey and perish. Nobody concerned with learning (*logoi*) will be unaware of the fact that Hermes is allegorized as *logos*. The Homeric wording itself about these things is as follows: “Because we told him in advance, sending Hermes the keen-sighted *Argeiphontēs*, not to kill him or marry his wife” and so on. One must know that the phrase “we told him in advance, sending Hermes” indicates that Hermes does not only hint at our natural *logos* but also uttered *logos*. Such was the *logos* of the bard, of whom Homer will speak in rhapsody gamma,<sup>D</sup> who was the guardian of Clytaemnestra and sang to Aegisthus, as it seems, what | Zeus says here. The word *akoitis* [wife], which he previously<sup>E</sup> 15  
 termed *alochos*, is used not only because she sleeps in the same bed (*homokoitis*), but also because she has never slept in that same bed with anyone else but was taken from maidenhood. Observe also that the words keen-sighted and *Argeiphontēs*, which has been addressed in the *Iliad*,<sup>F</sup> are used out of admiration here. For it was not the “crafty” Hermes or “the chthonic” or “the twister” or “the god of commerce” or someone like that who educated Aegisthus, but the “keen-sighted” (hence he could see into the future) and the *Argēiphontēs*, who instructed Aegisthus to be free (*argos*) from murder (*phonos*) and not kill Agamemnon.

σα EGen. α 342; Sym. α 408; EM 50.7–9

18 ἀλλ’ — μέλλοντα cf. schol. α 38g; Eust. in Il. 1337.20–23  
 18–19 καὶ ὁ — Ἀγαμέμνονα cf. schol. V α 38h1; Eust. in Il. 182.22

- α40–41      "Οτι ἐν τῷ ἐκ γὰρ Ὀρέσταιο τίσις ἔσσεται Ἀτρεΐδαι, ὁππότ' ἄρ' ἡβήσει τε καὶ ἤς  
 20 ἰμείρεται | αἴης ὑποδηλοῖ ὁ ποιητὴς τὸν τῆς ἡβης καιρὸν ἀρχὴν εἶναι τοῦ φρονεῖν τὰ  
 βελτίω. τίς δὲ ἡ Ἥβη καὶ πόθεν γίνεται, ἐν τοῖς τῆς Ἰλιάδος γέγραπται. Ἐν τούτοις  
 δὲ καὶ ποιητικὴ ἔστι παρίσωσις· πάρισα γὰρ τὸ Ὀρέσταιο, Ἀτρεΐδαι, ἡγουν ὁμοιοκα-  
 τάληκτα ἢ ὁμοιοτέλευτα. Αἰολέων δὲ εἰσιν αἱ τοιαῦται γενικαί, ὥς καὶ ἐν τῇ Ἰλιάδι 5  
 γέγραπται. Φασὶ δὲ οἱ παλαιοὶ μὴ δεῖν ἐνταῦθα λέγειν ἐκ γὰρ Ὀρέσταιο Ἀτρεΐδαι,  
 ἦτοι τοῦ ἐγγόνου τοῦ Ἀτρέως, ἀλλὰ μᾶλλον ὅτι ἐξ Ὀρέστου τίσις, τουτέστιν ἐκδί-  
 κησις, ἔσται τοῦ Ἀτρεΐδου Ἀγαμέμνονος· λέγουσι γὰρ τὸν Ὀμηρον μὴ σχηματίζειν  
 25 ἀπὸ πάππου πατρωνυμίαν, εἰ μὴ | ὁ πάππος εὐθὺς εἴη Διὸς υἱός, καὶ ὁ λόγος εὐλο-  
 γος· ἀπὸ γὰρ προσεχοῦς καὶ ἐγγυτάτω αἰτίου χρή γενεαλογεῖν, ὁποῖόν τι ὁ πατήρ, ὁ 10  
 δὲ πάππος πόρρω αἰτίον· εἰ μέντοι πάνυ ἔνδοξος ὁ πάππος, ὥς οἱ ἐκ τοῦ Διός, τότε  
 δὴ χαρακτηριστέον καὶ ἐξ αὐτοῦ τὸν ἀπόγονον, οὐχ' ὥς προσεχοῦς αἰτίου, ἀλλ' ὥς  
 ἐπιφανεστάτου. ἐνταῦθα δὲ ὁ τοῦ Ὀρέστου πάππος Ἀτρεὺς οὐκ εὐθὺς ἐκ Διός, διὸ  
 οὐδ' ἐξ αὐτοῦ τῷ Ὀρέστῃ ἔσται πατρωνυμία. Τὸ δὲ ἤς αἴης ἀντὶ τοῦ ἰδίας συντελεῖ  
 πρὸς τὸ ἀσφαλῶς οἰκείαν λέγειν τὴν πατρίδα. 15
- α43–47      "Οτι τὸ νῦν δ' ἀθρόα πάντ' ἀπέτισεν οἰκεῖον λεχθῆναι ἐπὶ τοῦ μίαν μὲν ἀλλὰ με-  
 30 γάλην | δόντος ποιήν ἐπὶ πολλοῖς κακοῖς προϋπάρξασιν, ἐπὶ δέ τινος ἀξίως ἀπο-  
 λωλότος καλὸν εἰπεῖν τὸ καὶ λίην κείνός γε εἰκότι κεῖται ὀλέθρῳ, ὥς ἀπόλοιτο καὶ  
 ἄλλος ὅστις τοιαῦτα γε ῥέζοι. Σημείωσαι δὲ ὅτι τὸ πάντα ἀθρόα ἀποτίσαι μετήνεκται 20  
 παροιμιωδῶς ἐκ τῶν πολλὰ ὀφειλόντων καὶ μὴ κατ' ὀλίγον ἀποτινόντων ἀλλ' ὁμοῦ  
 πάντα καταβαλλομένων βαρέως ἑαυτοῖς. λέγει δὲ Ὀμηρος πάντα τὴν τοῦ Αἰγίσθου  
 μοιχείαν, τὸ μὴ ὑπακοῦν Ἑρμῇ καὶ τοῖς αὐτὸν στείλασι, τὸν τοῦ βασιλέως φόνον,  
 καὶ τᾶλλα, ὧν πάντων ἔκτισις ἡ αὐτοῦ ἀναίρεσις γέγονεν, ἣς ὀφειλέτης ἦν.
- α45 36      | "Οτι οὐκ ἀπαναινόμενος ὁ ποιητὴς τὴν καίριον ταῦτολογίαν, ὥς ἡ Ἰλιάς ἔδειξε,  
 ποιῶν δὲ οὕτω καὶ ἐν ταύτῃ τῇ βίβλῳ πλάττει ἐνταῦθα τὴν Ἀθηνᾶν προσφωνοῦσαν 25  
 40 τὸν πατέρα Δία στίχῳ πολλαχοῦ καὶ τῆς | Ἰλιάδος ἐκπεφωνημένῳ εἰποῦσαν ὦ πάτερ

<sup>Α</sup>1388.39–40 στίχῳ — ἐκπεφωνημένῳ Θ 31; α 81; ω 473

1388.20–21 τίς δὲ — γέγραπται Eust. in Il. 437.44–438.5; 581.10–15; 840.37–41; 1352.44–49 21–  
 22 Ἐν τούτοις — ὁμοιοτέλευτα Eust. ipse; cf. Hermog. id. 1.12, p. 302.3–5 Rabe 22 Αἰολέων — γέ-  
 γραπται Eust. in Il. 1225.39; Boeoticae dialecto attribuit Eust. in Il. 13.1 22–25 Φασὶ δὲ — υἱός  
 schol. H<sup>1</sup>M<sup>a</sup>O (Arn.) α 40a (fort. schol. uber.); cf. schol. T Ψ 514b; schol. Dion. Thr. 366.2–6; 369.22–25  
 25–28 ἀπὸ γὰρ — πατρωνυμία Eust. ipse schol. amplificans; cf. e.g. Aristot. metaph. 1044b.1 (δεῖ δὲ τὰ  
 ἐγγύτατα αἴτια λέγειν) 28 ἤς = ἰδίας cf. schol. HM<sup>c</sup> α 41e 29 οἰκείαν = πατρίδα cf. LSJ s.v. οἰ-

(v. 40–41) In “because from Orestes there will come revenge upon the son of Atreus, as soon as he grows up and feels longing for his | land” the poet hints 20 that at the age of adolescence (*hēbē*) one begins to improve in matters of prudence. What *hēbē* is and whence the name originates has been written in the notes on the *Iliad*. Here there is also a poetic pariosis: for *Orestao* and *Atreidao* are *parisa*, meaning that they end alike. Such genitives belong to the Aeolians, as written in the *Iliad*. The ancients say that one must not say here “from Orestes the *Atreidēs*”, meaning “the son of Atreus”, but rather that there will be *tisis*, meaning “revenge”, from Orestes for Agamemnon the son of Atreus. For they say that Homer does not form patronymics from the grandfather, unless | the 25 grandfather is a direct son of Zeus, and this is correct. For it is necessary to trace genealogies from the adjacent and closest cause, such as the father, whereas the grandfather is a more distant cause. But if the grandfather is exceptionally famous, like the sons of Zeus, then one must indeed characterize the descendant from him, and not from the adjacent cause but from the most conspicuous one. In this case the grandfather of Orestes, Atreus, is not a direct son of Zeus, and for this reason Orestes’ patronymic will not be derived from him. The phrase *hēs aiēs*, meaning his own [land], lends support to safely calling one’s homeland *oikeia* [that which is one’s own].

(v. 43–47) The phrase “but now all has been paid for together” is fitting to say about a man who repays the many crimes he has committed through one single but severe | punishment. Referring to someone who has perished justly, it is 30 elegant to say: “That man lies in most befitting destruction. Let whoever should commit such crimes perish”. Note that the phrase “all has been paid for together” was transferred as a proverb from people who do not repay their great debt in small parts but return everything at once, making it hard for themselves. By “everything” Homer refers to Aegisthus’s adultery, to his disobedience towards Hermes and those who sent him, to the murder of the king and to everything else that he owed and paid for with his own life.

| (v. 45) The poet does not spurn timely reiteration, as the *Iliad* showed, and 36 he does the same thing in this book too when he fabricates Athena addressing her father Zeus with a verse often used in the | *Iliad* as well,<sup>A</sup> saying: “Father of ours, son of Cronus, leader of the mighty”. It is evident that *áner* [“man”, voc.] as 40

κεῖος III 1 (Hdt. 1.64); Thuc. 2.43.3; 4.92.3; 6.31.6; 6.63.3; 6.69.2; cf. etiam Eust. in Il. 461.28; 687.53–54; in Od. 1391.27–29 31–33 Σημεῖωσαι — ἑαυτοῖς cf. Eust. in Il. 1269.15–16; Kurtz, *Die Sprichwörter* 317 33–34 λέγει — ἦν cf. schol. M<sup>a</sup> α 43d 36–41 Ὅτι — κρείοντων cf. v.d.Valk II lviii

ἡμέτερε Κρονίδη, ὕπατε κρειόντων. Δῆλον δὲ ὅτι καθὰ τὸ ἄνερ, οὕτω καὶ τὸ πάτερ, μὴ ὀξυνόμενα ὁμοίως ταῖς αὐτῶν εὐθείαις, ἀπὸ Αἰολίδος διαλέκτου ἐμμεμενήκασιν  
 45 εἰπεῖν καθ' Ἡρῳδιανόν, εἰκὸς δὲ καὶ τὸ σῶτερ | τούτοις συνεκδραμεῖν Αἰολικώτε-  
 ρον. ὁ δὲ Ἡρῳδιανὸς καὶ τὸ θυγατρὸς καὶ θυγατρί, καθὰ καὶ τὸ γυναικὸς γυναικί,  
 ὡς ἡμαρτημένα πρὸς ἀναλογίαν παρασημειούμενος λέγει ὡς οὐδεμία γενικὴ εἰς ὅς  
 50 λήγουσα ὑπὲρ δύο συλλαβὰς ὀξύτονός ἐστιν, ὁμοίως οὐδὲ δοτικὴ | εἰς ἰ περαιου-  
 μένη. σημειῶδες παρ' αὐτῷ καὶ τὸ θυγατέρος καὶ μητέρος, ὅτι πρὸ μιᾶς τὴν ὀξεῖαν  
 ἔχει καὶ οὐ τρίτην ἀπὸ τέλους κατὰ τὸ Δημήτερος, εἰνάτερος, καὶ ἄρσενικὰ ἐρήρος,  
 φράτερος.

α46-54 55 Ὅτι ἔθος τῷ ποιητῇ πολλαχοῦ ἐκ τῶν παρὰ πόδας ἀφορμῶν | ἀπλούστερον 10  
 λαμβάνειν προοίμια ὡς οἷα σχεδιάζοντι, καθάπερ καὶ ἐνταῦθα τοῦ Διὸς μνησθέντος  
 τῶν κατὰ τὸν Αἰγισθον αὐτόθεν πορίζεται προοίμιον ἢ—ὡς καὶ ἐν Ἰλιάδι κεῖται—  
 γλαυκῶπις Ἀθήνη, λέγουσα, ὡς καὶ ἀνωτέρω ἔκκειται, ὅτι ἐκεῖνος μὲν εἰκοτὶ κεῖται  
 60 | ὀλέθρῳ, καὶ ἀπόλοιτο καὶ ἄλλος τοιαῦτα ῥέζων, Ὀδυσσεὺς δὲ διατὶ ἀγαθὸς ὦν πάσχει  
 SE 16 τὰ καὶ τά; | καὶ καλοῦσιν οἱ τεχνικοὶ καὶ τὸ τοιοῦτον ἀπὸ καιροῦ προοίμιον. Ἰστέον 15  
 δὲ ὅτι τε τοῦ ἢ γλαυκῶπις ἄρσενικὸν ὁ γλαυκῶπις ὁμοίως τῷ ὁ κυνώπης, οὗ κλητι-  
 κὴ ἐν Ἰλιάδι τὸ ὦ κυνώπα, καὶ ὅτι πενταχῶς τὰ παρὰ τὸν ὦπα σχηματίζονται, ἥγουν  
 τὰ μὲν ἐξ αὐτῆς τῆς εὐθείας ὀξυτόνως, οἷον γλαυκῶψ, ὅθεν γλαυκῶπες δράκοντες,  
 εὐῶψ, ὅθεν εὐῶπες κόραι παρὰ Λυκόφρονι, λιπαρῶψ, οὗ χρήσις παρὰ Φιλοξένῳ ἐν  
 τῷ εἰς δ' ἔφερον διπλόσι παῖδες λιπαρῶπα τράπεζαν, μονῶψ, ὅθεν τὸ μονῶπα στρατόν.  
 1389 | τὰ δὲ βαρυτόνως, ὁποῖόν τι ὁ Κύκλωψ καὶ ὁ Κέρκωψ καὶ τὰ τοιαῦτα. τὰ δὲ ἀπὸ  
 τῆς κλίσεως τοῦ ὠπὸς ἐν καταλήξει τῇ εἰς ἡς τοιοῦτον δὲ ὁ κυνώπης καὶ ὁ γλαυ-  
 κῶπις καὶ ὁ ὀξυώπης, οἷον ἐπεὶ ὁ Διονύσιος οὐκ ἦν ὀξυώπης, οὗ συγκριτικὸν καὶ  
 ὑπερθετικὸν τὸ ὀξυωπέστερος καὶ ὀξυωπέστατος. τὰ δὲ τοῦ τετάρτου τύπου εἰς ὅς

<sup>A</sup>1388.41-45 Δῆλον δὲ — Αἰολικώτερον cf. Hdn. κλ. ὄν. 717.13-718.11 et παθ. 358.28-359.9 Lentz (= Choer. in Th. Alex. can. 1.262.3-263.5) <sup>45-50</sup> ὁ δὲ Ἡρῳδιανὸς — φράτερος cf. Hdn. cath. 410.24-30 Lentz (ex Acad. 147.10-11; Th. Alex. can. 37.6-7; Choer. in Th. Alex. can. 1.367.25-368.2; 378.29-33; EM 639.23-26) <sup>C</sup>62 ἐν Ἰλιάδι — κυνώπα A 159 <sup>D</sup>63 γλαυκῶπες δράκοντες Pind. Ol. 6.45 <sup>E</sup>63 εὐῶπες — Λυκόφρονι Lycophr. 23 <sup>F</sup>63-64 παρὰ Φιλοξένῳ — τράπεζαν PMG 836, b.1 <sup>G</sup>64 μονῶπα στρατόν Aesch. Prom. 804 <sup>H</sup>1389.2 ἐπεὶ — ὀξυώπης Athen. 6.249f

1388.41-44 Δῆλον δὲ — Ἡρῳδιανόν cf. etiam epim. Hom. α 294 (= Tyrann. fr. 3 Haas); Choer. epim. Ps. 8.25-30; 134.21-27; Choer. in Th. Alex. can. 1. 389.7-390.1; Sophron. in Th. Alex. can. 394.25-29 <sup>53-61</sup> Ὅτι — καιροῦ προοίμιον schol. M<sup>a</sup> α 46a cum adn. Pontani; cf. Eust. in Od. 1432.53-55; <sup>58</sup> γλαυκῶπις Eust. in Il. 86.35-88.4; 1279.13-14; <sup>59</sup> ὡς καὶ ἀνωτέρω ἔκκειται Eust. in Od. 1388.32-33; <sup>60-61</sup> οἱ τεχνικοὶ ps.-Hermog. inv. 1.4; cf. schol. bT I 225a et 434a <sup>61-62</sup> Ἰστέον — κυνώπα vide infra ad Eust. in Od. 1389.2 <sup>62-1389.8</sup> ὅτι πενταχῶς — μέτωπον Eust. ipse; cf. in Il. 1279.13-17 (additio in L.) ubi

deest M

7 πρὸ μιᾶς Maior. : παρὸ μιᾶς P



well as *páter* [“father”, voc.], which do not have an acute on the final syllable like their nominatives, are remnants of the Aeolic dialect according to Herodian.<sup>A</sup> It is also likely that *sôter* [“savior”, voc.] | went along with them in the Aeolic manner. Herodian<sup>B</sup> also notes in passing that *thygatrós thygatrí* [“daughter”, gen. and dat.] as well as *gynaikós gynaiكى* [“woman”, gen. and dat.] are incorrect, formed by analogy, saying that no genitive ending in -os exceeding two syllables has an acute on the final syllable, and likewise no dative | ending in iota. Also *thygatéros* [“daughter”, gen.] and *mētéros* [“mother”, gen.] are noteworthy according to him, since they have the acute accent on the second syllable from the end and not on the third like *Dēméteros, eináteros* [“sister-in-law”, gen.], and the masculine *eríeros* [“trusty”, gen.], *phráteros* [“brother”, gen.].

(v. 46–54) It is customary for the poet to take his cue in proems from what lies before him | in a manner very much characterized by simplicity, as though he were improvising, as when Zeus here recalls the affair with Aegisthus and gleaming-eyed Athena—as she is called in the *Iliad* too—acquires her proem from there, saying, as found above, “he is duly subject to | demise, may he and all others who have done such a thing perish. But why does good Odysseus suffer” this and that? And writers on the language arts call this a proem from occasion. One must know that the masculine of *glaukōpis* [gleaming-eyed] is *glaukōpēs*, similarly to *kynōpēs* [dog-eyed], the vocative of which is found in the *Iliad*, *ō kynōpa* [“you dog-eyed man!”],<sup>C</sup> and that words deriving from *ōps* [face/eye] are formed in five ways: some are formed from the nominative itself with an acute on the final syllable, such as *glaukōps*, whence “flashing-eyed (*glaukōpes*) dragons”;<sup>D</sup> *euōps*, whence “fair-eyed (*euōpes*) girls” in Lycophron;<sup>E</sup> *liparōps*, which is used by Philoxenos in “a couple of slaves brought in a table with well-oiled surface (*liparōps*)”;<sup>F</sup> and *monōps*, whence “the one-eyed (*mounōps*) army”.<sup>G</sup> | Others are formed with a non-final accent, such as *Kýklōps* and *Kérkōps* and words of this sort, and others still are formed from the inflexion *ōpos* [gen.] with the ending *ēs*, for instance *kynōpēs* [dog-eyed] and *glaukōpēs* [gleaming-eyed] and *oxyōpēs*, as in “when Dionysius was not sharp-sighted (*oxyōpēs*)”,<sup>H</sup> the comparative and superlative forms being *oxyōpesteros* and *oxyōpestatos*. The fourth kind are those ending in *os* with an acute accent on the final syllable, such as *eisōpós* [“looking

quattuor tantum modis voces e ὤψ originem ducere dixit; 62–64 τὰ μὲν — Λυκόφρονι cf. Eust. in Il. 768.38–40 cum adn. v.d.Valk; 1279.17; 63–64 λιπαρώψ — τράπεζαν exemplum add. nunc Eust. ex Athen. 4.146f; 64 μονώψ — στρατόν cf. Eust. in Dion. per. 31, p. 223.17–18 Müller; 1389.1 τὰ δὲ βαρυτόνως — τοιαῦτα cf. Eust. in Il. 768.40–41; 1279.16; 1–2 τὰ — γλαυκώπη cf. Eust. in Il. 767.41–42; EGud. 354.10–13 Sturz; EM 545.55; 3 τὰ δὲ — ὀξύτονον Eust. in Il. 767.44.1279.14–15; 3 εἰσωπός cf. Eust. in Il. 1036.3–4;





οξύτονον, οἶον εἰσωπός, εὐωπός, σκυθρωπός καὶ τᾶλλα. ὁ δέ γε πέμπτος ἀνάπαλιν  
 5 προπαροξύνει τὴν τοιαύτην παραγωγὴν, οἶον Μελάνωπος κύριον, | ἄνθρωπος τό  
 τε προσηγορικὸν καὶ τὸ κύριον Αἴσωπος· καὶ αὐτὸς γὰρ παρὰ τὸν ὦπα λέγεται, ἵνα  
 ὥσπερ παρὰ τὸ αἶθω τὸ καίω τὸ ὅπτω ὄψω παρήκται ὁ Αἰθίοψ, ὡς ἐπικεκαυμένος  
 τὴν ὄψιν, οὕτω παρὰ τὸ αἶθω αἴσω τὸ λάμπω, ἐξ οὗ καὶ ὁ ἀστήρ, εἴη ὁ Αἴσωπος ἀν- 5  
 τιφραστικῶς. τοῖς δὲ εἰρημένοις προπαροξυτόνοις ἀνάλογον ἔχει καὶ τὸ πρόσωπον  
 καὶ τὸ μέτωπον. Σημειωτέον δ' ἐν τούτοις ὅτι παρὰ Σοφοκλεῖ τὸ χρυσώπιδες ἔλλοι  
 νήχοντο, ὡς αἱ γλαυκώπιδες ἐκλίθη, καὶ ὅτι εὐώπες οὐκ ἐξ ἀνάγκης οἱ καλοὶ ἢ αἱ κα-  
 10 λαι τοὺς ὦπας, ἀλλὰ καὶ οἱ τοῖς τῶν ὀρώντων ὀφθαλμοῖς τοιοῦτοι, ὡς δῆλον | ἐκ τοῦ  
 χρυσὸς καὶ ἄργυρος καὶ τὰ πολλὰ τῶν εὐοφθάλμων τε καὶ σπανίων. τοῦτο δὲ καὶ ἄλλως 10  
 ἂν νοηθεῖται τῷ ἐνθυμουμένῳ χρύσειον ὄμμα Δίκας καὶ δικαιοσύνας χρύσειον μέτωπον,  
 τὰ ὑπὸ ἄλλων ῥηθέντα, ὡς ὁ Δειπνοσοφιστὴς ἐκτίθεται. Ἔτι ἰστέον καὶ ὅτι ὡς ἡ  
 γλαυκώπις, οὕτω καὶ ἡ ἐλικώπις καὶ ἡ Ἐριώπις καὶ ἡ βοώπις.

α 48 Ὅτι τὸ ἀλλὰ μοι ἄμφ' Ὀδυσῆϊ δαΐφρονι δαίεται ἥτορ ἀντὶ τοῦ μερίζεται, ὅπερ  
 καὶ μερμηρίζειν λέγεται. τὸ δὲ εἰπεῖν καίεται μοι τὸ ἥτορ ἀνοίκειον τῇ Ἀθηνᾶ κατὰ 15  
 τοὺς παλαιούς· ἐρώντος γάρ, φασί, προσώπου ὁ τοιοῦτος λόγος ἐστί. Ὅρα δὲ τὸ  
 15 ἄμφ' Ὀδυσῆϊ δι' ἑνὸς σ' | γραφέν· ὥσπερ γὰρ ἐν τῇ Ἰλιάδι, οὕτως καὶ ἐν Ὀδυσσεΐᾳ  
 τὸ Ὀδυσσεύς ποτὲ μὲν διτλῶς σιγματίζεται, ποτὲ δὲ δι' ἑνὸς σίγματος εὐρίσκεται,  
 ἴσως μὲν διὰ μέτρου ἀνάγκην, ἴσως δὲ καὶ διὰ αἰτίαν ἐχομένην λόγου· ἐπεὶ γὰρ ἐκ  
 τοῦ ὀδύσσω τὸ ὀργίζομαι παράγει αὐτὸ ὁ ποιητής, οὗ ὁ μέλλων ὀδύσω, διὰ μὲν τὸν 20  
 ἐνεστῶτα ἐν τοῖς δυσὶ σ' προαχθήσεται, διὰ δὲ τὸν μέλλοντα ἐν ἔξει σ'. ὅτι δὲ καὶ  
 δασύνεται κατὰ τινὰς ἡ ἄρχουσα, ἐν τῇ Ἰλιάδι εἴρηται. Τὸ δὲ δαΐφρονι δαίεται ἥτορ  
 τρόπος ἐτυμολογίας ἐστίν, ἵνα καὶ ἀναπτύσσηται τὸ δαΐφρων διὰ τοῦ δαίεται ἥτορ  
 20 καὶ εἰς ταῦτόν ἄγεται ἡ φρόνησις Ἀθηνᾶ τῷ | φρονίμῳ ἀνδρί· καὶ γὰρ καὶ Ὀδυσ-

<sup>A</sup>1389.3 εἰσωπός O 653

— σπανίων Athen. 12.545e

<sup>B</sup>8 χρυσώπιδες ἔλλοι νήχοντο Titanomach. fr. 4 Bernabé

<sup>D</sup>10–12 τοῦτο δὲ — ἐκτίθεται Athen. 12.546b

<sup>C</sup>10 χρυσὸς

— Soph. fr. 12 Radt <sup>F</sup>11–12 δικαιοσύνας — μέτωπον Eur. fr. 486 Kannicht <sup>E</sup>11 χρύσειον ὄμμα Δί-

98 <sup>H</sup>12 ἡ Ἐριώπις N 697; O 336 <sup>I</sup>12 ἡ βοώπις A 551 etc.



3–4 σκυθρωπός Eust. add. de artis vocabulo, quo saepe utitur; cf. etiam Choer. epim. Ps. 57.14–15; 4 ὁ  
 δὲ — παραγωγὴν add. nunc Eust.; 4–5 ἄνθρωπος ~ ὦψ Hes. op. 61–62; Choer. epim. Ps. 104.1–2; EGud.  
 147.8–9 Stef.; ps.-Hdn. part. 208.8–9 Boissonade; 5–7 Αἴσωπος ~ αἶθω et ὦψ fort. Eust. ipse; cf. Planud.  
 vit. Aesop. 228.1–4 Eberhard; 5–6 Αἰθίοψ ~ αἶθω et ὦψ Eust. in Od. 1385.59–60; 7 ἀστήρ ~ αἶθω 1385.64;  
 7–8 τοῖς δὲ — μέτωπον cf. Theogn. 456; Choer. epim. Ps. 57.13–16; ps.-Hdn. part. 208.8–9 Boissonade  
 8 Σημειωτέον — ἐκλίθη Athen. 7.277d; Σοφοκλεῖ error Eustathii 8–10 ὅτι εὐώπες — σπανίων cf.  
 Hsch. ε 7315 (εὐώψ = εὐόφθαλμος); Tz. in Lycophr. 23 12–13 δαίεται = μερίζεται cf. schol. M<sup>c</sup>P α  
 48d2 13–14 τὸ δὲ — ἐστί schol. V α 48d1 14–18 Ὅρα δὲ — ἔξει σ Eust. ipse; cf. in Il. 67.13–16;

deest M

8 γλαυκώπιδες ἐκλίθη P<sup>c</sup>·: γλαυκώθη P<sup>a</sup>·c.

13 βοώπις Maior. : βοώπις P

inside”],<sup>A</sup> *euōpós* [with a friendly face], *skythrōpós* [with an angry face] and other such words. The fifth kind, on the other hand, puts an acute accent on the third syllable from the end on such derivations, like the proper name *Melánōpos*, | *án-* 5  
*thrōpos* [human being] and the appellative as well as the proper name *Aísōpos* [Aesopus]. For it also derives from *ōps* [face], and so just as *Aithiōps* [Aethio-  
 pian], a man with a burnt face (*opsis*), derives from *aithō* meaning to burn and  
 roast, so does *Aísōpos* by antiphrasis derive from *aithō aísō*, meaning to shine,  
 whence *astēr* [star] also derives. The words *prósōpon* [face] and *metōpon* [fore-  
 head] are analogous to these aforementioned words with an acute on the third  
 syllable from the end. One must note here that Sophocles’ verse “gold-colored  
 (*chrysōpides*) fawns swan”<sup>B</sup> was inflected like *glaukōpides*, and also that *euōpes*  
 does not necessarily denote men or women with a beautiful face, but also those 10  
 who are beautiful in the eye of the beholder, as is evident | from “gold and silver  
 and many other things which are pleasing to the eye (*euophthalmoi*) and rare”.<sup>C</sup>  
 This would be perceived differently by anyone who considers “the golden eye of  
 Justice”<sup>E</sup> and “the golden forehead of righteousness”<sup>F</sup> uttered by others, as the  
 Learned Banqueter<sup>D</sup> sets forth. Moreover, one must know that just like *glaukō-*  
*pis*, so it is also with *helikōpis* [with rolling eyes],<sup>G</sup> and *Eriōpis*,<sup>H</sup> and *boōpis*.<sup>I</sup>

(v. 48) The “but my heart is cloven (*daietai*) for ingenious Odysseus”,  
 means “is divided” (*merizesthai*), which is also called *mēmerizein* [to be doubt-  
 ful]. To say “my heart burns (*kaietai*)” is not fitting for Athena according to the  
 ancients. For such a phrase, they say, belongs to someone in love. Observe the 15  
*amph’ Odysēi* [for Odysseus] written | with one sigma. For in the *Iliad* as well  
 as in the *Odyssey* the name *Odysseus* is sometimes written with a double sigma,  
 sometimes with a single one, perhaps owing to metrical necessity, but perhaps  
 also for a good reason. For the poet traces it from *odyssō* “grow angry”, the future  
 of which is *odyō*; hence, it is sometimes written with two sigmas because of the  
 present, sometimes with one sigma because of the future. It has been stated in  
 the *Iliad* that some hold that the first syllable has a rough breathing. The phrase  
 “my heart is cloven (*daietai*) for the ingenious (*daīphrōn*)” is a *figura etymolog-*  
*ica*, meaning that *daīphrōn* is unraveled through “my heart is cloven (*daietai*)”  
 and Athena/prudence is brought into the same position as the | prudent man. 20  
 For intelligent Odysseus is cloven (*daietai*) in the prudence of his soul as he is

<sup>A</sup>Ὀδυσσεύς ~ ὀδύσσω τ 407–9; Soph. fr. 965 Radt; epim. Hom. A 138; EGud. 419.57 Sturz 18 ὅτι δὲ  
 — εἴρηται scil. Ὀδυσσεύς ~ ὀδός cf. Eust. in Il. 67.16–18; Choer. spirit. 207.3–5 18–21 Τὸ δὲ — πο-  
 λύβουλος οὖσα Eust. ipse; cf. schol. DE<sup>2</sup>IJN α 48c (δαίφρων = συνετός); cf. etiam Eust. in Od. 1427.39–  
 44; Ἀθήνη = φρόνησις cf. schol. M<sup>a</sup> α 44c

σεὺς ὁ συνετὸς δαίεται τὸ φρονοῦν τῆς ψυχῆς μερμηρίζων καὶ μεριμνῶν, καὶ Ἀθηναῖα ὁμοίως δαίεται ἥτορ πολύβουλος οὔσα, ἥ καὶ ἄλλως παρηχήσεως τὸ τοιοῦτον σχῆμά ἐστι· καὶ γὰρ τὸ δαΐφρων ἐκ τοῦ δαίω παράγεται, ᾧ παρακείμενον τὸ δαίεται ἥτορ παρηχήσεως σχῆμα ἐνέφηνεν.

- α 49 Ὅτι ἐπὶ δυστυχοῦς ἀποδήμου οἰκεῖον τὸ δύσμορος, ὃς δὴ δηθὰ φίλων ἀπο πῆμα- 5  
τα πάσχει. λέγει δὲ δύσμορον τὸν δυστυχῆ, ὃς ἀλλαχοῦ καὶ ἄμμορος καὶ αἰνόμορος  
λέγεται, ἔτι δὲ καὶ κάμμορος, ὅπερ ἐστὶ κακόμοιρος ἢ κακοθάνατος. ὥς δὲ καὶ καρί-  
25 δας ἔστιν οὗ ἡ τοιαύτη λέξις | σημαίνει, δηλοῖ Ἀθηναῖος ἐν τῷ κάμμοροι καὶ τι γένος  
καρίδων ὑπὸ Ῥωμαίων οὕτω καλούμενον, καὶ ἴσως ἐντεῦθεν οἱ χυδαῖοι τοὺς καβού-  
ρους παρэфθειραν. 10
- α 50–51 Ὅτι εἰπὼν νήσω ἐν ἀμφιρῦτῃ ὅθι τ' ὀμφαλὸς ἐστὶ θαλάσσης ἐπάγει ἀκατάλλη-  
λον εὐθείαν νήσος δενδρήεσσα· καὶ ὥφειλε μὲν εἰπεῖν νήσω δενδρήεσση, ὥς καὶ πρὸ  
μικροῦ ἐρρέθη, κατὰ σχῆμα ἐπαναλήψεως, ἔστι δὲ ἄλλως ὁ λόγος ἀποστατικὸς ὥς  
ἀπὸ ἀρχῆς, ἵνα λέγῃ ὅτι νήσος ἔστι δενδρήεσσα. τοιοῦτόν τι καὶ ἐν Ἰλιάδι τὸ φημί  
κατανεῦσαι τὸν Δία ἀστράπτων ἐπιδέξια· καὶ ἐκεῖ γὰρ ἀσυνδέτως κατὰ ἀπόστασιν 15  
30 ἄρχεται, οἷον ἀστράπτων ἦν | ὁ Ζεὺς ἐπιδέξια. μάλιστα δὲ τὸ νήσος δενδρήεσσα συν-  
απτέον τῷ ὀμφαλὸς θαλάσσης, ἵνα λέγῃ ὅτι ὀμφαλὸς θαλάσσης, νήσος δενδρήε-  
σα. οὕτω καὶ μετ' ὀλίγα εἰπὼν Κύκλωπος κεχόλωται καὶ μέλλων ἐπαγαγεῖν ἀντίθεου  
Πολυφήμου, ὅμως ἤλλαξε τὴν σύνταξιν ὁμοιοπτῶτως τῇ ἐπεμβολῇ· Κύκλωπος, ὃν  
ἀλάωσεν, ἀντίθεον Πολύφημον. Ὅρα δὲ ὅτι ἐν τῷ νήσω ἀμφιρῦτῃ δι' ἐνὸς ρ γράφει 20  
τὴν λέξιν ὁ ποιητὴς διὰ τὸ μέτρον ἀφείς τὸν τοῦ ρ διπλασιασμόν. ποιεῖ δὲ τοῦτο  
καὶ ἐν ἄλλοις πολλοῖς. Τὸ δὲ δενδρήεσσα οὐχ' ἀπλῶς παρέρριψεν ὁ ποιητὴς, ἀλλὰ P 5v  
35 προοικονομῶν τὴν κατασκευὴν τῆς | σχεδίας, ἣν ὁ Ὀδυσσεὺς ἐκ τῶν ἐκεῖ δένδρων  
St: 17 | συμπτῆζεται, καὶ ἅμα, ἵνα ἡ νήσος οἰκεία ἦ μυθικῇ νύμφῃ, ἀλσώδης οὔσα. οὕτω δὲ

<sup>A</sup>1389.23 ἄμμορος Z 408; Ω 773

<sup>B</sup>23 αἰνόμορος X 481; ι 53; ω 169

<sup>C</sup>24 κάμμορος β 351 etc.

<sup>P</sup>24 ὥς δὲ — καλούμενον Athen. 7.306d

<sup>E</sup>29 φημί — ἐπιδέξια B 350–53

<sup>F</sup>30–31 Κύκλωπος —

Πολύφημον α 69

<sup>G</sup>35 ἦν ὁ Ὀδυσσεὺς — συμπτῆζεται ε 234–61

1389.21–22 ἥ καὶ ἄλλως — ἐνέφηνεν Eust. ipse

23 δύσμορος = δυστυχῆς schol. Y α 49a2

24 κάμμορος = κακόμοιρος schol. BENVPY β 351e; schol. V ε 160a; Tryph. παθ. 1.23 Schneider; Hsch.

α 604; EGud. 297.6–7 Sturz; EM 488.42–43

24 κάμμορος = κακοθάνατος cf. schol. M<sup>a</sup>P β 351e;

Hsch. δ 2612 (δύσμορος = κακοθάνατος)

25–26 καὶ ἴσως — παρэфθειραν Eust. ipse de lingua

aetatis suae; cf. Koukoules, Γραμματικά 104–5

26–32 Ὅτι εἰπὼν — Πολύφημον fort. schol. Nican.

ad α 50–51 excidit, cf. Carnuth, Nican. Od. 22 et Pontani ad loc.; 27 ὥς — ἐρρέθη Eust. in Od. 1385.36–39;

28–29 ἔστι — ἐπιδέξια cf. Eust. in Il. 236.17–28 e schol. bT (Nican.) 353a; exemplum nunc Eust. ipsum

addidisse opinor, sicut in Il. 545.23–24; 649.38–40; 816.64 etc.; 31–32 οὕτω — Πολύφημον exemplum

add. Eust. ipse 32–34 Ὅρα δὲ — πολλοῖς Eust. ipse; cf. e.g. in Il. 245.16–17; 781.16; 961.35; 1177.6;

anxious and worried, and Athena is similarly “cloven in her heart” being rich in counsel. Alternatively, it is a figure of *parechesis*, since *daïphrōn* [ingenious] also derives from *daiō* [cleave], and the phrase “my heart is cloven (*daietai*)”, in this adjacent position, formed a figure of *parechesis*.

(v. 49) Referring to an unfortunate traveler it is fitting to say “ill-fated man, who suffers sorrows far away from his friends”. He uses the word “ill-fated” (*dysmoron*) for the unfortunate, who is called *ammoros*<sup>A</sup> and *ainomoros*<sup>B</sup> elsewhere, and also *kammoros*,<sup>C</sup> that is *kakomoiros* [ill-fated] or *kakothanatos* [dying miserably]. There are instances where such a word designates crustaceans, | as 25  
Athenaeus shows in “*kammoroi* is a kind of crustacean, for which the Romans used this word”,<sup>D</sup> and perhaps this is what speakers of vernacular degenerated into *kabouroi* [crabs].

(v. 50–51) Having said “on a sea-girt island (*nēsōi* [dat.]), where the navel of the sea is” he follows it up with the grammatically incongruous nominative “the wooded island” (*nēsos dendrēessa*). He ought to have said *nēsōi dendrēessēi* [dat.], as stated not long ago, by the figure of epanalepsis, but instead the phrasing is detached (*apostatikos*) as if beginning a new sentence, meaning to say “There is a wooded island...”. Such a thing also occurs in the *Iliad*<sup>E</sup>, in “I say that Zeus (*Dia* [acc.]) bowed his head, sending lightning (*astraptōn* [nom.]) to the right”. For this is also phrased as if beginning a new sentence without any connective word 30  
through detachment (*apostasis*), since Zeus was the one | sending lightning on the right. More than anything else, however, “wooded island” (*nēsos dendrēessa* [nom.]) should be connected to “navel (*omphalos* [nom.]) of the sea”, so as to say “the navel of the sea, a wooded island”. In this manner the poet soon after says “he is enraged on account of the Cyclops (*kyklōpos* [gen.])”, and although he was about to follow it up with “godlike Polyphemus (*Polyphēmou* [gen.])”, he altered the syntax to be congruent with the parenthetical clause: “on account of the Cyclops (*kyklōpos* [gen.]), whom (*hon* [acc.]) he had blinded, godlike Polyphemus (*Polyphēmon* [acc.])”.<sup>F</sup> Observe that in *nēsōi amphirytēi* [on a sea-girt island] the poet writes this word with one rho, rejecting the double rho on account of the meter. He does this in many other places too. The word “wooded” was not simply inserted by the poet in passing, but he prepares the reader for the building of the | raft, which Odysseus assembles from trees growing there,<sup>G</sup> and 35  
also in order to render the island as fitting for a mythical nymph, being wooded.

1241.60; in Od. 1410.27–28      34–35 Τὸ δὲ — συμπλήζεται Eust. ipse      35 καὶ ἄμα — οὐσα Eust. ipse; cf. Υ 8; Hom. hymn. in Ven. 97; Eust. in Od. 1660.56–58      35–37 οὕτω δὲ — πολυμήχανον Eust. ipse

καὶ τὸ νήσω ἐν ἀμφιρύτῃ παρεσημάνθη πρὸς πιθανότητα τοῦ ἐπὶ τοσοῦτον ἀφύκτως εἶναι παρὰ τῇ Καλυψοῖ τὸν πολυμήχανον. καλῶς δὲ καὶ τὸ ἀμφιρύτῃ πρὸς διαστολὴν τῶν χειρρονήσων, ὅποια καὶ ἡ Πελοπόννησος· ἐκεῖναι γὰρ οὐκ ἀμφίρυτοι. Ἰστέον δὲ ὅτι τὴν μὲν γῆν ὁ μῦθος περὶ πού τὴν Δελφικὴν χώραν λέγει μεσάζεσθαι, ἀετοῖς μετρηθεῖσαν ὑπὸ Διός. διὸ καὶ ὀμφαλὸς καὶ μεσόμφαλον γῆς ὁ Πύθιος τόπος ὁ περὶ 5  
 40 Δελφοὺς ἐλέγετο. τὸν δὲ ὀμφαλόν, ἦτοι τὸ μεσαίτατον, | τῆς Ἀτλαντικῆς ἢ τῆς ὅλης θαλάσσης ὁ ποιητὴς εἶναι πλάττει ἐκεῖ ὅπου ἡ νήσος τῆς μυθικῆς Καλυψοῦς.

α 50–54

Ὅτι τὴν Καλυψῶ, εἰ μὲν βασιλίσσα ἦν καὶ νήσου ἐκράτει, ἦν καὶ οἱ γεωγραφ-  
 φούντες παραδιδόασι, μικρὰ περιεργάζονται οἱ παλαιοί. μεταπλάττουσι δὲ αὐτὴν  
 τῇ ἀλληγορίᾳ εἰς τὸ καθ' ἡμᾶς σῶμα, ὡς συγκαλύπτουσιν ἐντὸς δίκην ἐλύτρου τὸν 10  
 ψυχικὸν μάργαρον. ἥτις καὶ αὕτη κατεῖχε τὸν φιλόσοφον Ὀδυσσεῆα ὡς ἄνθρωπον  
 ἐνδεδεμένον σαρκί, καὶ μυθικῶς εἰπεῖν ἐν ἀμφιρύτῃ νήσῳ ὄντα δεινρῆσιν ἥτις ὀμ-  
 45 φαλὸς ἐστὶ θαλάσσης, τουτέστιν ἐν ὑγρῷ σώματι ὄντα καί, ὡς ἂν ὁ Πλάτων εἴπῃ, |  
 ἐπιρρύτῃ καὶ ἀπορρύτῃ, ἔτι δὲ ὑλαίῳ καὶ ἀμφιλαφεῖ τοῖς πάθεσι τοῖς τε ἄλλοις καὶ  
 τοῖς περὶ γαστέρα καὶ ὀμφαλόν. καὶ οὕτω μὲν Ὀδυσσεὺς δυσάπαλλάκτως εἶχε τῆς 15  
 εἰρημένης Καλυψοῦς, οἷα, ὡς εἰκός, φιλόζωος, Ἑρμοῦ μέντοι, ὡς ἐν τοῖς μετὰ ταῦτα  
 αἰνίζεται ὁ ποιητής, μεσιτεύοντος, ὃ ἐστὶ λόγου, γέγονε τῆς κατὰ τὴν φιλοσοφίαν  
 ποθομένης πατρίδος, ἥγουν τοῦ νοητοῦ κόσμου, ὃς ἐστὶ κατὰ τοὺς Πλατωνικοὺς  
 ψυχῶν πατρὶς ἀληθείς. ὁμοίως γέγονε καὶ τῆς Πηνελόπης φιλοσοφίας, λυθεὶς καὶ  
 ἀπαλλαγείς τῆς τοιαύτης Καλυψοῦς· λέλυται γὰρ τρόπον τινὰ τοῦ σώματος ὁ φιλό- 20  
 50 σοφος καὶ ἀσχέτως τούτῳ | συνέχεται. καὶ ἔστιν οἰκεῖον εἰπεῖν τὴν τοιαύτην Καλυ-  
 ψῶ πρὸς τὸν ἀπόδημον αὐτῆς τῇ διανοίᾳ φιλόσοφον, ὅτι ὁ νοῦς σου παρὼν ἀποδη-  
 μεῖ. Ἰστέον μέντοι ὅτι καθ' ἱστορίαν ἦν τις νήσος Καλυψοῦς, περὶ ἧς ὁ Γεωγράφος  
 φησὶν ὅτι Σόλων ἰστόρησε περὶ τῆς Ἀτλαντίδος νήσου παρὰ τῶν Αἰγυπτίων ἱερέων  
 φοιτήσας ἐκεῖ καὶ ἔμαθεν ὅτι ποτὲ οὐσα ἡ νήσος οὐκ ἐλάττων ἡπείρου τὸ μέγεθος 25

<sup>A</sup>1389.44–45 ὁ Πλάτων — ἀπορρύτῃ Plat. Tim. 43a <sup>B</sup>47 ὡς ἐν — ὁ ποιητὴς ε 97–148 <sup>C</sup>51 ὁ νοῦς σου παρὼν ἀποδημεῖ Ar. eq. 1119–20 <sup>D</sup>51–53 Ἰστέον — ποιητὴς Strab. 2.3.6, p. 120.16–20 C.; apud Strabonem tamen de insula, quae a Platone (Tim. 24e.5 etc.) «Atlantis» dicitur, neque de insula Calypsus filiae Atlantis agitur

1389.37–38 καλῶς δὲ — ἀμφίρυτοι cf. Eust. in Od. 1511.18–19 38–39 Ἰστέον — ἐλέγετο schol. Pind. Pyth. 4.6 et 129; cf. schol. Soph. Oed. tyr. 480; schol. Eur. Or. 331; cf. etiam Eust. 1261.20 39–40 τὸν δὲ — Καλυψοῦς cf. schol. V α 50d; Eust. in Od. 1390.43–44; 39 ὀμφαλὸς = μεσαίτατος schol. V α 50el 40–41 Ὅτι τὴν — οἱ παλαιοὶ cf. Eust. in Od. 1389.51–53; schol. Y α 55h 41–50 μεταπλάττουσι — συνέχεται allegoriam, cuius vestigia apud Platonicos reperiuntur, Eust. ex fonte ignoto hausit et fort. aliquanto ipse amplificavit; vide Lamberton, *Homer the Theologian* 224–36; Buffière, *Mythes* 461–64; Pontani 2013, 49–52; de re cf. etiam Nag Hammadi 2.6, p. 136.27–36; Fulgent. 2.8; mythogr. Vat.

In this way the phrase “on a sea-girt island” was added for the sake of credibility concerning the fact that resourceful Odysseus was unable to escape from Calypso for such a long time. “Sea-girt” is also useful to distinguish it from peninsulas, such as the Peloponnese, since they are not “sea-girt”. One must know that myth claims that the region of Delphi is situated in the center of the world, measured by Zeus through eagles. Accordingly, the Pythian place near Delphi is called the “navel” or “middle-navel” of earth. In the poet’s fabrication the navel, meaning the center, | of the Atlantic ocean and the whole sea is situated at the island of mythical Calypso. 40

(v. 50–54) Whether or not Calypso | really was a queen who ruled over an island, as the geographers relate, the ancients do not investigate thoroughly. Instead, they reshape her through allegory into being our human body, concealing (*synkalyptein*) within her, like a shell, the pearl of the soul. She kept back Odysseus the philosopher as a man bound to flesh, located, to put it in terms of myth, on a sea-girt (*amphirytē*) and wooded (*dendrēssē*) island that is the navel of the sea, meaning that he is located in the body which is moist and, as Plato<sup>A</sup> would put it, | subject to influx and efflux (*epirrytos kai aporrytos*): it is material (*hylaio*s 45 [“wooded”]) and overgrown all round with passions of various kinds including those belonging to the stomach and the navel. So it is difficult for Odysseus to rid himself of this so-called Calypso, since he is fond of life, as it seems. But when Hermes steps in, i.e. reason (*logos*), as the poet will later hint, Odysseus arrives at the longed-for fatherland of philosophy, that is the intellegable cosmos, that, according to the Platonists, is the true fatherland of souls. Likewise he arrives at Penelope/philosophy, disentangled and freed from such a Calypso. For somehow the philosopher disentangles himself from the body, remains within it | al- 50 beit unfettered from it. It is suitable for such a Calypso to say to the philosopher who leaves her through his intellect that “your mind though here goes away”.<sup>C</sup> However, one must know that according to history there really was an island of Calypso, regarding which the Geographer<sup>D</sup> says that Solon went to Egypt and made inquiries about the isle of Atlas’ daughter from the priests there, and he

2.123; 2.256; 3.9; 42 δίκην ἐλύτρου cf. Plat. resp. 588e; 42–43 τὸν ψυχικὸν μάργαρον cf. Nicephor. Basil. or. B.2, p. 39.11–12 Garzya; M. Chon. epist. 66.3, p. 90.14–17 Kolovou; 46–47 Ἑρμοῦ μέντοι — λόγον cf. Olympiod. in Plat. Phaed. 6.2; 47 γέγονε — πατρίδος cf. Plot. enn. 1.6.8.16–21; 6.9.1.20–21; 47–48 ἡγουν τοῦ νοητοῦ κόσμου cf. Herm. in Plat. Phaedr. 224.29–225.2 Lucarini–Moreschini; de re cf. etiam Philo de opif. mund. 16; 48 Penelope = philosophia cf. Eust. in Od. 1437.18–31 50–51 καὶ ἔστιν — ἀπο-  
δημεῖ Eust. ipse; cf. Suid. π 717; Tz. exeg. Il. 6.5 Pap.



ὑστερον ἠφανίσθη. καὶ οὐ πλάττει αὐτὴν ὁ ποιητής. Τὸν δὲ Ἄτλαντα, ὃς πατὴρ εἶναι  
λέγεται τῆς σωματικῆς Καλυψοῦς καὶ θαλάσσης πάσης βένθεα οἶδε καὶ κίονας ἔχει  
55 αἶ γῆν τε ἐπὶ μέσου συνέχουσιν, οὐρανὸν | ἀνέχουσιν, οἱ μὲν ἀλληγοροῦσι εἰς τὴν  
ἀκάματον καὶ ἀκοπίατον πρόνοιαν τὴν πάντων αἰτίαν, καὶ ὀλοόφρονα τὸν τοιοῦτον  
Ἄτλαντα νοοῦσιν, ὡς τὰ ὑπὲρ ὧν φρονοῦντα, ἤγουν τῶν ὧν φροντιστικόν. διὸ 5  
καὶ ὁ Κλεάνθης, ὡς φασιν, ἐδάσυνε τὸ ὅ τῆς ἀρχούσης, καὶ οὐδὲ ἡμεῖς καινοπρα-  
γοῦμεν ψιλοῦντες αὐτό, οἶγε καὶ τὸ Ὀλυμπος λέγοντες γίνεσθαι παρὰ τὸ ὀλολαμ-  
πῆς, ὅμως ψιλοῦμεν Αἰολικῶς αὐτὸ καὶ οὐ δασύνομεν. καὶ οὕτω μὲν τινες. ἄλλοι δὲ  
Ἄτλαντα τὸν νοητὸν ἄξονα νοοῦσι τὸν διὰ μέσης τῆς γῆς ἐληλαμένον καὶ ἀπὸ τοῦ  
60 βορείου εἰς τὸν νότιον πόλον καθήκοντα, περὶ ὃν, ὡς καὶ τῷ | Ἀράτῳ δοκεῖ, οὐρανὸς 10  
εἰλεῖται, εὐθείαν ἀσώματόν τινα ὄντα καὶ ἀόρατον συνεκτικὴν τοῦ παντός, ὃς συν-  
εχῆς μὲν ἐστὶ κατὰ τὴν ὁλότητα καὶ εἰς, διὸ καὶ Αἰσχύλος ἐν Προμηθεὶ κίονα εἶπεν  
ἐνικῶς καὶ οὐ κίονας, ἄλλως δὲ εἰς δύο διαιρούμενος κατὰ τε τὸ ὑπόγειον αὐτοῦ  
καὶ τὸ ὑπέργειον, κίωνων πέμπει τινὰ ταύτην φαντασίαν, ἐφ' αἷς κίοσιν ἡ γῆ τε οἶον  
βέβηκε καὶ οὐρανὸς ὑπανάγεται. τοῦ τοιοῦτου δὲ Ἄτλαντος θυγάτηρ καθ' ἑτερον 15  
τρόπον ὑψηλότερον ἢ Καλυψώ, τουτέστι τῆς τοῦ ἄξονος ταύτης ἐννοίας καὶ περὶ  
1390 αὐτοῦ θεωρίας τε καὶ μαθήσεως τέλος καὶ ἀποτελεσμα καὶ οἶον εἰπεῖν | γέννημα,  
τὸ τὸν οὐρανὸν τὸν τὴν γῆν τε ἄνωθεν καλύπτοντα, ἥτοι σκέποντα, καὶ περιέχοντα  
πάντα ἔσω καὶ σφίγγοντα τηρεῖν διὰ τῆς τοιοῦτου ἄξονος μονιμότητος ἐν ταύτῃ  
κυκλοφορικῇ κινήσει καὶ κατακαλύψεως καὶ περιοχῆς τοῦ παντός. ταύτῃ δὲ τῇ 20  
Καλυψοῖ σύνεστι μὲν ὁ ἀποτελεσματικὸς φιλόσοφος Ὀδυσσεύς, ὁ καὶ Πλειάδας τε  
Ἰάδας τε θεωρῶν καὶ σθένος Ὡρίωνος κατὰ τὸν ποιητὴν, καὶ τὰ ἐξῆς, ποθεῖ δὲ ὅμως  
5 μάλιστα καὶ τὴν μεθοδικὴν καὶ | κανονικὴν φιλοσοφίαν, ἀφ' ἧς ὡς οἶα τινος πατρίδος  
ὀρμώμενος εἰς ταῦτα ἦλθε καὶ εἰς ἐκείνην ἐπανακάμπτειν γλίσχεται, ἥς χωρὶς οὐκ ἐστὶ  
φιλοσοφεῖν. ὅτι δὲ τοιαύτη τις ἡ Πηνελόπη, δηλὸν ἔσται ὅτε τὸν ἰστὸν θεωρήσομεν 25

<sup>A</sup>1389.56–57 διὸ καὶ — τῆς ἀρχούσης Cleanth. *SUF* 1.549 <sup>B</sup>59–60 περὶ ὃν — δοκεῖ Arat. phaen.  
23 <sup>C</sup>61 Αἰσχύλος — εἶπεν Aesch. Prom. 349 <sup>D</sup>1390.3–4 Πλειάδας τε — Ὡρίωνος ≈ ε 272–75;  
cf. Σ 486 <sup>E</sup>6–7 ὅτι δὲ — ἀναλνόμενον Eust. in Od. 1437.18–31

1389.53–55 Τὸν δὲ — αἰτίαν fort. schol. partim excidit (cf. ad Eust. in Od. 1389.55–57); de πρόνοια  
cf. Cornut. theol. Gr. comp. 48.15–17 Lang (eodem e fonte); ἀκάματος de Atlante cf. Hes. theog.  
519 55–57 καὶ ὀλοόφρονα — ἀρχούσης schol. HM<sup>a</sup> (Hdn.) α 52b1; cf. Buffière, *Mythes* 579  
57–58 καὶ οὐδὲ — δασύνομεν add. Eust.; Tz. in Hes. op. 195, p. 128.5–17 Gaisf.; de veriloquio Ὀλυμπος  
~ ὀλολαμπῆς cf. schol. D A 18; schol. Opp. hal. 2.38; ps.-Aristot. de mund. 7.400a, 6–7; epim. Hom. A  
494a; EGud. 426.25–25; Tz. exeg. II. 341.11–12 Pap. etc.; EM 623.7–9; Eust. in II. 27.31–34 57–59 ἄλ-  
λοι δὲ — καθήκοντα cf. schol. DE<sup>2</sup>e α 53g cum adn. Pontani 60 εὐθείαν — παντός schol. Arat. 22



learned that there was once upon a time an island, not smaller than a continent in size, that later disappeared. So the poet does not fabricate it. As for Atlas, who is said to be the father of Calypso in the flesh, who “knows the depths of the sea” and holds the pillars that keep earth in the middle and | support heaven, some 55  
 allegorize him as untiring and unwearied providence, which is the cause of all things. And they consider this Atlas to be *oloophrôn* [crafty] as far as he thinks about things concerning the totality (*ta hyper holôn phronōn*), meaning that he is thoughtful of the universe. For this reason they say that Cleanthes aspirated the initial omicron;<sup>A</sup> this is not to say that we are introducing some strange innovation when pronouncing the word without aspiration. Admittedly, we claim that Olympus derives from *hololampēs* [all-shining], but we still pronounce the word with a smooth rather than rough breathing according to the Aeolic dialect. This is what some people say. Others hold Atlas to be the imagined axis running through the middle of earth, reaching from the north pole to the south, around 60  
 which heaven revolves, | as Aratus<sup>B</sup> believes, a sort of immaterial straight line that is invisible and keeps the universe together. This axis is sometimes one single continuous entity running through the whole, which is the reason why Aeschylus in *Prometheus*<sup>C</sup> called it “the pillar” in the singular rather than “the pillars”. In other cases it is divided in two, one under the earth and one above, prompting us to imagine the pillars as those on which the earth stands, as it were, and heaven is held up. In another more elevated manner, Calypso is the daughter of this Atlas, that is the aim, result and offspring, so to speak, of this concept of the axis, of investigating and learning about it, | that is the practice of observing 1390  
 heaven, which *kalyptei*, that is “conceals”, earth from above and encircles everything within it and binds it together, owing to the stability of this axis in the sameness of its circular movement, covering (*katakalypsis*) and encircling of the universe. Odysseus, the astrologically minded philosopher, lives with this Calypso, he who observes “the Pleiades and the Hyades and Orion’s might” and so on,<sup>D</sup> as the poet says, yet feels a stronger desire for methodical and | rule-bound 5  
 philosophy. Driven by his longing for it as for his fatherland, he has come to this place and now longs to return to her, without whom he cannot conduct philosophy. The fact that Penelope carries such a signification will be evident<sup>E</sup> when

vel schol. Aesch. Prom. 349b      60–63 δς συνεχής — ὑπανέχεται cf. Tz. Pleiad. 549.25–550.13 Martin; Tz. in Hes. op. 382, p. 247.5–17 Gaisf.; schol. Aesch. Prom. 425b (e Tz.)      63–1390.7 τοῦ τοιοῦτου — ἀναλυνόμενον fort. Eust. ipse; Buffière, *Mythes* 388–89; 579–80; de re cf. etiam Eust. in Il. 193.6–8

- τὸν ὑπ' αὐτῆς ὑφαινόμενόν τε καὶ αὖθις ἀναλυόμενον. καὶ ταῦτα μὲν τοιαῦτα. Ἐπεὶ δὲ ὁ τοιοῦτος ἄξων τὸ τοῦ παντός μέσον τέμνει, διατοῦτο καὶ τὴν τῆς Καλυψοῦς οἴκησιν ὁ μῦθος ἐν ὀμφαλῷ θαλάσσης ἰδρύει, ἀντὶ τοῦ μέσου τοῦ παντός, ἦτοι τοῦ κοσμικοῦ, λαβὼν τὸν τῆς θαλάσσης ὀμφαλόν, ἐπειδὴ καὶ ὁ ὀμφαλὸς μεσάζει τὰ ζῶα.
- 10 διότι δὲ τὸν Ἄτλαντα ἐκεῖ που περὶ τὸν | ὀμώνυμον Λιβυκὸν τόπον, ἤγουν κατὰ τὸ ὅρος τὸν Ἄτλαντα, ὁ μῦθος κionoφοροῦντα ποιεῖ, διατοῦτο καὶ τὴν τῆς Καλυψοῦς νῆσον περὶ τὸ Ἀτλαντικὸν ὁ αὐτὸς ἐκτοπίζει πέλαγος, συμμετακινῶν πιθανῶς τὴν θυγατέρα Καλυψῶ τῷ γεννησαμένῳ Ἄτλαντι. καὶ οὕτω μὲν τὸν Ἄτλαντα καὶ τοὺς ἀχθοφορομένους ὑπ' αὐτοῦ κίονας εἰς τὸν κοσμικὸν ἔστι μεταλαμβάνειν ἄξονα, ὃν κίονα καὶ ὁ Πλάτων καλεῖ τὸ ὄνομα παρ' Ὀμήρου λαβὼν. ἡ δὲ γε ἱστορία Λιβὺν ἄνδρα σοφὸν τὰ ἀποτελεσματικὰ τὸν Ἄτλαντα παραδίδωσι, πολλὰ τῶν μελλόντων ἐκ
- 15 τῆς τῶν οὐρανίων κινήσεως προσημειούμενον καὶ | προλέγοντα. ὅθεν καὶ ἀνέχειν τὸν οὐρανὸν ἐμυθεύθη, ὡς οἶα μέχρι καὶ εἰς αὐτὸν οὐρανὸν ἀνήκων τῇ πολυδυνάμῳ σοφίᾳ. ὁ μέντοι περιγηγητὴς Διονύσιος ἄλλως ἐμφαίνεται θεραπεύων τὸν μῦθον, λέγων περὶ τὸ Λιβυκὸν ὅρος τὸν Ἄτλαντα κίονα χάλκεον ἀνέχειν εἰς οὐρανὸν ἀνατρέχοντα, πάνυ πολὺν τὸ ὕψος, διὸ καὶ δοκεῖν ἄχρις οὐρανοῦ ἤκειν. Ἔστι δὲ καὶ ἄλλως εἰς τὸ ἀπλῶς πολὺ τοῦ κατὰ τὸ Ἀτλαντικὸν ὅρος ὕψους τὴν κιονικὴν φαντασίαν συμβιβασσθαι. οὕτω καὶ Πίνδαρος οὐρανίαν κίονα λέγει τὴν Αἴτην, καὶ ὁ ποιητὴς
- 20 δὲ ἐν τοῖς ἐξῆς τὸν τῆς Σκύλλης σκοπέλον οὐρανὸν εὐρὺν ἰκάνειν φησί, | καὶ Αἰσχύλος δὲ ἀστρογείτονας τὰς τοῦ Καυκάσου λέγει κορυφάς, καὶ Διόδωρος ἄκραν τινὰ τῶν Ἀλπεων κορυφὴν τοῦ σύμπαντος ὄρους δοκοῦσαν οὐρανοῦ ῥάχιν ἱστορεῖ παρὰ τῶν ἐγχωρίων καλεῖσθαι. καὶ τοιαῦτα μὲν καὶ τὰ τῆς ἱστορίας. Ὁ δὲ μῦθος ἓνα τῶν Τιτάνων εἶναι τὸν Ἄτλαντα βούλεται, ὃς ἐπ' ὀλέθρῳ ἑαυτοῦ ἐπαναστὰς τῷ Διὶ—διὸ καὶ ὀλοόφρων λέγεται—τιμωρίαν κατεκρίθη τὸ τῶν κίωνων ἄχθος. φασὶ δὲ τὸν Ἡρακλῆ διὰ τὰ χρυσᾶ μῆλα εἰς Λιβύην ἐλθόντα ὑπελθεῖν τὸν φόρτον διὰ φιλίαν
- 25 καὶ διαδέξασθαι τὸν Ἄτλαντα πρὸς βραχύ, εἴτ' αὖθις ἐκείνῳ ἐπιτρέψαι τὰ συνήθη πάσχειν. | τὸ δ' ἔστιν ὅτι τῷ σοφῷ Ἀτλαντι μαθητεύσας ὁ Ἡρακλῆς προέλεγε τίνα καὶ αὐτὸς τῶν μελλόντων, κάντεῦθεν ἢ τοῦ ἄχθους ἐμυθεύθη διαδοχῇ. φησὶ γοῦν

<sup>a</sup>1390.13 ὃν κίονα — καλεῖ Plat. resp. 616b <sup>b</sup>16–17 ὁ μέντοι — ἤκειν Dion. per. 67 <sup>c</sup>18 Πίνδαρος — Αἴτην Pind. Pyth. 1.20 <sup>d</sup>19 καὶ ὁ ποιητὴς — φησὶ μ 73 <sup>e</sup>20 Αἰσχύλος — κορυφάς Aesch. Prom. 721 <sup>f</sup>20–21 καὶ Διόδωρος — καλεῖσθαι Diod. Sic. fr. 10.4 Fischer

1390.7–9 Ἐπεὶ δὲ ὁ — τὰ ζῶα cf. Eust. in Il. 680.31–32; 1261.19; in Od. 1389.39–40 9–10 διότι δὲ — ποιεῖ cf. Lycophr. 879 10–12 διατοῦτο — Ἀτλαντι cf. schol. BHM<sup>1</sup>OP<sup>1</sup>T δ 558b; Eust. in Od. 1508.58–59; 1536.4–7; 1579.32–33; cf. etiam Eust. in Od. 1379.24–26 13 Πλάτων — λαβὼν cf. Procl. in Plat. remp. 2.200.5–9 Kroll 13–15 ἡ δέ — σοφίᾳ cf. Plin. hist. nat. 7.203; Clem. strom 1.16.75.3; Suid. ω 283; Tz. in Lycophr. 879; schol. Aesch. Prom. 425c–d (e Tz.); Tz. in Hes. op. 382, p. 275.17–27

we investigate the web that is woven by her and then dissolved. And such are these things. Since this sort of axis cuts through the middle of the universe, myth places the home of Calypso in “the navel of the sea”, using “the navel of the sea” to denote the middle of the universe, that is the cosmos, since the navel is located in the middle of the living being. Furthermore, since myth locates Atlas carrying his pillar(s) somewhere close to | the place with the same name in Libya, 10 that is by the Atlas mountain, myth also relocates the island of Calypso to the Atlantic sea, convincingly transferring Calypso the daughter to Atlas her parent. And so it is possible to interpret Atlas and the pillars burdening him as the cosmic axis, which Plato calls “pillar”,<sup>A</sup> taking the word from Homer. At all events, history relates that Atlas was a Libyan man learned in astrology, foretelling and predicting many future events based on the movement of heavenly bodies. | For 15 this reason he is mythologized as keeping up heaven, as though he could reach all the way to heaven itself through his powerful knowledge. Dionysius Periegetes, however, explains and cures the myth differently, claiming that near the Libyan Atlas mountain there is a bronze pillar rising towards the sky, which is very high and for this reason seems to reach heaven.<sup>B</sup> It is also possible simply to unite the idea of the pillar with the great height of the Atlas mountain. In this way even Pindar calls Aetna a “heavenly pillar”,<sup>C</sup> and later on the poet says that the crag of Scylla “reaches broad heaven”,<sup>D</sup> | and Aeschylus calls the peaks of Caucasus 20 “neighbours to the stars”,<sup>E</sup> and Diodorus relates that a certain peak in the Alps, which is regarded as the highest of all mountains, is called “the ridge of heaven” by the locals.<sup>F</sup> Such are these things according to history. The myth, however, wishes Atlas to be one of the Titans, who revolted against Zeus to his own ruin—this is also why he is called *oloophrōn* [baneful]—and was condemned and punished with the suffering caused by the pillars. They say that when Heracles went to Libya for the golden apples, he took on the burden out of friendship and relieved Atlas for a moment, but then handed it back to him and Atlas returned to his usual agony. | The story signifies that when Heracles studied along with the 25 wise man Atlas, he too foretold some future event, hence the mythological ac-

Gaisf.; hist. 12.399.133; pleiad. 550.13 Martin 15–17 ὁ μέντοι — ἦκειν cf. Eust. in Dion. per. 67, p. 229.24–31 Müller 17–18 Ἔστι δὲ — συμβιβάσασθαι Hdt. 4.18.3; cf. Eust. in Dion. per. 67, p. 229.31–32 Müller 20–21 καὶ Διόδωρος — καλεῖσθαι cf. Tz. exeg. II. 14.3–4 Pap. 22–23 Ὁ δὲ μῦθος — ἄχθος schol. HM<sup>a</sup> (Hdn.) α 52b1 (ll. 47–49 Pontani); cf. Hes. theog. 517–20 23–24 φασὶ δὲ — πάσχειν cf. schol. Ap. Rhod. 4.1396 (= Pherecydes *FGrH* 3 F 16a); schol. vet. Soph. Trach. 1099–1100; ps.-Apollod. bibl. 2.5, 11; Luc. Char. 4; Paus. 5.11.5 24–25 τὸ δ’ — διαδοχῇ cf. praeter Aelianum Clem. strom. 1.15.73.2

Αἰλιανὸς αὐταῖς λέξεσιν οὕτω· λόγος ἔχει Ἀτλαντι φοιτήσαντα τὸν Ἡρακλέα σπουδά-  
σαι τὰ οὐρανία. ταῦτά τοι καὶ συγγεγράφθαι διαδέξασθαι τὸν οὐρανὸν ἐν μέρει, αἰνιξα-  
μένων τῶν συγγραφέων τὴν παράδοσιν τῆς σοφίας τοῦτον τὸν τρόπον. ὅτι δὲ τὸ ὄρος  
ὁ Ἄτλας καὶ πληθυντικῶς προφέρεται Ἀτλαντες, ὥ λόγῳ καὶ ἡ Μάλεια τὸ ὄρος καὶ  
νῆσος ἡ Κρήτη Μάλεια καὶ Κρήται λέγονται, καὶ ὅτι καὶ ὄνομα ἔθνους τῷ τοιοῦτῳ 5  
30 παροικούντος | ὅρει οἱ Ἀτλαντες, πολλαχοῦ διαφαίνεται. καὶ ἴσως τοιαύτης ἐννοίας  
παρὰ τῷ Δειπνοσοφιστῇ οἱ Ἀτλαντες ἐν τῷ περιέτρεχον τὴν ναῦν Ἀτλαντες ἐντὸς ἑξα-  
πῆχαις, εἰ μὴ ἄρα ζώδια, εἶπουν ἀνδριάντες, ἦσαν αὐτοὶ ἐστηλωμένοι πρὸς μίμησιν  
Ἀτλαντος. οὐ τῆς κλίσεως ὁ κανὼν τοιοῦτος καθ' Ἡρῳδιανόν· τὰ παρὰ μετοχὴν εἰς  
ἁς δισύλλαβα διὰ τοῦ ντ κλίνεται, οἶον τλάς· Ἄτλας Ἀτλαντος, φάς· Περίφας Περί- 10  
φαντος. τοιαύτη δὲ κλίσει, ἐκεῖνος ὑπάγει, καὶ ὅσα δις τὸ αὐτὸ σύμφωνον ἔχει· γίγας  
γίγαντος, Μίμας Μίμαντος ὄρος, οὐ μνήσεται Ὅμηρος ἐν τοῖς ἐξῆς. Ἔτι ἰστέον  
35 καὶ ὅτι ὁ περὶ Καλυψοῦς | καὶ Ἀτλαντος ἐνταῦθα μῦθος οὐ μόνον ἐγείρει τὸ ἀφηγη-  
ματικὸν ὑπτίον ὡς τερατώδης, ἀλλὰ καὶ ἄλλον τρόπον ἀφελῶς ἔχει διὰ τὴν Ἀθηναῖαν  
οὕτως εἰκὴ ἀφηγουμένην τῷ εὐ εἰδότι πατρὶ τὰ κατὰ τὸν Ἄτλαντα. Δῆλον δὲ καὶ 15  
ὡς Ἄτλας λέγεται ἢ πρὸς στέρησιν τοῦ μὴ τάλας εἶναι ἢ ἐπιτατικῶς ὡς πολύτλας.  
εἰ δὲ καὶ ἀνεγγραμμάτισται ἀπὸ τοῦ τάλας ὁ Ἄτλας, περιεργον μὲν εἰπεῖν, οὐ πάν- P 6<sup>r</sup>  
τως δὲ ὑπόκενον. Δῆλον δὲ ὁμοίως καὶ ὅτι τὸ ὅς θαλάσσης πάσης βένθεα οἶδε καὶ  
ἐξῆς ἕως τοῦ ἀμφὶς ἔχουσιν οὐ μακρὰν θείας ἐννοίας ἐστίν. Ὡς δὲ θάλασσα οὐ μό-  
40 νον στοιχειακὸν ὄνομα ἦν, ἀλλὰ καὶ | ἱματίῳ προσουφαίνετο, δῆλον ἐκ τοῦ εἰπόντος 20  
πορφυρᾶς περιβολὰς καὶ ἰοβαφεῖς καὶ ὑακινθίνας καὶ φλογίνας καὶ θαλασσοειδεῖς.  
ἴσως δὲ καὶ ἀπὸ ἀκτῆς θαλασσίας παρώνυμον ἦν τι φόρημα, ὡς δηλοῖ ὁ γράψας  
τὸ φοροῦντες δὲ καὶ ἀκταίας· ἔστι δέ, φασί, τοῦτο σπαθητὸν ἰσχύος καὶ κουφότητος  
χάριν, εἰ μὴ που ἐκ τοῦ ἄγῳ τὸ κλῶ ἢ εἰρημένη ἀκταία γίνεται· κατακλῶνται γὰρ

<sup>A</sup>1390.26–27 φησὶ γοῦν — τὸν τρόπον Ael. fr. 191 D.-F. <sup>B</sup>28 τὸ ὄρος — Ἀτλαντες Dion. per. 66  
<sup>C</sup>29 Μάλεια γ 287; δ 514; τ 187 <sup>D</sup>29 Κρήται B 645; Ξ 199 etc. <sup>E</sup>30–31 καὶ ἴσως —  
ἐξαπῆχαις Athen. 5.208b <sup>F</sup>32–34 οὐ τῆς κλίσεως — Μίμαντος ὄρος Hdn. κλ. ὄν. 637.31–34 Lentz  
<sup>G</sup>32 οὐ μνήσεται — τοῖς ἐξῆς γ 172 <sup>H</sup>40–41 δῆλον — θαλασσοειδεῖς Athen. 12.525d <sup>I</sup>41–42 ὡς  
δηλοῖ — χάριν Athen. 12.525e

1390.28–29 Ὅτι δὲ — λέγονται cf. Eust. in Dion. per. 66, p. 229.10–16 Müller; in Il. 119.3–4; 490.11–14; in Od. 1468.9–11; 1507.16 29–30 καὶ ὅτι — οἱ Ἀτλαντες Hdt. 4.184.4–185.1; cf. Eust. in Od. 1604.64–1605.1; cf. etiam Steph. Byz. α 519; Eust. in Dion. per. 66, p. 229.16–17 Müller 31–32 εἰ μὴ — Ἀτλαντος Eust. ipse 32–33 τὰ παρὰ — Περίφαντος cf. Arcad. 202.18–20; Choer. in Th. Alex. can. 2.227.17–19; 300.6–8; EGen. α 746; cf. etiam quod e cod. Vindob. Gr. 293 excerpit Ludwig, *ΑΗΤ* 2.672.18–24 34 Μίμας Μίμαντος cf. epim. Hom. A 86; Suid. μ 1074; EM 588.1–5 34–35 Ἔτι ἰστέον — τερατώδης Eust. ipse; in Od. 1379.25–26; in Il. 272.5–9; 829.47–52 35–36 ἀλλὰ καὶ —

count of Heracles relieving him of his burden. Aelian, in any case, literally says the following: “there is an account saying that when Heracles was schooled by Atlas he studied the heavenly bodies. This was expressed in writing as Heracles partly taking on heaven, since writers have hinted at the transmission of knowledge in this way”.<sup>A</sup> It is clear from many places that the Atlas mountain is also referred to in the plural “the Atlantes”.<sup>B</sup> By the same rationale the mountain Maleia and the island Crete are also called *Maleiai*<sup>C</sup> and *Krētai*.<sup>D</sup> It is also clear that “the Atlantes” is the name of a people who live nearby | this mountain. Perhaps 30 the Atlantes in the Learned Banqueter belong to this sort of conception, in “Atlantes, six cubits long, ran round the ship from within”,<sup>E</sup> unless these were figures, meaning statues, set up in imitation of Atlas. For the inflection of his name there is the following canon according to Herodian:<sup>F</sup> two-syllable words deriving from a participle ending in *-as* are inflected with *-nt-*, such as *tlas* [having suffered]: *Atlas Atlantos*; *phas* [saying]: *Periphas Periphantos*. Such an inflection, he continues, applies also to all words that have the same consonant twice: *gigas gigantos* [giant], *Mimas Mimantos* the mountain, which Homer mentions later 35 on.<sup>G</sup> Moreover, one must know that the myth here about Calypso | and Atlas through its marvelousness does not only add excitement to the flatness of narration, but it also produces stylistic simplicity in that Athena relates this story to her father without reason, since he knows full and well about Atlas. It is evident that Atlas is either called thus through negation, having not suffered, or through intensification, having suffered much. Whether or not Atlas was formed from *talas* through transposition of letters is redundant to say, but not completely useless. It is likewise evident that the passage that begins “who knew the depths of the whole sea” and ends “keeps them apart” [1.52–54] is not far from a divine thought. The fact that *thalassa* was not only the name for a natural element [i.e. the sea], but was also | interwoven with a robe, is evident from the one who 40 called purple coverings “violet-colored”, “hyacinthine”, “flame-colored” and “sea-like” (*thalassoeideis*).<sup>H</sup> Perhaps there was also some sort of garment named after the shore of the sea, as shown by the one who wrote “wearing *aktaiai*. This fabric”, they say, “is compactly woven for the sake of strength and lightness”,<sup>I</sup> unless perhaps this *aktaia* derives from *agō* meaning to spin, since that which is

τὸν Ἀτλαντα Eust. ipse; cf. Hermog. id. 2.3, p. 322.12–15 Rabe; Eust. in Il. 681.8–9; 1268.49; Lindberg, *Hermogenes* 168 36–37 Ἀτλας ~ μὴ τάλας cf. Or. 19.30; EGud. 227.20 Stef. 37 ἡ — πολύτλας cf. EGen. α 1357; EGud. 531.33 Sturz; EM 141.56; 164.27–28; Eust. in Il. 46.7; 196.39; 593.5 37–38 εἰ δὲ — ὑπόκενον cf. Eust. in Il. 962.52 38–39 Δῆλον — ἐστίν Eust. ipse 42 ἀκταῖα ~ ἄγω Eust. ipse; cf. in Od. 1450.18 43 ἄγω = κλῶ cf. Choer. spirit. 209.23; EGen. α 382; Eust. in Il. 57.35; 698.32; 868.23; 934.32; 1224.38; in Od. 1450.18

τὰ σπαθώμενα. ὅτι δὲ Ὀμηρος ὀμφαλὸν θαλάσσης νοεῖ τὸ μέσον ἀκολουθῶς τοῖς  
τολμήσασι γῆς ὀμφαλὸν εἰπεῖν τὸ καὶ μεσόμφαλον γῆς παρὰ Σοφοκλεῖ, δηλοῖ καὶ  
45 ὁ μεταβολεὺς Δημοσθένης, εἰπὼν ὡς ἐν νήσῳ | ποι ὑπὸ μέσης τῆς θαλάσσης καὶ  
Ὀδυσσεὺς ἀπειλημένος ἦν ὑπὸ Καλυψοῦς τῆς Ἀτλαντος, ὃν σύ, φησὶν, ὦ Ζεῦ, τὴν τε  
θαλάσσης γνῶσιν ἐξεπίστασθαι καὶ τὴν οὐρανοῦ καὶ γῆς ἔδραν συνέχειν ἔταξας. 5

α 51 Ὅτι τὸ θεὰ δ' ἐν δώματα ναίει καινότερον συντέτακται· εἴτε γὰρ εἴποι τις ἐνναίει  
τὰ δώματα, οὐ πάννυσιν ἢ σύνταξις, εἴτε εἴποι ἐν τὰ δώματα ναίει, Δωρικῶς συν-  
τέτακται, ὡς ἔστιν ἐκ τοῦ Πινδάρου μαθεῖν.

α 53–54 St. 19 Ὅτι θηλυκῶς λέγει τὰς κίονας κατὰ διάλεκτον | Ἰωνικῇ. ἔστι δὲ τοῦτο καὶ  
τῶν Ἀττικῶν, μυρία δὲ τοιαυτὰ ἔστι παρὰ τοῖς ποιηταῖς, οἱ τὰς βοῦς λέγουσι καὶ τὰς 10  
ἵππους καὶ | τὰς ἡμιόνους καὶ τὰς ἑλλοὺς καὶ τὰς κύνας καὶ τὰς οἷς καὶ ἕτερα. Αἴλιος  
50 δὲ Διονύσιος παρασημειούμενός τινα ὅπως κατὰ γένη προφέρονται, φησὶν οὕτω·  
κακκάβη θηλυκῶς ὁ κάκκαβος, ὁ καὶ παρὰ τῷ Ἀθηναίῳ κεῖται ἐν τῷ κακκάβα ζέουσα.  
οὕτω καὶ ἡ ἀρπάγη, δι' ἧς ἐκ φρεάτων κάδδους ἀνάγουσιν, ἔτι καὶ ἡ βῶλος καὶ ἡ 15  
ῥαλος καὶ ἡ φάρυγξ καὶ ἡ στρύχνος καὶ ἡ χάραξ τὸ τῆς ἀμπέλου ὑπόστημα. ὁ μέντοι  
χάραξ ἀρσενικῶς τὸ χαράκωμα τοῦ στρατοπέδου. ἔτι θηλυκῶς καὶ ἡ τύλη τὸ φύμα  
τὸ ἐπὶ τοῦ αὐχένος καὶ ἡ ὄμφαξ καὶ ἡ ἄσβολος καὶ ἡ ψύλλα καὶ ἡ μείραξ καὶ ἡ θόλος  
55 καὶ ἡ | μήκων. Θουκυδίδης οὖν μήκωνα μεμελιτωμένην φησί. ταῦτα κατὰ γένος θη-  
λυκόν, ἀρσενικῶς δὲ ὁ χοῦς, ὁ ὄροφος, ὁ θίς, ὁ λιμός, ὁ σκότος, ὁ Τάρας, ὁ Ἀκράγας.  
οὐθέτερα δὲ τὸ νῶτον, τὸ ζυγόν, τὰ ἐπίδεσμα, τὸ στρωματόδεσμον, τὸ θύμον, τὸ 20  
σίαλον, τὸ κέδρον, τὰ θεμέλια, τὸ τέμαχος. ἀρσενικὰ δὲ καὶ οὐθέτερα ὁ τάριχος καὶ  
τὸ τάριχον, τὰ στάδια καὶ οἱ στάδιοι. δηλὸν δὲ ὅτι Ἀττικῶς ταῦτα πάντα, ἐπεὶ καὶ

<sup>A</sup>1390.44 τὸ καὶ — Σοφοκλεῖ Soph. Oed. tyr. 480 <sup>B</sup>44–46 δηλοῖ καὶ — ἔταξας Dem. Thr. fr. 2  
Gehrmann <sup>C</sup>47–48 εἴτε εἴποι — Πινδάρου ad Pind. Ol. 13.6 fort. spectat sed lapsu memoriae; ibi  
enim Justitia cum sororibus suis ἐν τῇ (scil. Κορίνθῳ) ναίει <sup>D</sup>50–51 Αἴλιος δὲ — κάκκαβος Ael. Dion.  
fr. κ 4 Erbse <sup>E</sup>51–52 ὁ καὶ — ζέουσα Athen. 8.338a (exemplum add. Eust. ipse) <sup>F</sup>52 ἡ ἀρπάγη —  
ἀνάγουσιν Ael. Dion. fr. α 175 Erbse <sup>G</sup>52 ἡ βῶλος β 21 <sup>H</sup>52 ἡ ῥαλος ν 1 <sup>I</sup>52 ἡ φάρυγξ φ 3 <sup>J</sup>52–  
53 ἡ στρύχνος τ 27; cf. Phot. τ 533 cum adn. Theodoridis <sup>K</sup>53 ἡ χάραξ — στρατοπέδου χ 5 <sup>L</sup>54 ἡ  
τύλη — αὐχένος τ 28 <sup>M</sup>54 ἡ ὄμφαξ ο 20 <sup>N</sup>54 ἡ ἄσβολος α 186 <sup>O</sup>54 ἡ ψύλλα ψ 5 <sup>P</sup>54 ἡ μείραξ μ  
12 <sup>Q</sup>54 ἡ θόλος θ 14 <sup>R</sup>54–55 ἡ μήκων — φησί μ 19 <sup>S</sup>55 Θουκυδίδης — φησί Thuc. 4.26.8 <sup>T</sup>55 ὁ  
χοῦς χ 16 <sup>U</sup>55 ὁ ὄροφος ο 29 <sup>V</sup>56 ὁ θίς θ 13 <sup>X</sup>56 ὁ λιμός λ 16 <sup>Y</sup>56 ὁ σκότος σ 13 <sup>Z</sup>56 ὁ Τάρας  
τ 2 <sup>AA</sup>56 ὁ Ἀκράγας α 67 <sup>AB</sup>56 τὸ νῶτον ν 15 <sup>AC</sup>56 τὸ ζυγόν ζ 6 <sup>AD</sup>56 τὰ ἐπίδεσμα ε 53 <sup>AE</sup>56 τὸ  
στρωματόδεσμον σ 39 <sup>AF</sup>57 τὸ θύμον θ 15 <sup>AG</sup>57 τὸ σίαλον σ 14 <sup>AH</sup>57 τὸ κέδρον κ 18 <sup>AI</sup>57 τὰ θεμέ-  
λια θ 7 <sup>AJ</sup>57 τὸ τέμαχος τ 8 <sup>AK</sup>57 ὁ τάριχος καὶ τὸ τάριχον τ 3 <sup>AL</sup>57–58 τὰ στάδια καὶ οἱ στάδιοι σ 31

1390.43–44 Ὅτι — Σοφοκλεῖ cf. Eust. in Od. 1389.38–40 46–48 Ὅτι — μαθεῖν Eust. ipse; 47 εἴτε  
— σύνταξις de tmesi cf. schol. Y α 51e 48–49 Ὅτι θηλυκῶς — Ἰωνικῇ cf. ps.-Plut. de Hom. 43;  
Porph. qu. Vat. 38.29–32 Sodano; EGud. 323.38 Sturz; schol. rec. Soph. Aj. 108a; cf. etiam schol. M<sup>a</sup> α  
54a cum adn. Pontani; Hillgruber, *De Homero* I 157; Hedberg, *Attizist* 50–51 49–50 ἔστι δὲ — καὶ

deest M

15 στρύχνος P : τρύχνος Phot. (Eust. festinanter fontem perlegens erravit. Legitur apud Phot.  
σὺν τῷ σ̄ δὲ στρύχνον οὐδαμοῦ εὗρον) 20 οὐθέτερα P : οὐδέτερα Maior.



compactly woven is spun. Homer imagines the middle of the sea to be its navel, following those who took the liberty to say “navel of earth” and also the “middle navel of earth” in Sophocles,<sup>A</sup> and this is shown by the paraphrast Demosthenes,<sup>B</sup> saying that on the island | somewhere near the middle of the sea even Odysseus was being held back by Calypso, daughter of Atlas, “whom you, Zeus”, she says, “ordered to have full knowledge of the sea and to sustain the seat of heaven and earth.” 45

(v. 51) The phrase “the goddess resides in the house (*en dōmata naiei*)” has a rather innovative syntax. For if someone were to say “she inhabits the house” (*ennaiei dōmata*), this syntax would be quite unusual, but if someone would say “she resides in the house (*en dōmata naiei*)”, this would be a Doric syntactical construction, as one can learn from Pindar.<sup>C</sup>

(v. 53–54) He says *kiones* in the feminine according to the Ionic dialect. This is also characteristic for the speakers of Attic, and there are thousands of such words in the poets; they say *hai boes* [cattle] and *hai hippoi* [horses] and | *hai hēmionoi* [mules] and *hai helloi* [fawns] and *hai kynēs* [dogs] and *hai oīs* [sheep] and so on. Aelius Dionysius<sup>D</sup> notes in passing how certain words are produced with several grammatical genders and says: *kakkabē* is the feminine for *kakkabos* [three-legged pot], which is also found in Athenaeus in “boiling in a three-legged pot (*kakkaba*)”.<sup>E</sup> We have the same case in *harpagē*,<sup>F</sup> the implement they use for bringing up water vessels in wells, *hē bōlos* [clod of earth],<sup>G</sup> *hē hyalos* [a crystalline stone],<sup>H</sup> *hē pharynx* [throat],<sup>I</sup> and *hē strychnos* [a plant],<sup>J</sup> and *hē charax*, the support for the vine, whereas the masculine *ho charax* denotes the battle entrenchment.<sup>K</sup> Moreover, the feminine *hē tylē* signifies the protuberance on the throat,<sup>L</sup> *hē omphax* [unripe grape],<sup>M</sup> *hē asbolos* [soot],<sup>N</sup> *hē psylla* [flea],<sup>O</sup> *hē meirax* [young girl],<sup>P</sup> *hē tholos* [rotunda],<sup>Q</sup> and *hē | mēkōn* [poppy],<sup>R</sup> Thucydides, 55 at any rate, says “poppy (*mēkōn*) sweetened with honey”.<sup>S</sup> These are produced in the feminine gender, but in the masculine there is *ho chous* [a measure],<sup>T</sup> *ho orophos* [roof],<sup>U</sup> *ho this* [heap],<sup>V</sup> *ho limos* [hunger],<sup>X</sup> *ho skotos* [darkness],<sup>Y</sup> *ho Taras* [Taranto],<sup>Z</sup> *ho Akragas* [Agrigento].<sup>AA</sup> In the neuter gender there is *to nōton* [back],<sup>AB</sup> *to zygon* [yoke],<sup>AC</sup> *ta epidesma* [outer bandages],<sup>AD</sup> *to strōmatodesmon* [linen sack for bedclothes],<sup>AE</sup> *to thymon* [thyme],<sup>AF</sup> *to sialon* [spittle],<sup>AG</sup> *to kedron* [cedar],<sup>AH</sup> *ta themelia* [foundation stones],<sup>AI</sup> and *to temachos* [slice of fish].<sup>AJ</sup> In the masculine and neuter there is *ho tarichos* and *to tarichon* [preserved meat or fish],<sup>AK</sup> and *ta stadia* and *hoi stadioi* [stades].<sup>AL</sup> It is evident that all of these are

ἔρεπα Eust. ipse; cf. Eust. in Il. 70.38–39; 503.1; 692.18–19; 838.44–45; 877.39; 950.51; 1035.26; 1205.59; vide Hedberg, *Attizist* 50–51; cf. etiam schol. rec. Pind. Ol. 1.10



Ἀττικάϊς λέξεσιν ὁ ῥηθεὶς Διονύσιος ἐπεξέρχεται· ἄλλως γὰρ καὶ ἡ θίς λέγεται καὶ  
 60 ἡ λιμός καὶ τὸ σκότος καὶ ἡ Τάρας καὶ ἡ Ἀκράγας καὶ ἕτερα τῶν τοῦ | Διονυσίου  
 ἐτέρως. ὁ χοῦς μέντοι τὸ μέτρον αἰεὶ ἀρσενικῶς, ὁ δὲ γε τῆς γῆς καὶ θηλυκῶς εὐρηται  
 παρὰ τῷ Γεωγράφῳ.

Ὅτι ἐν τῷ γαίαν καὶ οὐρανὸν ἔχουσιν ἐλλέλειπται ἡ ἀνα πρόθεσις· ἔστι γὰρ ἀντὶ 5  
 τοῦ ἀνέχουσι καὶ ἀναβαστάζουσι. πολλαχοῦ δὲ τοιαῦτα ποιεῖ Ὀμηρος, ὡς καὶ ἐν  
 Ἰλιάδι φαίνεται.

α 56–57 Ὅτι μαλακοῖς καὶ αἰμύλίοις λόγοις ἡ Καλυψὼ τὸν Ὀδυσσεά ἔθελγεν ὅπως Ἰθάκης  
 ἐπιλήσεται. εἰεν δ' ἂν τῆς μὲν ἱστορουμένης Καλυψοῦς αἰμύλιοι λόγοι οἱ κατὰ ἔρρωτα  
 κολακεύοντες καὶ οὓς ἂν εἴπη γυνὴ ἐρώσα καὶ διατοῦτο κατὰ τὸν Ἡσίοδον αἰμύλα 10  
 1391 κωτίλλουσα. τῆς δὲ ἀναγομένης εἰς | φιλοζῶϊαν σωματικὴν Καλυψοῦς αἰμύλα ῥή-  
 ματα νοοῖντο ἂν τὸ ἑαυτοῦ τινα κήδεσθαι, τὸ μὴ τὸν θυμὸν ἔδειν μερίμναις, τὸ τὴν  
 φύσιν τοῦ ἡδέος μᾶλλον στοχάζεσθαι ἢ περ τοῦ λυπηροῦ, τὸ τὴν ἡδονὴν ἀοχλησίαν  
 εἶναι σαρκός, τὸ μὴ πονεῖν ἄγαν ὡς ἂν εἴη μακρόβιος καὶ μικροῦ καὶ ἀθάνατος καὶ  
 ὅσα τοιαῦτα. ἄλλως δὲ μαλακοὶ καὶ αἰμύλιοι λόγοι οἱ κολακευτικοὶ καὶ προσηνεῖς. 15  
 μαλακοὶ μὲν πρὸς διαστολὴν τῶν ἀπειλητικῶν—σκληροὶ γὰρ ἐκείνοι—, αἰμύλιοι  
 5 δὲ κατὰ τοὺς | παλαιοὺς δόλιοι, πιθανοί, πλάνοι, ποικίλοι. καὶ ἄλλως δὲ αἰμύλιοι οἱ  
 ὡς εἰπεῖν γνήσιοι καὶ οἴους ἂν εἴποι τις τῶν πρὸς αἵματος ἢ καὶ ἄλλως αἰμύλιοι οἱ  
 μὴ ψοφήσαντες εἰκὴ περὶ τὰ τῆς ἀκοῆς πρόθυρα, ἀλλ' ἔσω παρεισδύντες καὶ οἶον  
 ἀψάμενοι αἵματος ἢ θερμοὶ καὶ ἐνεργοί, οὐ μὴν ψυχροὶ καὶ ἄπρακτοι, ὡς ἐκ μεταφο- 20  
 ρᾶς τῶν ἐναίμων ζῶων, ἃ θερμότερα τῶν ἀναίμων εἰσὶ. παράγωγον δὲ τοῦ αἰμύλος  
 ὁ αἰμύλιος ὡς δηλοῖ τὸ αἰμύλα κωτίλλουσα. Τὸ δὲ θέλγειν, περὶ οὗ ἀκριβῶς ἐν τοῖς  
 εἰς τὴν Ἰλιάδα ἔρρεθη, οὐδ' ἐνταῦθα ἡδονὴν ἀπλῶς δηλοῖ, ἀλλὰ τὴν οὐκ ἐπ' ἀγαθῷ  
 10 καὶ ἀπατηλῇ, ὡς | δηλοῖ τὸ ἵνα Ἰθάκης ἐπιλήσεται· οὐ γὰρ ἔθελγε τὸν Ὀδυσσεά ἢ  
 Καλυψὼ ἡδέως, ἀλλὰ παρήγεν οὗ ἐκείνος ἐπεθύμει, τοῦ τὴν πατρίδα ἰδεῖν, εἰ καὶ μὴ 25

<sup>A</sup>1390.60 εὐρηται — Γεωγράφῳ Strab. 15.1.14, p. 691.11–12 C. etc.  
 v.d.Valk II xxxii n. 5 <sup>C</sup>63 κατὰ — κωτίλλουσα Hes. op. 374  
 op. 374

<sup>B</sup>61–62 πολλαχοῦ — φαίνεται vide  
<sup>D</sup>1391.8 αἰμύλα κωτίλλουσα Hes.

1390. 60 ὁ χοῦς μέντοι — τῷ Γεωγράφῳ cf. Eust. in Il. 305.44; 1504.38; 1835.20–21 61 Ὅτι — πρόθε-  
 σις Eust. ipse; cf. Hedberg, *Attizist* 160–68 61 ἔστι — ἀναβαστάζουσι cf. schol. h<sup>3</sup> α 53b2; de voce  
 βαστάζω cf. schol. V α 53b1 62–1391.3 Ὅτι μαλακοῖς — ὅσα τοιαῦτα Eust. ipse; ἱστορουμένη Κα-  
 λυψὼ cf. 1389.51–53; de allegoria cf. 1389.41–50; de vita ascetica cf. Eust. in Il. 162.28–29; 63–64 αἰμύ-  
 λιοι = κολακεύοντες cf. 1391.4; 64 κατὰ τὸν Ἡσίοδον cf. Eust. in Il. 380.4 3 μαλακοὶ = προσηνεῖς  
 cf. schol. JM<sup>a</sup> α 56a et V α 56b1 4 αἰμύλιοι = κολακευτικοὶ cf. schol. ck<sup>2</sup>qz α 56d 4–5 αἰμύλιοι  
 — ποικίλοι voces collegit Eust. ut opinor; αἰμύλιοι = δόλιοι cf. Hsch. α 1957; synag. σ 637, unde Phot. α

deest M

1 ὅτι ante καὶ ἡ λιμός Triv. in P perperam posuit; cf. *praeafatio* 3.1.1  
 delevit

8 Ὅτι Triv. in P perperam

in the Attic dialect, since it is Attic words that the aforementioned Dionysius pursues. Otherwise one also says *hē this* and *hē limos* and *to skotos* and *hē Taras* and *hē Akragas* and so on for these words | mentioned by Dionysius. However, 60  
*ho chous* referring to the measure is always in the masculine, but referring to a heap of soil it is found in the feminine in the Geographer.<sup>A</sup>

In “hold (*echousin*) earth and heaven” the preposition *ana* [up] is left out. For it stands for “uphold” (*anechousi*) and lift up. Homer does this often, as shown in the *Iliad*.<sup>B</sup>

(v. 56–57) Calypso “beguiles” Odysseus “with soft and wheedling words in order that he might forget Ithaca”. The wheedling (*haimylioι*) words of Calypso in the historical sense would be such as seduce a man to feel desire and might be uttered by a woman who feels desire and therefore, as Hesiod says, “wheedlingly cajoles” him.<sup>C</sup> But the wheedling words of the Calypso that is elevated to stand for | bodily love of life would signify the act of being concerned 1391  
with oneself, of not eating one’s heart out with worries, of aiming by nature at pleasure rather than pain, of pleasure being welfare of the flesh, of not suffering excessively in order to live a long life and almost become immortal, and so on. Otherwise, the phrase “soft (*malakoi*) and wheedling (*haimylioι*) words” means that they are seductive and soothing. They are called “soft” in order to distinguish them from threatening words, since such words are hard, and “wheedling”, according to the ancients, because they are | deceitful, persuasive, fickle, mani- 5  
fold. Otherwise, words called *haimylioι* are, so to speak, lawfully begotten and such as one related by blood (*pros haimatos*) would say, or alternatively *haimylioι* words are such as do not knock without success at the front door of the ear, but go inside and take hold of the blood (*haima*), or words that are hot and energetic, not cold and inactive, as a metaphor from animals with blood, which are warmer than the bloodless. The word *haimylios* derives from *haimylos*, as shown by “wheedlingly (*haimyla*) cajoles”. The verb *thelgein* [enchant], which has been addressed meticulously in the notes on the *Iliad*, does not simply signify pleasure here, but pleasure that is not for a good end and deceptive, as shown | by “in 10  
order that he might forget about Ithaca”. For Calypso did not enchant Odysseus in a pleasurable way, but she diverted his course from what he longed for, to see his homeland; however, she did not manage to persuade him. The ancients

633; αἰμύλιοι = πιθανοί cf. Theogn. can. 12; αἰμύλιοι = ποικίλοι cf. schol. T Plat. Phaedr. 237b4; EM 35.30  
5–6 καὶ ἄλλως — πρὸς αἵματος schol. V α 56b1      6–7 ἢ καὶ — αἵματος Eust. ipse      7–8 ἢ θερμοὶ  
— εἰσὶ Eust. ipse      8–11 Τὸ δὲ θέλγειν — ἐπειθεν schol. V α 57a; Eust. in Il. 902.47–49; 940.63–64;  
1017.54; 1032.32

ἐπειθεν. ὅτι δὲ ἐκ τοῦ τοιοῦτου θέλγειν οἱ Τελχῖνες, δηλοῦσιν οἱ παλαιοί, παρ' οἷς καὶ Θελγῖνες οἱ αὐτοὶ λέγονται· ἐν γοῦν ῥητορικῷ Λεξικῷ κατὰ στοιχεῖον προϊόντι γράφεται· *Θελγῖνες· γόητες, φαρμακοί*. ἐπὶ ῥητον ἄρα τὸ θέλγειν ἐξ οὐπερ οὗτοι πα-  
ράγονται.

- α 57–59 Ὅτι Ὀδυσσεὺς οὕτω φιλόπατρις ἦν ὡς καὶ καπνὸν μόνον ἐφίεσθαι ἀποθρῶ- 5  
σκοντα νοῆσαι ἥς γαίης ἤγουν τῆς ἑαυτοῦ γῆς, τουτέστιν εἰ μὴ αὐτῆς Ἰθάκης ἐπι-  
15 βῆναι μέλλοι, κἂν γοῦν | πόρρωθέν ποθεν αὐτὴν τεκμήρασθαι οἷς τὰ τοιαῦτα τε-  
κμαίρονται ἄνθρωποι. τεκμαίρονται δὲ ὡς τὰ πολλὰ μακρόθεν πυρὶ εἶτε καὶ τῷ τοῦ  
πυρὸς σημείῳ καπνῷ, ὧν ὁ μὲν καπνὸς ἐν ἡμέρᾳ μάλιστα χρήσιμος, ὁ δὲ πυρὸς τῇ  
νυκτί· τείχεσι μέντοι καὶ οἰκημάτων ἐπάρσει οὐκ ἔστιν ἕκαθεν ἀλλ' ἐκ τῶν ἐγγυτέρω 10  
τεκμαίρεσθαι, ὅρους δὲ ὕψος οὐκ αὐτὴν τὴν πατρίδα πόλιν σημειοῖ μὴ ἄνω αὐτοῦ  
πεπολισμένην, ἀλλὰ τινα τῶν πέριξ. Καπνοῦ δὲ παράγωγον τὸ καπνίζειν, ὃ ἐστι θύ-  
ειν ὡς ἐκ παρακολουθήματος, Ὅμηρος δηλοῖ ἐν τῷ *κάπνισάν τε κατὰ κλισίας*. ἐκ τοῦ  
20 καπνίζεν δὲ καπνιστὰ κρέα παρὰ τῷ Δειπνοσοφιστῇ. | Ὅρα δὲ οἷος τὰ ἐς δυστυχίαν  
Ὀδυσσεὺς ὀπηνίκα ἐκ τῆς Αἰόλου νήσου ἐπανιών καὶ ἐγγίσας τῇ πατρίδι καὶ ἤδη 15  
πῦρ ἀνακαίόμενον βλέπων, ἐπλάγχθη ὀπίσω. Ἰστέον δὲ ὅτι σχῆμα ἔστιν ἐνταῦθα  
δηλοῦν ἐκ μέρους τὸ πᾶν· τῷ γὰρ ἡμερινῷ σημείῳ τῷ καπνῷ δεῖ συνεπινοεῖν καὶ τὸ  
ἐκ τοῦ πυρὸς νύκτερον σύμβολον—τί γὰρ διαφέρει εἶτε καπνὸν ὁ Ὀδυσσεὺς ἴδοι  
τὸν ἐν ἡμέρᾳ τὴν Ἰθάκην σημαίνοντα εἶτε πυρσὸν τὸν ἐν νυκτί;—εἰ μὴ ἄρα τοῦ  
St: 20 κρείττονος μέμνηται· κάλλιον γὰρ ἐνταῦθα ὁ | καπνός, ὡς αἰρετωτέρου ὄντος τοῦ 20  
25 ἐν ἡμέρᾳ πλοῦ. ἢ δὲ ἀλληγορία καπνὸν βούλεται νοεῖν τὸ ἀνωφορούμενον μέν, |  
σκοτεινὸν δὲ ὅμως τῆς φιλοσόφου γνώσεως καὶ οὕτω λαμπρόν. ὅπερ καὶ αὐτὸ στερ-  
κτόν ἐστιν ὅτε τῷ φιλολόγως διακειμένῳ λογίζεται. εἰ γάρ τινα μὴ τοῦ τελειοτάτου  
ἐφικέσθαι δυνατόν, τὸ γοῦν ἀμυδρῶς τῶν προτελείων γενέσθαι αἰρετόν· καὶ γὰρ καὶ  
μέλιτος εἰ μὴ κορέσεσθαι οἷόν τε, ἀγαπητὸν οὖν τὸ ἀπογεύσασθαι. Ἰστέον δὲ ὅτι τὸ 25  
ἥς γαίης οἱ ὕστερον οἰκείας φασὶ ἐν ἀπλότῃτι λέξεως δηλοῦντες οὕτω πατρίδα, ὅπερ  
ἐκ τοῦ οἰκεῖν καὶ τοῦ οἴκου καὶ τοῦ ἐκ τούτων οἰκείου λεχθὲν πάνυ διαφέρει τοῦ *ιδίας*  
εἰπεῖν. διόπερ οὐδεὶς εὗρηται ὥσπερ οἰκείαν, οὕτω καὶ *ιδίαν* καταμόνας τὴν πατρίδα

<sup>A</sup>1391.11–12 ὅτι δὲ — οἱ παλαιοὶ Paus. att. fr. τ 18 Erbse

fr. θ 4 Erbse

<sup>C</sup>19 Ὅμηρος — κλισίας B 399

<sup>B</sup>12–13 παρ' οἷς — φαρμακοί Paus. att.

<sup>D</sup>19 καπνιστὰ — Δειπνοσοφιστῇ Athen. 4.153c

<sup>E</sup>20–21 ὀπηνίκα — ὀπίσω κ 28–55

1391.14 ἥς = τῆς ἑαυτοῦ cf. Eust. in Od. 1391.27–29  
207b (unde Eust. in Il. 1138.54–55); Diod. Sic. 4.50.7

15–16 τεκμαίρονται — νυκτί cf. schol. bT Σ  
21–24 Ἰστέον — πλοῦ Eust. ipse; cf. 1391.15–

16 24–27 ἢ δὲ ἀλληγορία — τὸ ἀπογεύσασθαι Eust. ipse; de allegoria cf. Eust. in Od. 1389.41–50;  
aliter Clem. protr. 9.86.2; Nag Hammadi 2.6, p. 136.27–36: Ulixes dum in Ogygia manet fumum tantum

deest M

14 δὲ<sup>2</sup> P<sup>s.l.</sup> (corr. vel fort. add.)

show that from this sort of *thelgein* the name of the Telchines derives,<sup>A</sup> and they are also called Thelgines. At any rate, in the alphabetically arranged *Rhetorical Lexicon* it is written: “Thelgines: sorcerers, potion makers”.<sup>B</sup> Accordingly, it is the infamous *thelgein* that these words derive from.

(v. 57–59) Odysseus loved his fatherland to the extent that he longed to “perceive the smoke rising up from his *gaia*”, that is from his own “land”, meaning that even if he should be unable to go to Ithaca itself, he would still | experience it from a distance somehow, through such signals as human beings use 15  
for this sort of thing. Normally, human beings use fire to send signals over long distances, or smoke, the sign of fire, the latter being more useful during the day and flames during the night. Walls, however, and the upward projection of buildings cannot be used as signals from afar but only from nearby. Mountain tops do not signify the native city itself since it is not built on top of it, but some city in its surrounding. The word *kapnizein*, meaning “to sacrifice”, derives from *kapnos* [smoke], as if named after its byproduct, which is shown by Homer in “they sacrificed (*kapnisan*) by the tents”.<sup>C</sup> From *kapnizein* the “smoked (*kapnis-* 20  
*ta*) meat” in the Learned Banqueter<sup>D</sup> derives. | Observe the bad fortune of Odysseus: when he returned from the island of Aeolus, approached his homeland and already saw the fire burning, he was thrown straight back to wandering.<sup>E</sup> One must know that there is a figure here signifying the whole from the part. For from smoke, the sign used during daylight, one must infer the nocturnal symbol of fire. (What difference does it make whether Odysseus sees smoke as a sign for Ithaca during the day or flames during night?) That is unless he mentions the better of the two. For smoke is more fitting here, as daylight sailing is to be preferred. Allegory, however, wants the smoke to signify the rising | yet obscure 25  
nature of philosophical knowledge, which is not yet luminous. This very thing is found lovable when considered by a lover of learning. For if it happens to be impossible for someone to attain perfection, he should still choose to be present, albeit with a dim understanding, at the rites of initiation, because, although it is impossible to fill up on honey, it is still desirable to have a taste of it. One must know that “his land” is called *oikeia* by later writers, referring to the fatherland in a single word in this way, deriving from *oikein* [inhabit] and *oikos* [house] and their derivative *oikeios* [one’s own], but this differs quite a bit from saying *idias* [pertaining to oneself]. For this very reason nobody can be found saying *idia*

30 εἰπών. | Ἰστέον δὲ ὅτι τριῶν τούτων ὄντων αἰτίων γενέσεως τέκνοις· πατρός, μη-  
 τρός, τόπου, πατρὶ μὲν παρωνόμασται ἢ πάτρα πολλαχοῦ κειμένη τῆς ποιήσεως καὶ  
 τὸ ἐξ αὐτοῦ παρώνυμον ἢ πατρίς, μητρὶ δὲ οὐχ' ἢ μήτρα τοπικῶς—αὐτὴ γὰρ μόριον  
 ἀφώρισται τῇ τοῦ ἐμβρύου ἐνοικήσει—ἀλλὰ ἡ μητρὶς ποιητικώτερον, ἔτι δὲ καὶ ἡ  
 μητρόπολις κάλλιον—οὕτω γάρ τις ἔφη τὰς Θήβας Διονύσου μητρόπολιν, ἤγουν 5  
 πόλιν τῆς ἐκείνου μητρὸς Σεμέλης—, τόπου δὲ παρωνυμία τὸ Ἰθακήσιος, Θηβαῖος,  
 Ἀθηναῖος καὶ τὰ τοιαῦτα. οὕτω δὲ πως ἔχει καὶ τό, ὡς ἐρρέθη, ἥς γαίης, ὁ περίφρασις  
 35 ἐστὶ τοῦ οἰκείας, ὅπερ | ἔλλειπτικῶς τὴν οἰκείαν γῆν δηλοῖ. ταῦτὸν δὲ εἰπεῖν τὴν ἢ  
 πάτραν ἢ πατρίδα ἢ μητρόπολιν. Ἔτι σημειῶσαι καὶ ὅτι Ὀδυσσεὺς μὲν δίχα ψόγου  
 κληρονομήσας ἔχει τὸ φιλόπατρις εἶναι, Κόδρος δὲ θανάτῳ ἑαυτὸν ἐπιδούς ὑπὲρ 10  
 τῆς τῶν πατριωτῶν Ἀθηναίων νίκης, ὡς καὶ Λυκόφρων ὑπολαλεῖ, ἐποίησε Κόδρους  
 καλεῖσθαι τοὺς δι' ἀρχαιότητα εὐήθεις.

α 60 "Ὅτι ἐντρέπεσθαι λέγει τὸ ἐπιστρέφειν. τοῦτο δὲ καὶ ὀπίζεσθαι λέγεται, ἀφ'  
 οὐ καὶ ὅπως ἢ ἐπιστροφή. ἐκ δὲ τούτου παράγεται τὸ ἐντροπαλίζεσθαι ἐν Ἰλιάδι, ἥτοι  
 ἐν τῷ φεύγειν ἐπὶ τὰ ὀπίσω στρέφειν. δύναται δὲ καὶ ἄλλως νοεῖσθαι τὸ ἐντρέπε- 15  
 40 σθαι ἀντὶ | τοῦ μετατρέπεσθαι, μεταβάλλεσθαι. τὸ δὲ ἐντρέπεσθαι, ἤγουν ἐπιστρέ-  
 φεσθαι, ἀλλαχοῦ μετατρέπεσθαι λέγεται, οἷον οὗ τι μετατρέπη οὐδ' ἀλεγίζεις. P 6<sup>v</sup>

α 60–62 "Ὅτι τὸ τῆς Ἀθηνᾶς ῥήτὸν τὸ Ὀδυσσεὺς ἐχαρίζετο ἱερὰ ῥέζων ἐν Τροίῃ. τί οὖν οἱ  
 τόσον ὠδύσσαο, Ζεῦ; παρήχησίς ἐστιν ἢ μᾶλλον ἐτυμολογία, ὡς τοῦ Ὀδυσσέως ἐκ τοῦ  
 ὀδύσσω ἐτυμολογουμένου. ἀστείος δὲ ὁ λόγος, μονονουχὶ λεγούσης τῆς Ἀθηνᾶς 20  
 μετὰ βαρύτητος ὅτι φερωνύμως λέγεται Ὀδυσσεὺς οἷα σοῦ τοῦ Διὸς ὀδυσομένου  
 αὐτῷ, κἂν ὁ πάππος Αὐτόλκκος Ὀδυσσέα τοῦτον ὠνόμασε, διότι πολλοὶ ἐκείνῳ τῷ  
 45 Αὐτολύκῳ ὠδύσαντο. Ἐνταῦθα δὲ | σημειῶσαι ὡς Ἀθηνᾶ μὲν τὸν Ὀδυσσέα οὐκ  
 ἐντελῶς ἐπαινεῖ, Ζεὺς δὲ οἷα τελειότερος πλεῖόν τι μετ' ὀλίγα ἐρεῖ· αὕτη μὲν γὰρ  
 εὐσεβῆ τὸν Ὀδυσσέα ἔφη, ὁ δὲ Ζεὺς καὶ ἐπὶ συνέσει αὐτὸν σεμνυνεῖ. Τὸ δὲ ἐν Τροίῃ 25

<sup>A</sup>1391.30–31 ἢ πάτρα — ποιήσεως A 30; β 365 et al. <sup>B</sup>32 ἢ μητρὶς ποιητικώτερον Pherecr. fr. 254 K.–A. <sup>C</sup>33 οὕτω γάρ — μητρόπολιν Soph. Antig. 1122 <sup>D</sup>37 ὡς — ὑπολαλεῖ Lycophr. 1378  
<sup>E</sup>38 ἐντροπαλίζεσθαι ἐν Ἰλιάδι Z 496; A 547; P 109; Φ 492 <sup>F</sup>39 οὗ τι — ἀλεγίζεις A 160 <sup>G</sup>44 κἂν  
 — ὠδύσαντο τ 407–9 <sup>H</sup>45 Ζεὺς — ἐρεῖ α 65–67

1391.31 πατρίς ~ πάτρα cf. Eust. ipse; cf. in Il. 188.20–21; 1360.22 cum adn. v.d.Valk 32 ἢ μητρὶς ποι-  
 ητικώτερον fort. e Ael. Dion.; cf. Phot. μ 425 cum adn. Theodoridis 33 ἤγουν — Σεμέλης cf. schol.  
 Soph. Antig. 1122 1391.34 ὡς ἐρρέθη Eust. in Od. 1391.27–29 36–37 Κόδρος — εὐήθεις Suet.  
 βλασφ. fr. 175 Taillardat 37–38 ἐντρέπεσθαι = ἐπιστρέφειν schol. D O 554; schol. Soph. Oed.  
 Col. 1541; Hsch. ε 5490; Phot. ε 1046; Suid. ε 1486 38 ἐπιστρέφειν = ὀπίζεσθαι schol. D Σ 216;  
 schol. Pind. Pyth. 2.34; 4.152b; schol. Ap. Rhod. 2.181c; Hsch. ω 269; EM 627.51; Eust. in Il. 938.41–43;  
 1272.19; in Od. 1760.10 38 ὅπως = ἐπιστροφή cf. ps.-Hdn. part. 101.13 Boissonade; Choer. epim. Ps.  
 181.22; Suid. ο 455; EGud. 432.1 Sturz; Eust. in Il. 1272.19; in Od. 1760.11; EM 628.9–10 38–39 ἐκ δὲ

deest M

8 οἰκείαν scripsi : οἰκειτικὴν P (partim deletum) : om. Maior. 19 ἐτυμολογία Maior. : ἐτιμ- P

in one word for “homeland” as it is with *oikeia*. | One must know that there are 30  
 three causes for procreation of children: the father, the mother and the place.  
 The word *patra* [fatherland], which is frequent in poetry,<sup>A</sup> derives from *patēr* [fa-  
 ther], as well as its derivative *hē patris* [the fatherland]. The word *mētra* [womb]  
 deriving from *mētēr* [mother] does not refer to a place—this word is appointed  
 to the body part in which the fetus dwells—but the more poetic *hē mētris* [one’s  
 mother country] is used in this way,<sup>B</sup> and so is the more beautiful word *mētropo-*  
*lis*. For in this way somebody called Thebes the metropolis of Dionysus,<sup>C</sup> that is  
 the city (*polis*) of his mother (*mētēr*) Semele. From the place of birth there are  
 also the by-names “the Ithacan”, “the Theban”, “the Athenian” and so on. This is  
 also the case, as previously stated, with “his land”, which is a circumlocution of  
 homeland (*oikeia*), | elliptically signifying one’s own land. It is the same thing to 35  
 say *patra* or *patris* or *mētropolis*. Moreover, note that Odysseus obtained the right  
 to be patriotic without incurring blame, whereas Kodros, as Lycophron obscure-  
 ly says,<sup>D</sup> caused the old-fashioned and unsophisticated to be called *Kodroi* when  
 he gave his life for the victory of his Athenian countrymen.

(v. 60) He calls “to tend to” *entrepesthai*. The word *opizesthai* is also used  
 for this, from which *opis* derives, meaning “attention”. From this word *entro-*  
*palizesthai* in the *Iliad*<sup>E</sup> is derived, that is to turn back and flee. Alternatively, it  
 is possible to understand the verb *entrepesthai* as standing | for “turn around”, 40  
 “change”. Elsewhere, the verb *entrepesthai* meaning “to care for” is called *me-*  
*tatrepesthai*, for instance “in no way do you show regard (*metatrepesthai*) or care  
 for it”.<sup>F</sup>

(v. 60–62) The words of Athena “Odysseus honored you with sacrifices  
 in Troy. Why, Zeus, do you hate (*odyssesthai*) him so much?” is an alliteration  
 or rather an etymology, since Odysseus etymologically derives from the verb  
*odysso*. The speech is witty in that Athena almost says “Odysseus was adequately  
 named from the fact that you, Zeus, are angry (*odyssesthai*) with him” with in-  
 dignation, even if it was his grandfather Autolycus who named him Odysseus  
 because many hated (*odyssesthai*) this very Autolycus.<sup>G</sup> Note here | that Athena 45  
 does not praise Odysseus fully, whereas Zeus, being more perfect, will soon say  
 something more complete.<sup>H</sup> For she states that Odysseus is pious, but Zeus also  
 solemnly praises him for his intelligence. The phrase “in Troy” is an intensifica-

τούτου — στρέφεισθαι cf. Eust. in Il. 1203.2–3 39–40 ἐντρέπεσθαι = μετατρέπεσθαι vel μεταβάλλε-  
 σθαι schol. JM<sup>a</sup> α 60a2 40–41 τὸ δὲ ἐντρέπεσθαι — λέγεται cf. Eust. in Il. 71.6–7 41–42 Ὅτι τὸ  
 — ἐτυμολογία Eust. ipse; μετὰ βαρύτητος cf. Hermog. id. 2.8; Lindberg, *Hermogenes* 257–60 42 ὡς  
 τοῦ — ἐτυμολογουμένου cf. Eust. in Od. 1389.14–18 46–47 Τὸ δὲ — φείδεσθαι Eust. ipse



ἐπίτασίς ἐστι τοῦ εὐσεβοῦς ἔργου· οὐ γὰρ ἐν Ἰθάκῃ ἔθυνεν ἔνθα ἐπλούτει, ἀλλ' ἐπὶ ξένοις, ἔνθα, ὡς εἰκός, ἐχρῆν φείδεσθαι. Τὸ δὲ *χαρίζετο* ἢ ἀπολύτως νοητέον ἢ συντακτέον τῷ ἱερά.

- α 62–64 50 | "Ὅτι τὸ τέκνον ἐμόν, ποῖόν σε ἔπος φύγεν ἕρκος ὁδόντων; εἰ καὶ σκωπτικόν ἐστι τῇ ἐννοίᾳ, τῷ γοῦν σχηματισμῷ ἐπικρύπτει τὴν πολλὴν σφοδρότητα· βούλεται μὲν 5  
γὰρ εἰπεῖν· ποῖον λόγον παρέρριψας καὶ οὐ δεόντως εἶπας; ὁ δὲ πάννυ ἀστείως ἐσχημάτισε· ποῖος λόγος | ἐξέφυγέ σου τὰ χεῖλη, ὡς εἶπερ οὐχ' ἐκούσιον ἦν τὸ κακῶς λαληθέν. αἰνίττεται δὲ ὁ ποιητὴς ὡς ἡ φύσις, ἵνα μὴ πτερόεντες ὄντες οἱ λόγοι προπετῶς ἔχοιεν τοῦ στόματος ἐξίπτασθαι, διπλῶ ἔρκει τὴν αὐτῶν διέξοδον ἐστεγάνωσε 10  
τῷ τε τῶν ὁδόντων τῷ τε τῶν χειλέων καὶ | τεῖχος οἶον ἐπὶ τείχει τοῦτο ἐμμηχανήσατο καὶ ὡς δεσμώτας τοὺς λόγους ἐγκατέκλεισεν. ὁ τοίνυν μὴ καίριος λόγος λέγοιτ' ἂν τυραννῆσαι τὴν ἔξοδον καὶ φυγὰς τοῦ τῶν ὁδόντων ἕρκους διεκπεσεῖν. ὅτι δὲ τὸ 1392  
σιγᾶν ἐγκλεισμῷ λόγου ἔοικε, δηλοῖ καὶ Σοφοκλῆς | εἰπών· εἰ μὴ γλῶσσαν ἐγκλείσοι φόβος. Σημειώσαι δὲ ὅτι τὸ δηλωθὲν βαρὺ τῆς Ἀθηνᾶς ἦθος ἐν τῷ τί οἱ τόσον ὠδύσσοιο ἀμείβεται ὁ Ζεὺς διὰ τοῦ ῥηθέντος σκώμματος εὐφυνῶς. 15
- α 65 5 "Ὅτι ὀπηνίκα τις ὀνειδισθεῖν ὡς | ἐπιλησθεῖς τινος ἐνδόξου, εἶποι ἂν καλῶς τὸ 7  
πῶς ἂν ἐγὼ ἔπειτα ἀνδρὸς θεῖοιο λαθοίμην, ὃς τοιόσδε ἦ τοιόσδε ἐστί; Δεῖ | δὲ εἰδέναι ὅτι τὸ πῶς ἂν ἐγὼ τοῦ δεινός λαθοίμην ἐνδιαθετώτερόν ἐστι τοῦ οὐκ ἂν τοῦ δεινός λαθοίμην· τοῦτο μὲν γὰρ σεμνὸν διὰ τὸ ἀποφαντικῶς ἐξάγεσθαι, ἐκεῖνο δὲ ἰδέας ἀληθούς διὰ τὸ τῆς ἐρωτήσεως ἀναντίρρητον. 20
- α 66–67 "Ὅτι δύο ταῦτα ὁ ποιητὴς τῷ Ὀδυσσεῖ ἐπιμαρτύρεται διὰ τοῦ Διός, ὡς προδεδήλωται, ἀγαθὰ, ὅτι τε κατὰ νοῦν περίεστι πάντων, ὃ ἐστίν | ὑπερέχει, καὶ ὅτι περὶ τὸ 10  
θεῖον εὐσεβεῖ· σύνεσις ἄρα καὶ εὐσέβεια μᾶλλον τῶν ἄλλων οἶδε κοσμεῖν τὸν ἄνθρωπον. καὶ ἔστιν ἔπαινος ἀνδρὸς τοιούτου τὸ ὃς περὶ μὲν νόον ἐστὶ βροτῶν, περὶ δὲ ἱερά 25  
θεῶν ἀθανάτων | ἔδωκεν, ὃς οὐρανὸν εὐρὺν ἔχει. Ἐν οἷς σημειώσαι ὅτι Ἀθηνᾶ μὲν τὸν Ὀδυσσεῖα ἱερά ρέξαι ἀπλῶς εἶπε, Ζεὺς δὲ καὶ τοῦτο ἐπέτεινε, διὸ καὶ θεῖον αὐτὸν εἶπε καὶ περινοῖαν αὐτῷ ἐπεμαρτύρατο καὶ πῶς τῇ Ἀθηνᾶ ἐπισκώπτει οὕτω λήθην εἰ δύο τούτων ἀγαθῶν ἐξαιρέτων ὄντων τῷ Ὀδυσσεῖ ἐσίγησε τὸ ἐν ἐκείνῃ ὡς οἶα λαθομένη

<sup>a</sup>1392.1 εἰ μὴ — φόβος Soph. Ant. 505

εἶπε α 61

<sup>d</sup>13 θεῖον αὐτὸν εἶπε α 65

<sup>b</sup>9 ὡς προδεδήλωται Eust. in Od. 1391.46

<sup>c</sup>12 Ἀθηνᾶ —

1391.47–48 Τὸ δὲ — ἱερά fort. vestigia Nican.; cf. Carnuth, *Nican. Od.* 23; schol. Y α 61c

50–56 "Ὅτι τὸ — λαληθέν Eust. ipse; cf. in Il. 777.54; in Od. 1464.59–61; 1905.58–59 56–63 αἰνίττεται — διεκπεσεῖν cf. schol. M<sup>a</sup> α 64a; schol. bT Δ 350

1392.1–4 Σημειώσαι — εὐφυνῶς Eust. ipse; 2 τὸ δηλωθὲν βαρὺ cf. Eust. in Od. 1391.41–42 6–7 τοῦτο μὲν — ἐξάγεσθαι Eust. ipse; cf. Hermog. id. 1.6, p. 246.10–15 Rabe et 2.11, p. 401.12–17 et 402.1–5; Lindberg, *Hermogenes* 252

7–8 ἐκεῖνο δὲ — ἀναντίρρητον Eust. ipse; cf. Hermog. id. 2.7, e.g. p. 360.16–18 Rabe; Eust. in Il. 1152.14–16 9–10 πε-



tion of his pious deed. For he sacrificed not on Ithaca, where he led a rich life, but in the land of strangers, where—it is reasonable to suppose—he ought to have been sparing. The verb “he gave graciously” must either be understood as disconnected or syntactically connected to “sacrifices”.

| (v. 62–64) Although the phrase “My child, what word escaped the fence of your teeth?” is mocking in its conception, it still conceals its great ferocity through the use of figures. For he wishes | to say: what speech have you cast forward and unsuitably uttered? But he made use of figures in a most witty manner: “what sort of speech | escaped your lips”, as though the incorrect utterance had been involuntary. The poet hints that | nature enclosed the exit of words with a twofold fence, that of the teeth and that of the lips, in order to hinder them from rashly flying out through the mouth, seeing that they are provided with wings, | contriving this by adding wall to wall, as it were, and locking up the words like prisoners. One would say that untimely speech overpowers the exit and having escaped the fences of the teeth it breaks free. Sophocles also shows that being silent is like imprisoning speech where | he says “unless fear locks up your tongue”.<sup>A</sup> Note that this indignant character of Athena in “why do you hate him so much” is skilfully answered by Zeus through the mockery mentioned here.

(v. 65) Whenever somebody is reproached for | having forgotten some prominent man, he would rightly say “how could I ever now be forgetful of this divine man, he who is great to this or that extent?”. One must | know that the phrase “how could I be forgetful of so-and-so?” is more unaffected than “I would never be forgetful of this or that person”. For the latter is solemn because it is formulated as a declaration, but the former belongs to the type of style termed Truth because of the impossibility to object to the question.

(v. 66–67) As previously shown,<sup>B</sup> the poet ascribes these two good qualities to Odysseus through Zeus: that he is beyond all in his mind, meaning that he surpasses | them, and that he acts piously towards the divine. Indeed, intelligence and piety can adorn a human being more than anything else. The phrase “he who in mind is beyond all mortals, and beyond them offered sacrifices to the immortal god, who holds broad heaven” are words of praise for such a man. Note here that Athena simply said that Odysseus offered sacrifices,<sup>C</sup> whereas Zeus broadened this statement, and for this reason also called him di-

ρίεστι = ὑπερέχει cf. schol. M<sup>a</sup> α 66c3      11–12 καὶ ἔστιν — ἔχει Prodr. vit. auct. 48–49 Migliorini = p. 134 Porte du Theil hunc versum de Homero ipso usus est; cf. etiam A.P. App. epigr. sep. 661; moneo Eust. θεοῖσιν ἀθανάτοισιν in θεῶ ἀθανάτῳ et τοῖ... ἔχουσιν in ὅς... ἔχει mutasse      14–15 παιδευτικά — χαρίτων Eust. ipse

15 αὐτοῦ. παιδευτικά δὲ ταῦτα οὐ μόνον εἰς τὸ μὴ δέον εἶναι τοὺς ἄρχοντας | λήθην  
 πάσχειν τῶν εἰς αὐτοὺς χαρίτων, ἀλλὰ καὶ τὸ θεῖον ἐπίστροφον εἶναι τῶν σπουδαί-  
 ων ἀνδρῶν. Τὸ δὲ σχῆμα τοῦ *περί μὲν νόον ἐστὶ βροτῶν* ἐξ Ἰλιάδος παρειλκυται,  
 ἥγουν ἐκ τοῦ οἱ *περί βουλῇ Δαναῶν* *περί δ' ἐστὲ μάχεσθαι*. ἐν οἷς ὄρα τὸ περιεῖναι καὶ  
 αἰτιατικῇ καὶ δοτικῇ καὶ ἀπαρεμφάτῳ ῥήματι συντασσόμενον, ὡς δηλοῖ τὸ *νόον* καὶ  
 τὸ *βουλῇ* καὶ τὸ *μάχεσθαι*, ὀνόματι καὶ αὐτὸ ἐοικός, ὡς ἀλλαχοῦ εἴρηται. Σημείωσαι  
 δὲ ὅτι ὁμώνυμον καὶ ὁ νοῦς. Πausανίας γοῦν φησιν ὅτι Κέσκος λιμὴν που, ᾧ παρά-  
 κειται ποταμὸς Νοῦς καλούμενος.

α68 20 Ὅτι Ποσειδῶν *γαιήροχος* οὐ μόνον διὰ τὸ ἐπὶ γαίης | ὀχεῖσθαι ἢ διὰ τὸ συνέχειν  
 τὴν γαίαν τῇ ὑγρότητι, ὡς ἀλλαχοῦ ἐδηλώθη, ἀλλὰ καὶ ἀπὸ τοῦ ὄχους γαίειν, ὃ ἐστὶν 10  
 ἄρμασι χαίρειν· ἵππιος γὰρ ὁ Ποσειδῶν. Ἰστέον δὲ ὡς Ποσειδῶν μὲν κύριον, Πο-  
 σειδεῶν δὲ μηνὸς ὄνομα. ἐκτείνει δὲ αἰετὴν παραλήγουσαν Αἰολικῶς ὁ Ποσειδῶν,  
 ὡς καὶ αἱ γενικαὶ τὸ πυλάων, Μουσάων, νυμφάων καὶ αἱ λοιπαί. Σημείωσαι δὲ ὡς  
 γαιήροχος μὲν μοναχῶς διὰ διφθόγγου, γεοῦχος δὲ καὶ γηοῦχος καθ' Ἡρῳδιανὸν μὲν  
 καὶ Δίδυμον διὰ τοῦ εἰς ψιλὸν παρὰ τὴν ψιλογραφουμένην γέαν, ἥς συναίρεμα ἡ γῆ, 15  
 ἄλλοι δὲ διὰ τῆς αἰ διφθόγγου παρὰ τὴν λοιπὴν γαίαν, ἐξ ἥς καὶ ὁ γαιήροχος.

α68-69 25 | Ὅτι τὸ *ἀσκελὲς αἰὲν κεχόλωται* ἢ ἀντὶ τοῦ πάνυ σκληρὸν ἀπὸ τοῦ σκέλλω τὸ ξη-  
 ραίνω, ἐξ οὗ καὶ τὸ σκέλος καὶ ὁ κατεσκληκῶς καὶ ὁ σκελετός ἢ καὶ ἄλλως ἀσκελὲς  
 τὸ ἀμετάβατον καὶ ἀμετακίνητον ἀπὸ στερήσεως τῶν σκελῶν, ἴσως δὲ καὶ ἀντὶ τοῦ  
 κατεσπευσμένον καὶ πολυσπερχές καὶ οἷον πολυσκελὲς κατὰ τὸ *ἥξει καὶ πολύπους* 20  
*καὶ πολύχειρ*. τῇ δὲ παραγωγῇ τοῦ σκέλλω σκέλος ἀνάλογον καὶ τὸ *ἔπω ἔπος*, βλέπω  
 βλέπος παρὰ τῷ Κωμικῷ, ἔθω ἔθος, τρέφω τρέφος καὶ ἐναλλαγῇ τοῦ τ βρέφος.

<sup>a</sup>1392.16 οἱ *περί* — *μάχεσθαι* A 258 <sup>b</sup>18-19 Πausανίας — καλούμενος Paus. att. fr. κ 28 Erbse

<sup>c</sup>20 ὡς ἀλλαχοῦ ἐδηλώθη Eust. in Il. 554.19-20; 971.22; 1012.10 <sup>d</sup>23 καθ' Ἡρῳδιανὸν Hdn. orth.

409.24 Lentz <sup>e</sup>27 ἥξει — πολύχειρ Soph. El. 488 <sup>f</sup>28 βλέπος παρὰ τῷ Κωμικῷ Ar. nub. 176

1392.15-16 ἀλλὰ καὶ — σπουδαίων ἀνδρῶν cf. ps.-Plut. de Hom. 116 18 ὀνόματι — εἴρηται Eust. in  
 Il. 44.30; 657.1-2; 753.48; 796.62; 1016.10; 1035.48; cf. schol. Dion. Thr. 400.11-12; Choer. in Th. Alex. can.  
 2.214.6-10; Tz. in Ar. plut. 148 19-20 οὐ μόνον — ὀχεῖσθαι schol. V α 68b1 20 ἡ διὰ — ἐδηλώ-  
 θη vide app. loc. cit. et cf. schol. Y α 68b3; schol. D I 183; schol. Ge. N 125; Hsch. γ 50 et 53; EM 223.3-7  
 20-21 ἀλλὰ — ὁ Ποσειδῶν schol. D Ψ 584; Hsch. γ 50 21 Ἰστέον — ὄνομα cf. Arcad. 18.8-9 (= Hdn.  
 cath. 19.13; 40.14-18 Lentz) 21-22 ἐκτείνει — αἱ λοιπαὶ fort. Eust. ipse; de re cf. Chantraine,  
 GH 1.19-20 (§ 9); de canone cf. e.g. ps.-Th. Alex. dial. Aeol. 11 Schneider; EGen. α 1062; EGud. 386.1-  
 6 Sturz 23 γεοῦχος cf. quod e cod. Vindob. Gr. 293 excerpit Ludwich, AH<sup>2</sup> 2.659.18-22; Hdn.  
 orth. 485.7-8 Lentz; Hsch. γ 385; synag. γ 32; Phot. γ 76; Suid. γ 83 et 159 23 γηοῦχος cf. Hsch. γ  
 512; λέξ. ῥητ. 232.15 Bekker 25-26 Ὅτι — σκελετός schol. DEHJM<sup>a</sup>O (Porph.) α 68d1 26 ἡ  
 καὶ — σκελῶν schol. V α 68c1 26-27 ἴσως δὲ — πολύχειρ Eust. ipse (scil. cum α intensivo neque  
 privativo) 28 σκέλος ~ σκέλλω cf. Or. 20.15 (unde EGen. α 1281 = EM 154.37-41) = Philox. fr. 449  
 Theodoridis; Eust. in Il. 1295.36 28 ἔπος ~ ἔπω Eust. in Od. 1380.60-61 28 βλέπος ~ βλέπω  
 schol. vet. Ar. pac. 528c; Suid. π 1721; Eust. in Il. 1286.23 28 ἔθος ~ ἔθω EGud. 404.23-24 Stef.;

deest M

21 καὶ P<sup>s.l</sup>. (corr. vel fort. add.)

vine<sup>D</sup> and ascribed surpassing intelligence to him, in a way mocking Athena for being forgetful in this regard, if she failed to mention one of Odysseus's two foremost good attributes, since it was she who was forgetful of him. These things are educational, teaching not only that leaders ought not | forget the kindness done to them, but also that the divine is concerned with good men. The figure of "he is beyond (*peri ... einai*) mortals in mind" is dragged in from the *Iliad*,<sup>A</sup> that is from the phrase "you are beyond (*peri ... einai*) the Danaans in counsel, beyond them you are in fighting". Observe here that the verb *perieinai* is syntactically combined with an accusative, a dative and a verb in the infinitive, as shown by *noon* ["mind", acc.], *boulēi* ["counsel", dat.] and *machesthai* ["fight", inf.], since this form is like a noun, as stated elsewhere. Note that *nous* [mind] is a homonym. At any rate, Pausanias says that there is a harbor somewhere named Cescus, and nearby there is a river called Nous.<sup>B</sup> 15

(v. 68) Poseidon is called *gaiēochos* not only because he is carried (*ocheisthai*) upon | earth (*gaia*) or because he encloses (*synechein*) earth with water, as shown elsewhere, but also deriving from *gaiein ochois*, meaning to rejoice in chariots; for Poseidon is the protector of horses. One must know that *Poseidaōn* is a proper name, whereas *Poseideōn* is the name of a month. *Poseidaōn* always has a long second syllable from the end according to the Aeolic dialect, just like the genitives *pulaōn* [gates], *Mousaōn* [Muses], *nymphaōn* and so on. Note that *gaiēochos* alone is written with a diphthong, whereas *geouchos* and *gēouchos* according to Herodian<sup>D</sup> and Didymus are written with an epsilon, deriving from *gea* [earth] written with a single vowel, the contraction of which is *gē*, but others write it with the diphthong *ai* deriving from the other form, *gaia*, from which *gaiēochos* derives. 20

| (v. 68–69) The phrase "always feels an *askeles* wrath" means "very hard", deriving from *skellō* meaning "to dry up", out of which *skelos* [leg] originates and *katesklēkōs* [having become a skeleton] and *skeletos* [skeleton]. Alternatively, it means "not changing place" and "unmovable" formed by negation of "legs" (*ske-loi*), or perhaps "hastened on", "diligent" and, as it were, "many-legged" (*polyskelēs*), as in "the many-footed (*polypous*) and many-handed (*polycheir*) will arrive".<sup>E</sup> Analogous to the derivation of *skellō skelos* is *epō epos* [to say, a word], *blepō blepos* [to see, a glance] in the Comedian,<sup>F</sup> *ethō ethos* [to be accustomed, a custom], *trephō trephos* [to nurse, a nursling], and through interchange of the tau *brephos* [infant]. 25

EM 319.6–7      28–29 βρέφος ~ τρέφος ~ τρέφω epim. in *An. Ox.* 2.352.30–31; EGud. 2873–4 Stef.; aliter EGen. β 250

- 30 Ὅτι ἐν τῷ ὀφθαλμοῦ ἀλάωσεν περιττεύει τὸ ὀφθαλμοῦ, κείμενον ἀπλῶς οὕτω διὰ  
 | σαφῆναιαν· ἄλλως γὰρ καὶ χωρὶς τοῦ ὀφθαλμοῦ νοεῖται τὸ ἀλάωσεν ἐπὶ τυφλότη-  
 τος, εἶπερ ἀλαὸς ὁ μὴ λάων, ἤγουν ὁ μὴ βλέπων. οὕτω καὶ ἀλλαχοῦ ποιεῖ πολλαχοῦ,  
 ὡς καὶ ἐν τῷ νεκύων κατατεθνεῖωτων· καὶ ἐκεῖ γὰρ τὸ κατατεθνεῖωτων ἐκ περισσοῦ  
 κεῖσθαι δοκεῖ. Ἰστέον δὲ ὅτι ἐκ τοῦ ἀλάωσεν ὀφθαλμοῦ κεῖται ἐν ῥητορικῷ Λεξικῷ 5  
 ἀλαωπὸς σύνθετος ὁ ἀφανῆς ἢ ὁ τυφλός, ὡς νυκτάλωψ ὁ νύκτωρ ἀλαὸς τοὺς ὥπας  
 καὶ νυκταλωπιῶν ὁ νυστάζων. ἐκ δὲ τοῦ ἀλάωσεν γίνεται ἀλαωτὺς ἢ τύφλωσις. Ση-  
 μείωσαι δὲ ὅτι Ὅμηρος μὲν ὀφθαλμοῦ Κύκλωπος μνησθεὶς οὐκ ἐπισημαίνεται εἴτε  
 35 δυοῖν ποτε ὄντοιν | αὐτῷ καὶ θατέρου σβεσθέντος εἴτα Ὀδυσσεὺς καὶ τὸν λοιπὸν  
 ἠφάνισεν εἴτε καὶ ἐκ γενετῆς ἓνα εἶχε. Θεόκριτος δὲ ἀκολουθῶν οἷς φησιν Ἡσίοδος 10  
 περὶ τῶν μυθικῶν Κυκλώπων, ὧν ἐκάστω κυκλοτερὴς ὀφθαλμὸς ἔξει ἐνέκειτο μετώ-  
 πῳ, φησὶν ὅτι τῷ Κύκλωπι ἓνα ἔχοντι γλυκὺν ὦ ἑώρα ὀφρὺς μία ἐξ ἐτέρου ὥτὸς εἰς  
 ἕτερον τέτατο. ὅτι δὲ τὸ κύκλωψ δριμέως, ἤτοι γλυκέως, ἐρρέθη καὶ θηλυκῶς ἐπὶ  
 ὄψεως, δηλοῖ ὁ εἰπὼν κύκλωπα κόρην. δηλὸν δ' ὅτι ὥσπερ τὸ τίπτε ἀντὶ τοῦ τί ποτε 15  
 τὰ δύο ψιλὰ κανονικῶς εἰς δύο ἀντίστοιχα δασέα ἔτρεψεν ἐν τῷ τίφθ' οὐ τ' ἔστητε,  
 40 ὁμοίῳ λόγῳ καὶ τὸ μόριον ὅθεν τὸ | ὀπτικὸν ἄλλεται ἀντὶ ὀπταλμοῦ ὀφθαλμὸς ἐρρέ-  
 θη. ὁμοιότης δὲ πρὸς ταῦτα καὶ ἐν τῷ τέτυπται ἐτύφθη, πέπληκται ἐπλήχθη καὶ τοῖς  
 ὁμοίοις. τούτοις ἐξηκολούθησε καὶ τὸ παρὰ Θεοκρίτῳ ἐπιφθύζειν ἀντὶ τοῦ ἐπιπτύειν  
 γοητευτικῶς, ἔτι δὲ καὶ τὸ φθῶ φθάσω ἐκ τοῦ πετῶ πτῶ πτάσω· τὸ γὰρ φθάσαν, ἤτοι  
 προλαβόν, ἐκπεπέτασται οἷον δοκεῖ. ὡς δὲ καὶ ἄλλως ψιλὸν εἰς δασὺ ἐν ἀντιστοι- 20  
 χούν μεταχωρεῖ ἔτι δὲ καὶ τὸ ἀνάπαλιν καὶ ἡ Ἰλιάς ἐδειξεν.  
 α 69-73 Ὅτι τὸ μὲν Κύκλωψ ἐθνικὸν ἐστί τῷ τοῦ Ποσειδῶνος υἱῷ, κύριον δὲ τὸ Πολύ-  
 45 φημος, εἰ μὴ ἄρα, ὥσπερ τὸ Αἰγύπτιος ἐν τοῖς ἐξῆς κύριον εὗρηται | ὄνομα, οὕτω

<sup>a</sup>1392.31 νεκύων κατατεθνεῖωτων H 409; κ 530 et al. <sup>b</sup>32-33 κεῖται — ὁ τυφλός Paus. att. fr. α 62 Erbse <sup>c</sup>33 νυκτάλωψ — νυστάζων Paus. att. fr. ν 3 Erbse <sup>d</sup>33 ἀλαωτὺς ἢ τύφλωσις Ael. Dion. fr. α 73 Erbse <sup>e</sup>35-37 Θεόκριτος — τέτατο Theocr. idyll. 11.30-31 et 53 <sup>f</sup>36 οἷς φησιν — μετώπῳ Hes. theog. 143 <sup>g</sup>38 κύκλωπα κόρην Emped. fr. 84.8 D.-K. <sup>h</sup>39 τίφθ' — ἔστητε Δ 243 <sup>i</sup>41-42 τὸ παρὰ — γοητευτικῶς Theocr. idyll. 2.62; 7.127 <sup>j</sup>42-43 ὡς δὲ — ἐδειξεν Eust. in Il. 82.40-83.1 (additionem in L) respicere videtur <sup>k</sup>44 ὥσπερ — τοῖς ἐξῆς β 15

1392.29-31 Ὅτι ἐν — βλέπων Eust. ipse; cf. schol. V α 69h1; (ἀλάωσεν = ἐτύφλωσεν); Mette, *Parateresis* 80 (fr. 590) 31-32 οὕτω καὶ — δοκεῖ cf. Eust. in Il. 687.39-43 810.36; 1274.54; in Od. 1672.9 34-37 Σημείωσαι — τέτατο de quaestione cf. schol. ι 106 = Porph. qu. Od. 84.13-86 Schr. = Philox. fr. 405 Theodoridis; nunc partim. e schol. HM<sup>a</sup>O (exeg.) α 69g1 37-38 Ὅτι δὲ — κόρην Aristot. sens. et sensib. 2.438a; cf. Alex. Aphr. in Aristot. sens. et sensib. 23.24-24.2 Wendland; huc respicit Eust. in Od. 1881.26-28; δριμέως = γλυκέως cf. Hermog. id. 2.5; Jo. Sic. in Hermog. id. 6.403.19 Walz et Eust. in Il. 433.26 (ἡ δριμύτης ἐπίτασις ἐστὶ γλυκύτης); 844.15-16; in Dion. per. 591, p. 330.33-36 Müller; v.d.Valk II lx-lxi; Lindberg 243 38-39 ὥσπερ τὸ — ἔστητε cf. Eust. in Il. 86.11-12; 468.23-

deest M

7 νυκταλωπῶν P<sup>a,c</sup>  
 Maior. : τὸ P

14 κύκλοπα κούρην codd. Aristot.

18 τὸ Maior. : τῷ P τοῦ

In “blinded him of his eye” the “of his eye” is redundant, included only for the sake of | clarity. For even without the “of his eye” the verb “blinded” (30  
(*alaōsen*) denotes blindness, seeing that *alaos* means *ho mē laōn*, that is “he who does not see”. Homer often does this elsewhere too, as in “dead corpses”,<sup>A</sup> since “dead” seems to be redundant there. One must know that deriving from “blinded him of his eye” the compound *alaōpos* in the *Rhetorical Lexicon* means “invisible” or “blind”, like *nyktalōps*, one who is blinded (*alaos*) in his eyes (*ōpes*) at night (*nyktōr*),<sup>B</sup> and *nyktalōpiōn*, one who is dozing.<sup>C</sup> The word *alaōtys* meaning “blinding” originates from *alaōse*.<sup>D</sup> Note that Homer when recalling the eye of the Cyclops does not indicate whether he had two | eyes, the one 35  
having already been quenched out before Odysseus deprived him of the other, or only one eye from birth. Theocritus,<sup>E</sup> following what Hesiod says about the mythical Cyclopes, that “they all had a circular eye in their forehead”,<sup>F</sup> says that the Cyclops had one sweet eye to see through and one eyebrow stretched from one ear to the other. The fact that the word *kyklōps* was also used pun-  
gently, meaning sweetly, in the feminine for sight, was shown by the person who said “the round-sighted pupil (*kyklōpa korēn*)”.<sup>G</sup> It is evident that *tipte* is used instead of *ti pote* [why ever], and the two unaspirated consonants are correctly changed into the two corresponding aspirated consonants in “why ever (*tiphth*)” do you not stand”.<sup>H</sup> By a similar rationale the body part from which | sight (*to optikon*) leaps forward (*halletai*) is called *ophthalmos* [eye] rather than 40  
*optalmos*. There is a similarity to these in *tetyptai etyphthē* [“get beaten”, pf. and aor.], *peplēktai eplēchthē* [“get struck”, pf. and aor.] and similar forms. These were followed by *epiphthyzein* in Theocritus<sup>I</sup> instead of *epiptyein*, meaning to spit at someone for sorcery. This is also the case with the verb *phthō phthasō* [come first] from the verb *petō ptō ptasō* [fly]. For the word *phthasan*, i.e. anticipating, gapes open, as it were. The *Iliad* has also shown that even otherwise unaspirated consonants change into their aspirated counterparts and the other way round.<sup>J</sup>

(v. 69–73) Cyclops is a name indicating nationality for the son of Poseidon, but his proper name is Polyphemus, unless | the name Cyclops, originally 45  
indicating nationality, turned into a proper name, as with Aegyptius later on.<sup>K</sup> This would mean that Polyphemus appropriated what was common property,

24; in Od. 1482.40–41; schol. Dion. Thr. 335.33–34; 337.12–15; 408.7–8; 502.25–30 39–40 ὁμοίω  
— ἐπρέθη EM 644.15–17 40–41 ὁμοιότης — ὁμοίοις Eust. ipse; cf. v.d.Valk ad Eust. in Il. 468.23–  
24 41 τούτοις — γοητευτικῶς cf. Eust. 1482.40–41 41–42 ἔτι δὲ — δοκεῖ Eust. ipse 43–  
46 Ὅτι — ἀνὴρ Eust. ipse

καὶ τὸ Κύκλωψ ἐξ ἐθνικοῦ εἰς κύριον μετέπεσεν ἐξιδιωσαμένου τοῦ Πολυφήμου τὸ κοινόν, ἐπεὶ καθ' Ὅμηρον κράτος ἐστὶν αὐτοῦ μέγιστον πᾶσι Κυκλώπεσσι, καὶ διατοῦτο ἐστὶ διώνυμος ὁ ἀνὴρ, ὅπερ οὐκ ἂν ἀφήκεν ὁ ποιητὴς ἀνερμήνευτον, οἷα εἰωθὼς τὰς διωνυμίας ἐπισημαίνεσθαι, ὡς ἐν Ἰλιάδι ἔγνωμεν ἐπὶ τε τοῦ Αἰγαίωνος καὶ τοῦ Σκαμάνδρου καὶ ἄλλων. Σημείωσαι δὲ ὅτι εἰς θυμὸν ὁ τοιοῦτος Κύκλωψ ἀλληγορεῖται, ὡς ἐν τοῖς μετὰ ταῦτα κατὰ τόπον οἰκείον ῥηθήσεται. διὸ καὶ Ποσειδῶνος αὐτὸν τοῦ θαλαττίου ὁ μῦθος γενεαλογεῖ, ὡς ὑγρὸν καὶ εὐκύμαντον εἰς θυμὸν, καθάπου καὶ τῷ | Ἀχιλλεῖ τις ὡς | ὀργίλῳ προσονειδίζει ὅτι γλαυκὴ δέ σ' ἔτικτε θάλασσα. ἔτι δὲ Ποσειδῶνος νίδον αὐτὸν ἢ ἀλληγορικὴ μετάληψις νοεῖ, ἐπεὶ καὶ ὁ Ποσειδῶν οὐσία τις ἐστὶν ὑγρά, καὶ ὁ θυμὸς δὲ ζέσις ἐστὶν αἵματηρᾶς ὑγρότητος. Θόωσα δὲ μήτηρ αὐτὸν γεννᾷ διότι θοὸν λέγεται τὸ ὄξύ, ἐξ οὗ καὶ θοῶσαι τὸ ἀποξύναι. τοιοῦτον δέ τι καὶ ὁ θυμός, ὅθεν καὶ οἱ θυμικοὶ ὀξεῖς λέγονται καὶ τὸ εἰς θυμὸν δὲ κινήσαι παροξύναι, ἢ καὶ ἄλλως θοὸν μὲν τὸ ταχύ, ταχεῖς δὲ δρᾶν καὶ οἱ θυμούμενοι καὶ οὐκ εἰδότες ἀναβολὴν συμβουλῆς. Φόρκυνος δὲ θυγάτηρ ἢ τοιαύτη Θόωσα ἴσως διὰ τὸ φέρεσθαι κυνηδὸν τὸν | ἄγαν παροξυνθέντα, διὸ καὶ ἐν Ἰλιάδι κυνῶπά τινα λέγει θυμούμενον ὁ ποιητὴς καὶ κυνὸς ὄμματα ἔχειν φησὶ καὶ κύνεον ἀποκαλεῖ. Τὸ δὲ ἐν σπηλαίοις γλαφυροῖς τῷ Ποσειδῶνι τὴν Θόωσαν μιγνυμένην γεννᾶν τὸν Κύκλωπα οὐδὲν ἄλλ' ἢ τὴν τοῦ θυμοῦ γένεσιν δηλοῖ, ἵνα λέγῃ τὴν τῆς καρδίας κοιλότητα σπὲς γλαφυρὸν ἐν ᾗ γίνεται ὁ θυμός, ζέσις ὦν τοῦ περὶ καρδίαν αἵματος. Ἐνιοὶ δὲ τὸν Κύκλωπα μὲν τὴν τῶν οὐρανίων νοοῦσι κατάστασιν διὰ τὸ ἐν κύκλοις ὀπτάνεσθαι, ὅποιος ὁ ζωδιακός, ὁ ἰσημερινός, οἱ τροπικοὶ καὶ οἱ λοιποὶ, Θόωσαν δὲ τὸ θοὸν καὶ ταχύ τῆς οὐρανίας κινήσεως, διὸ καὶ | Φόρκυνος ἢ τοιαύτη Θόωσα, τουτέστι φορᾶς ὠκείας, καὶ Ποσειδῶνι μίγνυται τῷ τῶν ἀναθυμιάσεων αἰτίῳ ὑγρῷ, ἐπεὶ, ὡς πολλοὶ νομίζουσιν, ἐξ ἀναθυμιάσεων ὁ οὐρανὸς ἔχει τὸ ἐνδόσιμον τῆς ἀπαύστου κινήσεως. τὸν τοιοῦτον Κύκλωπα ἐκτυφλοὶ ὁ φιλόσοφος Ὀδυσσεύς, ἥγουν τῆς θεάς

<sup>A</sup>1392.46 κράτος — Κυκλώπεσσι α 70-71 <sup>B</sup>46-48 ὅπερ — ἄλλον cf. Eust. in Il. 124.23-30 (Aegaeon vel Briareus); 1197.48 (Xanthus vel Scamandrus) <sup>C</sup>48-49 ὡς — ῥηθήσεται Eust. in Od. 1622.56-1623.1; 1650.18-20 <sup>D</sup>50 γλαυκὴ — θάλασσα Π 34 <sup>E</sup>55 ἐν Ἰλιάδι — ὁ ποιητὴς A 159 <sup>F</sup>55 κυνὸς — φησὶ A 225 <sup>F</sup>55-56 κύνεον ἀποκαλεῖ I 373

1392.48 Κύκλωψ = θυμός Heraclit. qu. Hom. 70.4-5 49-50 διὸ καὶ — θάλασσα cf. schol. bT Π 34b; Eust. in Il. 1043.7 (additio in L) 50-51 ἔτι δὲ — ὑγρότητος Eust. ipse; cf. in Od. 1392.56-58 51-53 Θόωσα δὲ — παροξύναι Eust. ipse; 52 θοῶσαι = ἀποξύναι Eust. in Od. 1631.32; 1782.6; ps.-Zon. lex. 624.23; 52-53 οἱ θυμικοὶ = ὀξεῖς Eust. in Il. 213.34; 252.1-2; 887.7 53-54 ἢ καὶ — συμβουλῆς Eust. ipse; θεός = ταχύς cf. e.g. schol. D A 12; schol. V α 260c; Ap. gl. Hom. 74.241.15; Ap. Soph. 88.6-9; Hsch. θ 620; synag. θ 90 etc. 54-55 Φόρκυνος — παροξυνθέντα Eust. ipse; huc respicit Eust. in Od. 1714.41 56-58 Τὸ δὲ — αἵματος Eust. ipse; cf. in Od. 1392.50-51; in Il. 1052.63-1053.1;

deest M

12 τὸ P<sup>s.l.</sup> (corr.)

17 Ποσειδῶνι Maior : -ῶσι P



since according to Homer “his might is the greatest of all the Cyclopes”,<sup>A</sup> and for this reason the man has two names, which the poet would not have left unexplained, seeing as he usually points out the double names, as we learned in the *Iliad* regarding Aegaeon and Scamandrus and others.<sup>B</sup> Note that this Cyclops is allegorized as anger, as will be stated later on in its proper place.<sup>C</sup> For this reason, myth traces his genealogy from Poseidon, god of the sea, since it is liquid and easily surges to anger, just as | somebody reproaches Achilles somewhere for being irascible, saying “the gray sea gave birth to you”.<sup>D</sup> Moreover, the allegorical transference of meaning imagines him to be a son of Poseidon since Poseidon is a liquid substance and anger is the boiling of the liquid that is blood. His mother Thoosa bore him because that which is sharp is called *thoos*, whence *thoōi-sai* derives, meaning “to sharpen”. Such is also anger, whence angry people are called *oxeis* [lit. “sharp”] and to stir somebody to anger is called *paroxynai* [lit. “to sharpen”]; alternatively, anger is *thoos* in the sense that it is quick, since angered people quickly take action and do not stop to think. This Thoosa is called the daughter of Phorcys, perhaps because the man who is very irritated | behaves (50 *phoresthai*) like a dog (*kynēdon*), which is also why the poet calls an angered man “dog-eyed” in the *Iliad*,<sup>D</sup> says that he has the eyes of a dog,<sup>E</sup> and addresses him “dog-like”.<sup>F</sup> The fact that Thoosa mingled with Poseidon in hollow caves and gave birth to the Cyclops shows precisely how anger is born, meaning that it calls the cavity of the heart a hollow cave in which anger arises, being a boiling of the blood around the heart. However, there are some who imagine the Cyclops to be the order of the heavenly bodies since it can be observed to appear in circles (*en kyklois optanesthai*), such as the zodiac, the celestial equator, the tropics and so on. They imagine Thoosa to be the swiftness and quickness of the heavenly movement, which is also why | Thoosa is the daughter of Phorcys, that is of fast (60 *phora ōkeia*), and she mingles with Poseidon, with the moistness that is the cause of exhalations, because heaven, as many believe, obtains its unceasing movement from exhalations. The philosopher Odysseus blinded this Cyclops, meaning that he philosophically attacked and prevailed over the observation and speculation about it. In saying that Phorcys had power “over the barren sea

57–58 ζέσις τοῦ περὶ καρδίαν αἵματος cf. schol. A (et Ge.) I 256a et 678a; schol. AbT Σ 110a (unde Eust. in Il. 1134.6–7); schol. Opp. hal. 2.51; de re cf. e.g. Aristot. anim. 1.1, 403a16; ps.-Aristot. probl. 869a; Chrysipp. S<sup>V</sup>F 416, p. 101.44–48 von Arnim 58–61 Ἐνιοὶ δὲ — κινήσεως fontem nescio, Demo?; cf. Jo. Diac. alleg. Hes. theog. 139, p. 309.8–12 Flach; de Phorcynē ~ φορὰ cf. Procl. Plat. Tim. 3.187.18–23 Diehl; anon. exeg. Hes. theog. 237; Eust. in Il. 1130.53; 60–61 ἐπεὶ — κινήσεως cf. schol. Arat. 19; Tz. in Lycophr. 17, p. 17.6–8 Scheer 61–62 τὸν τοιοῦτον — περιγίνεται Eust. ipse, ut opinor; de astrologia ab Eust. reiecta cf. e.g. in Il. 193.6–8; in Od. 1389.63–1390



- καὶ θεωρίας αὐτοῦ φιλοσόφως καθικνεῖται καὶ περιγίνεται. Ὅτι ἀλὸς ἀτρυγέτοιο μέδοντα τὸν Φόρκυνα εἰπὼν ὁ ποιητὴς οὐκ ἀποστερεῖ τὸν Ποσειδῶνα τοῦ εὐρυμέδοντα εἶναι, ὡς οὐδὲ τὸν Ἀγαμέμνονα εὐρυκρείοντα εἰπὼν ἀφείλετο τοὺς λοιποὺς βασιλεῖς τῶν Ἀργείων τὸ λέγεσθαι τοιούτους. καὶ Τηλέμαχος δὲ ἐν | τοῖς ἐξῆς αὐτὸς ὦν βασιλεὺς μετὰ τὸν πατέρα πολλοὺς ὅμως εἶναι βασιλεῖς ἐν Ἰθάκῃ φησί. Διὰ δὲ 5 ἀτρυγέτος λέγεται ἄλς καὶ ὅτι καὶ ἐπὶ ἀέρος καὶ αἰθέρος ἡ λέξις κεῖται, ἐν τοῖς εἰς τὴν Ἰλιάδα γέγραπται.
- α76-79 Ὅτι συμβουλευομένῳ οἰκεῖον τὸ ἀλλ' ἄγεθ' ὑμεῖς οἶδε περιφραζόμεθα πάντες ὅπως τὸδε τι γένηται. Τὸ δὲ οὐ γάρ τι δυνήσεται ἀντὶ πάντων ἐριδαίνειν οἷος χρήσιμον ῥηθῆναι πρὸς τὸν μονοτονοῦντα καὶ πᾶσιν ἀντικαθίστασθαι θέλοντα. Ἐν δὲ 10 τῷ ἀλλ' ἄγετε δηλον | ὅτι οὐ τὴν κοινὴν σημασίαν ἡ λέξις δηλοῖ, ἀλλὰ παρακελευσματικὴν δύναμιν ἔχει. διὸ καὶ εἶπεν ἄγε περιφραζόμεθα, ὀρθῶς ἂν ἔφρασεν, ὡς καὶ ὁ εἰπὼν φέρετε ποιήσωμεν τὸδε ἢ φέρε ποιήσωμεν.
- α77 Ὅτι ἐρμηνεύων ἐνταῦθα τί ἐστι νόστος φησί νόστον, ὅπως ἔλθῃσιν ἡγουν ἐπανεῖλθῃ· εἰπεῖν γὰρ ἐν ἀνθ' ἐνὸς νόστος ἐστὶν ἐπανελεύσεις, εἴτ' οὖν ἐπάνοδος εἰς τὰ 15 οἰκεῖα δηλαδὴ.
- α77-78 Ὅτι τὸ μεθήσει τὸν χόλον οἱ μεθ' Ὀμηρον ἀφήσει φασί, πρόθεσιν θέντες ἀντιπροθέσεως. ἔστι δὲ μεθήσειν τὸ χαννώσειν, ἀμελήσειν, ὅθεν καὶ ὁ μεθήμων καὶ μέθη ἢ χαννοῦσα τὸν νοῦν καὶ μέθυ τὸ ταύτης αἷτιον.
- α83 11 | Ὅτι ἐν τῷ ὄνδε δόμονδε ἀντὶ τοῦ εἰς τὸν ἴδιον δόμον φαίνεται φανερώς ὡς οὐκ 20 ἐξ ἀνάγκης τὸ δὲ ἀντὶ τῆς εἰς προθέσεως λαμβάνεται, ἀλλὰ πολλάκις καὶ περιττόν τί 15 ἐστὶν ὡς ἐπέκτασις ἢ ὡς παραπλήρωσις· | οὐδεὶς γὰρ ἂν εἴποι ὄνδε δόμονδε ἀντὶ τοῦ εἰς τὸν ἴδιον εἰς τὸν δόμον, ἀλλὰ ὁμολογουμένως εἰ μὴ τὰ δύο δὲ, ἀλλὰ τὸ ἐν γοῦν ἐπεκτατικόν ἐστι καὶ οὐ λαμβάνεται ἀντὶ προθέσεως.
- α84-87 Ὅτι τὸ Ἑρμείαν μὲν ἔπειτα διάκτορον ἀργειφόντην νῆσον ἐς Ἰγυρίην ὀτρύνομεν 25 20 καὶ ἐξῆς | ἔως τοῦ νόστον Ὀδυσσῆος ταλασίφρονος ὡς κε νέηται προέκθεσις ἐστὶν

<sup>A</sup>1392.63 τὸν Ποσειδῶνα εὐρυμέδοντα Pind. Ol. 8.31; Opp. hal. 2.35 <sup>B</sup>64 Ἀγαμέμνονα εὐρυκρείοντα A 102 etc. <sup>C</sup>64-1393.1 καὶ Τηλέμαχος — φησί α 394-95 <sup>D</sup>2 ἐπὶ — κεῖται P 425 <sup>E</sup>2 ἐν τοῖς — γέγραπται Eust. in Il. 108.44-45; 1003.58-59; 1112.43 <sup>F</sup>9 ὁ μεθήμων B 241; ζ 25

1392.64 τὸ λέγεσθαι τοιούτους scil. Εὐρυμέδοντες cf. Δ 228 etc.; cf. Eust. in Od. 1398.63-64 1393.4-6 Ἐν δὲ — ποιήσωμεν cf. schol. M<sup>a</sup> α 76a; Dion. Thr. ars 19.17, p. 82.1 Uhlig; Eust. in Il. 48.38 7 ἔλθῃσιν = ἐπανεῖλθῃ cf. schol. α 77c 7-8 νόστος = ἐπάνοδος cf. schol. V α 77a 8 μεθήσει = ἀφήσει cf. schol. h<sup>3</sup>I 77f cum adn. Pontani 9 μεθήμων cf. Porph. qu. Vat. 79.8-10 Sodano; EGud. 383.33-35 Sturz; Eust. in Il. 212.1-2; 660.13; 793.41; 1309.24; EM 575.33-34 8 μέθη schol. T (et Ge.) B 241b; EGud. 383.47-48 8 μέθυ EM 575.35-36 11-18 Ὅτι ἐν — προθέσεως cf. schol. H<sup>1</sup>M<sup>a</sup> α 83d1; Eust. in Od. 1661.53-54; cf. etiam Eust. in Il. 44.36-45.9; 683.50; 1204.11 (cum adn.

brine” the poet did not despoil Poseidon of being wide-mighty,<sup>A</sup> just as when he called Agamemnon “wide-ruling”<sup>B</sup> he did not deprive the rest of the Argive kings to be called this. Later on Telemachus, | who is king himself in succession to his father, still says that there are many kings on Ithaca.<sup>C</sup> The reason why the sea brine is called “barren” and the fact that the word is used in reference to air and ether<sup>D</sup> has been written in the notes on the *Iliad*.<sup>E</sup> 1393

(v. 76–79) It is fitting for one who deliberates with others to say “but come now, let us all consider” in what way this or that might come to pass. The phrase “for he cannot quarrel alone against all” will be useful to say about someone who is stubborn and wants to oppose everyone. In “but come now (*agete* [plur.])” it is evident | that the word does not denote its common signification, but has a hortatory force. For this reason it would even have been correct to say “come now (*age* [sing.]), let us consider”, just as he who says “come on (*pherete* [plur.]), let us do this” or “come on (*phere* [sing.]), let us do it”. 5

(v. 77) Explaining here what *nostos* is, he says “his *nostos*, how he may come”, meaning “come back”. For to offer an equivalent, *nostos* means *epaneleusis*, that is “return to one’s homeland”.

(v. 77–78) Instead of “he will not appease (*methēsei*) his anger” writers later than Homer say *aphēsei*, exchanging one preposition for another. The verb *methēsein* means “put to rest”, “overlook”, whence *methēmōn*<sup>F</sup> derives, and *methē* [inebriation], that which puts the mind to rest, and *methy* [wine], the cause of inebriation.

| (v. 83) In *honde domonde*, meaning “to his own house”, one can clearly see that the *-de* does not necessarily have to be interpreted as a replacement for the preposition *eis* [to], but often it is redundant, serving to lengthen or fill out. | For nobody would say *honde domonde* in the sense “to one’s own to one’s house”, but if not both then at least one *-de* is lengthening and is not interpreted as replacement for a preposition. 11 15

(v. 84–87) The phrase from “let us then send our messenger, Hermes *Argeiphontēs*, to the island of Ogygia” and so on | up until “that the homecoming of Odysseus, patient of mind, should come” is an exhibition in advance (*proekthe-* 20

v.d.Valk); 1251.39; 1326.21–22 (cum adn. v.d.Valk); 11–12 ὃνδε δόμονδε = εἰς τὸν ἴδιον δόμον cf. schol. V α 83e1 18–23 Ὅτι τὸ — ἀκροατοῦ Eust. ipse; 21 ἐπὶ λόγου εὐκρινεῖα cf. Eust. in Il. 7.44; cf. Hermog. id. 1.4, p. 236.21–22 Rabe; meth. 12; anon. Seg. 10–14; Lehnert, *De Scholiis rhetoricis* 15; 22–23 ἐπὶ παραμυθίᾳ τοῦ ἀκροατοῦ cf. schol. bT E 662; Nünlist, *The Ancient Critic* 35; Eust. in Il. 94.26; 643.58–59; 1087.34–35; Eust. in Od. 1411.35 etc.; de figura vide etiam opusc. 23, p. 203.68–72 Tafel

ἀναφωνητικὴ τῶν μετὰ ταῦτα, ἐπὶ τε λόγου εὐκρινείᾳ εὐρημένη καὶ παραμυθία τοῦ  
 ἀκροατοῦ, Διάκτορος δὲ Ἀργειφόντης ὁ διάγων τὰς ἀγγελίας καὶ ἐναργῶς καὶ σα-  
 25 φῶς φαίνων τὰ ἐξαγγελλόμενα· ὥσπερ γὰρ φύλαξ φύλακος καὶ ἐξ αὐτοῦ εὐθείᾳ ὁ  
 φύλακος ἀνατρεχούσης εἰς εὐθείαν τῆς γενικῆς καὶ Τρώς Τρωός ὁ Τρωός καὶ δμῶς  
 δμῶς ὁ δμῶς, οὕτω καὶ διάκτωρ διάκτορος ὁ διάκτορος. ἕτεροι δὲ διάτορόν φασι 5  
 30 καὶ πλεονασμῷ τοῦ κ̅ διάκτορον, ἥτοι τορὸν | καὶ σαφὴ ἄγγελον. Περὶ δὲ Ἀργειφόν-  
 31 του δεδήλωται | ἀλλαχοῦ. Ὡγυγία δὲ κύριον ὄνομα τῆς κατὰ τὴν Καλυψῶ νήσου.  
 ὠγύγια μέντοι ἀπλῶς οἶον κακὰ ἢ τι ἕτερον τὰ ἀρχαῖα ἀπὸ τινος Ὡγύγου, φασί,  
 βασιλέως ἀρχαίου Θηβῶν. Ἐν τούτοις δὲ καὶ νύμφης εὐπλοκάμου ῥηθείσης τῆς  
 Καλυψῶς φασιν οἱ παλαιοὶ ὅτι πλοχμός μὲν ἐπὶ ἀνδρῶν ὡς ἐν Ἰλιάδι, οἶον πλοχμοὶ 10  
 οἱ χρυσῷ καὶ ἀργύρῳ ἐσφῆκοντο, πλόκαμοι δὲ ἐπὶ γυναικῶν. καὶ ὅρα ὅτι ἄμφω ἐκ τοῦ  
 35 πλέκω παραγόμενα ὁμῶς ἔχουσι τινὰ διαφορὰν. οὕτω δὲ καὶ ἡῤκομος μὲν | ἐπὶ γυ-  
 ναικῶν, κερηκομόωντες δὲ ἐπὶ ἀνδρῶν. Τὸ δὲ νόστον Ὀδυσσεὺς ταλασίφρονος ὡς κε  
 St. 23 νέηται | τρόπος ἐτυμολογίας ἐστίν· ἀπὸ τοῦ νέω γὰρ ὁ νόστος γίνεται, πλεονασμῷ  
 τοῦ σ̅ πρὸς διαστολὴν τοῦ ἀνέμου Νότου. οὕτω δὲ μετ' ὀλίγα καὶ τὸ ἔγχος ἐτυμο- 15  
 λογῶν φησι· παλάμη δ' ἔχε χάλκεον ἔγχος· ἀπὸ τοῦ ἔχω γὰρ τὸ ἔγχος γίνεται. Τὸ δὲ  
 ταλασίφρων, οἰκείως ἐνταῦθα προσρηθὲν διὰ τὰ μυρία ὅσα ἔτλη ὁ ἥρως καὶ ἔτι δὲ  
 τλήσεται, δηλοῖ μὲν τὸν καὶ ἐν τῇ Ἰλιάδι τλήμονα, ἥτοι πολὺτλαν. γίνεται δὲ ἀπὸ τοῦ  
 40 τάλῳ ταλάσω ταλασίφρων, ὡς βλάψῳ βλασίφρων καὶ ὅσα τοιαῦτα. τοῦ δὲ ταλάσω  
 | μέλλοντος ἢ χρήσις ἐν Ἰλιάδι, ὅθεν καὶ ὁ τάλας γίνεται καὶ ἡ ταλασία καὶ τὸ τα- 20  
 λάσιον καὶ ἡ ταλασιεργία, περὶ ὧν ἐν τοῖς ἐξῆς πού ῥηθήσεται. τὸν δὲ ταλασίφρονα  
 τοῦτον ἥρωα πρὸ βραχέων διαίφρονα καὶ πολύφρονα εἶπεν.

<sup>a</sup>1393.21 τῶν μετὰ ταῦτα ε 97-148<sup>b</sup>33 πλοχμοὶ — ἐσφῆκοντο P 52<sup>c</sup>36-37 παλάμη — ἔγχος

α 104; β 10

<sup>d</sup>38 ἐν τῇ Ἰλιάδι τλήμονα K 231; 498; cf. E 670<sup>e</sup>39 πολὺτλαν cf. Θ 97; ε 171 et al.<sup>f</sup>39-40 τοῦ δὲ ταλάσω — Ἰλιάδι N 829 cum Eust. in Il. 962.51<sup>g</sup>41 ῥηθήσεται Eust. in Od. 1422.63;

1423.9-11

<sup>h</sup>41 διαίφρονα α 48<sup>i</sup>41 πολύφρονα α 83

1393.23 διάκτορος ~ διάγων cf. schol. M<sup>a</sup>M<sup>1</sup> α 84e1 cum adn. Pontani; Cornut. theol. Gr. comp. 21.1-2 Lang  
 24 Ἀργειφόντης ~ ἐναργῶς φαίνων cf. schol. Hes. op. 77d; Tryph. fr. 21.2 von Velsen (EGud. 185.8 Stef.); Cornut. theol. Gr. comp. 21.11 Lang; Heraclit. qu. Hom. 72.11; Macrob. sat. 1.19.12-14; EGen. α Ἀργειφόντης (Il. 4-5); cf. Pontani ad schol. α 38i 25-28 ὥσπερ — διάκτορος cf. schol. E ε 43; EM 268.10-11; Eust. in Il. 182.11; de exemplis cf. Eust. in Il. 114.9-10 cum adn. v.d.Valk 28-30 ἕτεροι δὲ — ἄγγελον schol. D B 103; schol. E ε 43; Cornut. theol. Gr. comp. 21.1-2 Lang; Hsch. α 1095; EGud. 357.18 Stef.; EM 268.14-15 30-31 Περὶ δὲ — ἀλλαχοῦ praec. Eust. in Il. 182.23-183.13 31 Ὡγυγία — νήσου schol. V α 85b1 31-32 ὠγύγια — Θηβῶν cf. schol. DEJe α 85c1 cum adn. Pontani 32-34 Ἐν — γυναικῶν schol. bT T 126 (unde Eust. in Il. 1175.53); cf. etiam 1094.52 34-35 οὕτω δὲ — ἀνδρῶν cf. Eust. in Il. 381.30 35-36 Τὸ δὲ — γίνεται cf. epim. Hom. A 60; Suid. v 501; EGud. 410.44-46 Sturz; EM 607.11-13 36 πλεονασμῷ — Νότου Eust. ipse; cf. in Il. 211.28 37 ἔγχος

deest M

21 ταλασιεργία P : expectes -ουργία

sis), announcing the subsequent events,<sup>A</sup> devised for the sake of stylistic clarity and reassurance for the listener. The words *diaktoros Argeiphontēs* means he who carries through (*diagein*) messages and displays proclamations clearly (*enargōs*) and distinctly. | For just as *phylax phylakos* [“guard”, nom. and gen.] produces 25 the nominative *phylakos* in which the genitive has reverted to nominative, *Trōs Trōos* [“Trojan”, nom. and gen.] and *ho Trōos* [nom.], *dmōs dmōos* [“slave”, nom. and gen.] and *ho dmōos* [nom.], so also *diaktōr diaktoros* [“messenger”, nom. and gen.] produces *ho diaktoros* [nom.]. Others say that *diatoros* [piercing] became *diaktoros* through redundant addition of a kappa, referring a piercing | and clear 30 messenger. The word *Argeiphontēs* has been explained | elsewhere. *Ōgygia* is a 31 proper name for the island of Calypso. But *ōgygia* also simply means “bad things” or alternatively “ancient things”, deriving from an ancient Theban king named Ogyge, as they say. At the point where the nymph Calypso is called *euplokamos* [with beautiful locks], the ancients say that *plochmos* [lock] applies to men, as in the *Iliad* “his locks were bound tightly with gold and silver”,<sup>B</sup> whereas *plokamoi* refers to women. Observe that both derive from *plekō* [entwine], but there is a difference between them. Likewise, *ēykomos* [with beautiful hair] | applies 35 to women but *karēkomoōntes* [with fair hair] to men. The phrase “the homecoming (*nostos*) of Odysseus, patient of mind, that he may return (*neesthai*)” is a *figura etymologica*. For *nostos* originates from *neō* through redundant addition of a sigma in order to differentiate it from the wind *Notos* [the South Wind]. In this way the poet will etymologize the word *enchos* [spear] later on when he says “in his hand he held (*echein*) a spear (*enchos*) of bronze”,<sup>C</sup> since *enchos* originates from the verb *echō*. The word *talasiphrōn* [patient of mind], fittingly added here owing to the great number of things that the hero had suffered and had yet to suffer, describes the man who is called *tlēmōn* in the *Iliad*,<sup>D</sup> meaning *polytlan* [much-enduring].<sup>E</sup> *Talasiphrōn* originates from *talō talasō* [“suffer”, pres. and fut.], like *blapsō* [“damage”, fut.] *blapsiphrōn* [mind-damaging] and all such 40 words. The future *talasō* | is used in the *Iliad*,<sup>F</sup> whence *talas* [suffering person] 41 originates and *talasia* and *talasion* and *talasiergia* [wool-spinning], which will be addressed somewhere later on.<sup>G</sup> Not far back the poet called this hero who was patient of mind *daīphrōn* [“wise in mind”]<sup>H</sup> and *polyphrōn* [“many-minded”].<sup>I</sup>

~ ἔχω epim. Hom. ε 183; EGud. 398.4 Stef.; EM 313.1–2      39 γίγεται δὲ — ταλασίφρων cf. EM 745.5–10; 491.16 cum adn. v.d.Valk; 962.52–55      39 ὥς βλάψω βλαψίφρων add. Eust. ipse; de voce cf. Aesch. sept. 725; schol. b et T Ψ 603b1–2; Eust. in Il. 774.44

- α88–89 Ὅτι ὁ προθυμοποιῶν τινα εἶποι ἂν τὸ ὄφρα μᾶλλον ἐποτρύνω καὶ οἱ μένος ἐν φρεσὶ θείω.
- α88–95 Ὅτι τὸ τὴν Ἀθηνᾶν εἰς Τηλέμαχον κατελθεῖν ἐν Ἰθάκῃ καὶ ὑποβαλεῖν τὰ ποιητέα τὴν τῆς φυσικῆς φρονήσεως ἐπιδημίαν δηλοῖ, ἥτις, ὡς μετὰ ταῦτα ἐρεῖ ὁ ποιητής, μένος τῷ Τηλεμάχῳ ἐνήκε καὶ θάρσος καὶ νῦν μᾶλλον ἥπερ πρῶην, ὡς εἰκός, 5
- 45 ὑπέμνησε τοῦ πατρὸς καὶ ὅψέ ποτε | ἀναφρονήσαντα κατὰ τῶν μνηστήρων ἡρέθισε καὶ εἰς ἀποδημίαν δέουσας ἔστειλεν, ὁσσομένον μὲν αἰεὶ ἐν φρεσὶ τὸν πατέρα, εἴ ποθεν ἔλθων σκεδάσει τοὺς μνηστήρας, ἄρτι δὲ κατὰ τὸν τῆς Ἀθηνᾶς λόγον μᾶλλον ἐποτρυνθέντα καὶ ἀπὸ τοῦ βουλεύεσθαι εἰς πράξιν παρακινήντα, δι’ ἧς καὶ περὶ τοῦ πατρὸς ἐνόμισέ τι μαθεῖν καὶ κλέος ἐσθλὸν σχεῖν ὡς φιλοπάτωρ· ἤδη γάρ 10
- 50 ὁ Τηλέμαχος ἡλικίας ἐπέβη τελειότερας καὶ φρονεῖν ἐχούσης καὶ οἷα συνιέναι οἷα ὑπὸ τῶν μνηστήρων ἔπασχεν. ἡ δὲ εἰς Σπάρτην καὶ εἰς | Πύλον ἀπέλευσις αὐτοῦ καὶ ἄλλως ἐπιτετήδευται τῷ ποιητῇ εὐμεθόδως εἰς πλατυσμόν τῆς τε ποιήσεως καὶ εἰς διασκευὴν καὶ διατριβὴν λόγου χαρίεσσαν καὶ εἰς πορισμὸν συχνῆς ἱστορίας, ὡς μετὰ ταῦτα φανήσεται, ἔτι δὲ καὶ εἰς πολλὴν ποιητικὴν πιθανότητα· νησιώτης 15
- γὰρ ὢν ὁ παῖς καὶ μηδὲν εἰδὼς ἢ φρονῶν ἄξιον τοῦ πατρὸς, μαθάνει ἐν τῇ τοιαύτῃ ἀποδημίᾳ πρὸς τῶν εὐ εἰδότην πολλὰ καὶ καλὰ τῶν τοῦ Ὀδυσσεύς καὶ ὅτι λόγου μεγάλου ἄξιός ἐστι πατήρ· τὰ τε εἰς φρόνησιν τὰ τε εἰς πόλεμον, καὶ οὕτως ἐν καιρῷ τῷ πατρὶ πείθεται εἰς τὴν ἐπικίνδυνον μνηστηροκτονίαν παρακαλοῦντι αὐτόν· ἰστέον 20
- 55 γὰρ ὅτι ἐντεῦθεν ὁ ποιητὴς ἄρχεται τὰ κατὰ τὴν μνηστηροφονίαν | τεκταίνεσθαι καὶ τῆς ἐπ’ αὐτῇ πιθανολογίας θεμελίου ἐκ μακροῦ προκαταβάλλεσθαι· αὐτὴ γὰρ ἐστὶ τὸ σκοπιμώτατον τέλος τῆς ποιήσεως ταύτης καὶ τὸ τῶν πράξεων τοῦ βιβλίου τούτου ἀνδρῶδες καὶ ἡρωϊκὸν αὐτόθι κεῖται τῷ ποιητῇ καὶ τρόπον τινὰ τὰ ἄλλα πάντα δι’ αὐτὴν πέπλασται, διὸ καὶ αὐτὴν ἀνύσας ὁ ποιητὴς συγκαταπαύει καὶ τὸ βιβλίον. ἐπεὶ δὲ ἀπίθανον ἂν ἴσως τισὶ τὸ πρᾶγμα δόξειε—πῶς γὰρ Ὀδυσσεὺς ὁ 25
- 60 τὸν | ἀκροατὴν καὶ πρὸ τῆς πράξεως ὁμολογήσαι ἂν δυνατόν εἶναι καταπραχθῇ-

<sup>A</sup>1393.44 ὑπέμνησε τοῦ πατρὸς α 320–22  
γάρ — ἐχούσης α 296–97

<sup>B</sup>46 ὁσσομένον — μνηστήρας α 115–16

<sup>C</sup>48–49 ἤδη

1393.42–43 Ὅτι τὸ — δηλοῖ cf. schol. M<sup>a</sup> α 44c 47–48 κλέος ἐσθλὸν σχεῖν ὡς φιλοπάτωρ cf. schol. EHJM<sup>a</sup>NPe α 95a 49–51 ἡ δὲ — φανήσεται Eust. in Od. 1483.15–18; cf. 1379.44 51–54 ἔτι δὲ καὶ — αὐτόν schol. (Porph.) α 93b; schol. (Porph.) α 284a (praec. 151.71–79 Pontani); schol. H (exeg.) δ 245c unde Eust. in Od. 1494.49); cf. etiam in Od. 1794.49–53 54–62 ἰστέον γάρ — ἱστορηθήσε-

(v. 88–89) He who encourages someone would say “so that I might rouse him more and put strength in his heart”.

(v. 88–95) Athena descends to Telemachus on Ithaca and instructs him what must be done. This signifies the arrival of natural prudence. She infused Telemachus with might and courage, as the poet will say later on, and now more than ever he remembered his father,<sup>A</sup> as is fitting, and | having finally come to his senses he began quarreling with the suitors and prepared himself for his necessary journey. In his spirit Telemachus always saw his father, who would scatter the suitors if ever he arrived,<sup>B</sup> but in accordance with Athena’s words he now became more active and awakened from planning to taking action, convinced that hereby he would learn some news about his father and gain good reputation for loving his parent. For Telemachus had now reached the age of maturity, which brings prudence, and therefore he was able to understand how much he had suffered because of the suitors. His journey to Sparta and to | Pylus is also crafted by the poet through appropriate use of rhetorical method for the sake of expanding the poem, for pleasantly elaborating and dwelling on the matter in his speech and as a source of many historical accounts, as will be shown later on, and also for a great amount of poetic persuasiveness. For being an island boy who lacks the knowledge and prudence worthy of his father, Telemachus learns about many of Odysseus’ good deeds from the well-informed people on this journey, and that his father is greatly esteemed for prudence and skill in battle. Therefore, when the time comes Telemachus trusts his father as he is summoned to join him in the dangerous venture of killing the suitors. For one must know that from this point onwards the poet starts contriving the | slaying of the suitors and drops in foundation stones for its credibility from afar. This is the principal objective of this poem, and among all actions contained in this book it is here that the poet finds courage and heroism, and, in a sense, everything else is fabricated for the sake of the slaying of the suitors. For this reason the poet ends the whole book once he has brought this episode to completion. However, since this deed might seem incredible to some—for how did Odysseus unarmed and alone defeat so many and strong suitors?—the poet frequently inserts elements of persuasiveness and thus prepares for the killing of the suitors in advance, so that even before the deed itself the | reader will be inclined to agree that it is possible; that the suitors, who numbered just over one-hundred, could be slain

ταί cf. Eust. in Od. 1597.44–47 (ex Athen. 5.192e); 1675.15–17; 1733.20–21; 1845.48–53; 1867.17–19; 1903.3–7; 1925.34–36; schol. V v 397; schol. T K 260; de incredibilitate caedis procorum cf. etiam ps.-Long. subl. 9.14



ναι αὐτήν, ὥς καὶ ὑπὸ μόνου ἂν Ὀδυσσεὺς ἀναιρεθῇναι τοὺς μνηστήρας ὀλίγον τι  
 ὄντας ὑπὲρ τοὺς ἑκατόν, εἶγε καὶ πρὸς τριακοσίους ἀξιόμαχος ἦν, ὥς ἐν τοῖς ἐξῆς  
 ἱστορηθήσεται· εἰ δὲ καὶ μὴ μόνος αὐτὸς ἀντικατασταίῃ τοῖς μνηστήρσι καὶ οὐδὲ  
 ἄσπλος, ἀλλὰ καὶ μεθύουσιν ἐκείνοις ἐπιτεθείη, εἶεν δὲ καὶ οἱ δῖοιτοι φαρμάκῳ ἀν-  
 δροφόνῳ κεχρισμένοι, ὥς ἐν τῇ ῥαψωδίᾳ ταύτῃ ἔρεϊ, ἔχοι δὲ καὶ τὴν Ἀθηνᾶν λίαν 5  
 πάνυ φρονούσαν τὰ ὑπὲρ αὐτοῦ καὶ συμμαχοῦσαν, ὥς καὶ τοῦτο δείκνυται, πολλῶ  
 1394 μᾶλλον τὸ ἔργον πιθανῶς | ἀνυσθήσεται. οὕτως ἐξ αὐτῆς ἀρχῆς τοῦ βιβλίου τὴν  
 μνηστηροκτονίαν, ὥς ἔφαμεν, προασφαλιζόμενος ὁ ποιητὴς ῥαδιουργεῖ τὰ εἰς αὐ-  
 τὴν συντείνοντα. Κἀκεῖνο δὲ ἰστέον ὅτι εἶχε μὲν καὶ ἄλλως, οἷα εἰκός, ὁ ποιητὴς τὸν  
 ὄλεθρον τῶν μνηστήρων πλάσασθαι, ὥς καὶ αὐτὸς πολλαχοῦ ἐμφαίνει, οἷον διὰ τοῦ 10  
 ἀμύντοράς ποθεν προκαλέσασθαι ἢ διὰ τοῦ τοῖς κρατήρσι φάρμακον ἐμβαλεῖν καὶ  
 οὕτως αὐτοὺς πάντας ὀλέσαι, ἅπερ οἱ μνηστήρες ἐπὶ Τηλεμάχῳ ὑποπτεύουσιν, οἷγε  
 5 καὶ ἄλλως τὴν ὑπὸ τῶν | Ἰθακησίων ἐξέλασιν πτοοῦνται διὰ τὴν σφῶν ἀδικίαν. ἀλλ' ὁ  
 ποιητὴς, οἷος αὐτός, τὸ τερατωδέστερον ἐπελέξατο καὶ ἀληθῶς δυσεξέργαστον καὶ P 7v  
 ὅπερ εὐμεθέδως μελετηθὲν καὶ ἀσφαλῶς πιθανολογηθὲν, ἔχοι ἂν ἐξελέγχειν τὴν ἐν 15  
 λόγοις αὐτοῦ ἀρετήν. Ἔτι ἰστέον καὶ ὅτι Ἀθηνᾶ ἐνταῦθα καὶ ἡ κατὰ τὴν Ὀμηρικὴν  
 δεινότητα μέθοδός ἐστι, καθ' ἣν ὁ ποιητὴς ἐπινοεῖται τὴν τε τῆς Ἀθηνᾶς εἰς Ἰθάκην  
 κάθοδον καὶ τὰ ἐπ' αὐτῇ καὶ τὰ κατὰ τὸν Ἑρμῆν ἐπὶ τῇ Καλυψοῖ. Ἰστέον δὲ καὶ  
 ὅτι ὄνειδισθεῖσα ἤδη ἐφ' οἷς ἐλάλησεν ἡ μυθικὴ Ἀθηνᾶ καὶ ἀκούσασα ὅτι οὐκ ἀγα-  
 10 θὸν ἔπος διέδρα τὰ χεῖλη αὐτῆς, | ἐνταῦθα συστρέφει ἑαυτὴν εἰς νοῦν καὶ ἐντελῶς 20  
 St. 24 λαλεῖ ἅπερ χρὴ ποῆσαι τὸν Τηλέμαχον, καὶ μηδενὸς ἀντειπόντος | εὐθὺς κατάρχει  
 ἔργου. Σημείωσαι δὲ καὶ ὅτι σχῆμα καὶ ἐνταῦθα προεκθέσεως ἢ προαναφωνήσεως  
 ἐν οἷς ἡ Ἀθηνᾶ λέγει ὅτι ἀπελεύσομαι εἰς Ἰθάκην καὶ ποιήσω τὰ καὶ τά· ἐπεὶ γὰρ μέγα  
 ἐπεισώδιον μέλλει ποιήσῃν ὁ ποιητὴς διὰ τῆς ἐκδημίας τοῦ Τηλεμάχου καὶ παρεκβῆ-  
 25 ναι εἰς λόγους πολλούς, φθάνει προαναφωνῶν καὶ τοῦτο, ἵνα καὶ ὁ ἀκροατὴς ἐλπίζη 25  
 καὶ αὐτὸς μὴ δόξῃ ἀκαίρως καὶ ἀτέχνως ἀλλ' ἀναγκαίως ποιήσασθαι τὴν παρέκβα-  
 15 σιν. ἔτι δὲ προεκτίθεται τεχνικῶς καὶ τὴν | μετ' ὀλίγα τοῦ Τηλεμάχου δημηγορίαν  
 καὶ ὥς ἀπείπη τοῖς μνηστήρσι, καὶ οὕτως εὐσυνόπτως διὰ σαφήνειαν κεφαλαιοῦται  
 τὰ ἐφεξῆς. Σημείωσαι δὲ καὶ ὅτι νῦν μὲν ἀπλῶς ἐκθέμενος ἀπηριθμήσατο εἰπών·

<sup>A</sup>1393.62 ὥς — ἱστορηθήσεται v 390 <sup>B</sup>63 μὴ μόνος — ἄσπλος χ 109-25 <sup>C</sup>63 ἀλλὰ — ἐπιτεθείη  
 φ 271-72; χ 9-14 <sup>D</sup>63-64 εἶεν δὲ — ἔρεϊ α 260-62 <sup>E</sup>64 ἔχοι δὲ — δείκνυται v 47-51; χ 256;  
 273; 297-301 <sup>F</sup>1394.1 ὥς ἔφαμεν Eust. in Od. 1393.54 <sup>G</sup>3-4 ὥς καὶ — ὑποπτεύουσιν β 326-30  
<sup>H</sup>9 ἀκούσασα — αὐτῆς α 64 <sup>I</sup>14-15 τὴν — δημηγορίαν β 40-79 <sup>J</sup>15 ὥς — μνηστήρσι α 368-80

1393.62 εἰ δὲ καὶ μὴ μόνος cf. Eust. in Od. 1794.49-53; 1800.53-60; 1882.2-7; 1916.39-44 62-63 εἶεν  
 δὲ — ἔρεϊ cf. Eust. in Od. 1416.12-14 (e schol. T (Porph.) α 261a); cf. schol. DEHM<sup>a</sup> α 262a1 et schol.  
 V 262a2; Eust. in Od. 1592.39-42 (e schol. QT θ 215) 63-64 ἔχοι δὲ — συμμαχοῦσαν cf. schol. χ



by Odysseus alone, since he was evenly matched for three hundred according to an account later on.<sup>A</sup> If, moreover, he did not confront the suitors alone and unarmed,<sup>B</sup> but attacked them when they were drunk,<sup>C</sup> and if the arrows were anointed with deadly poison, as will be said in the present rhapsody,<sup>D</sup> and if Athena was eagerly minded about his fate and fought on his side, as will be shown too,<sup>E</sup> the deed will be executed | with much more credibility. In this way, the poet, as I said,<sup>F</sup> secures the killing of the suitors beforehand from the very beginning of the book and makes the events that lead up to it easier. One must also know that the poet apparently could have fabricated the demise of the suitors in another fashion, as he often shows,<sup>G</sup> for instance by calling on avengers from some place or by putting poison into the wine vessels, thus killing them all, which the suitors suspect about Telemachus; they are also scared of being driven out | by the Ithacans because of their crime. But the poet, true to himself, chose something more marvelous and indeed more difficult; something that, if tended to with proper rhetorical method and securely made credible, could put his excellence in words to the test. Moreover, one must know that Athena here is the method of Homeric eloquence, by which the poet contrives Athena's descent to Ithaca and the events there, as well as those concerning Hermes' visit to Calypso. One must know that, after mythical Athena has been upbraided for what she said and heard that bad words ran out between her lips,<sup>H</sup> | she pulls herself together and states plainly what Telemachus must do, and since nobody objects she immediately sets to work. Note also that there is also a figure of exhibition in advance (*proekthesis*) or announcement in advance (*proanaphōnēsis*) here, where Athena says that "I will go to Ithaca and do this and that". For the poet is about to produce a long episode about Telemachus's journey and digress in many stories. For this reason he is quick to announce this in advance, in order that the reader should expect it and not think that the digression was made untimely and without artfulness, but by necessity. Moreover, he artfully exhibits in advance the | public speech that Telemachus will soon deliver,<sup>I</sup> and the fact that he will speak out against the suitors,<sup>J</sup> and in this way the upcoming events are summarized concisely for the sake of clarity. Note that in exhibiting

233 (= Porph. qu. Od. 128.4–8 Schr.); Heraclit. qu. Hom. 75.9–11; Eust. in Od. 1882.2–7 **1394.2–7** Κάκεινο — ἀρετήν Eust. ipse, cf. in Od. 1448.27–31 **7–8** Ἐτι — Καλυψοῖ Eust. ipse; cf. in Od. 1738.22–30; Dion. Hal. comp. 4.19.18–20.10; cf. etiam Eust. in Il. 435.44; 445.20; 1080.2–4 (Jupiter = mens Homeri); 506.10 et 663.5 (Minerva); in Od. 1383.47 (Musa); 1743.47–50 **11–16** Σημείωσαι — τὰ ἐφεξῆς cf. ad Eust. in Od. 1393.18–23; de voce προαναφώνησις cf. etiam ps.-Hdn. fig. 61 Hajdú; Tryph. trop 203.14–19 Spengel; ps.-Plut. de Hom. 65; Meijering, *Theories* 204–6

πέμψω ἐς Σπάρτην καὶ εἰς Πύλον, προῖων δὲ καὶ τὴν τάξιν τῶν πραγμάτων ἐκτίθεται λέγων· πρῶτα μὲν εἰς Πύλον ἐλθέ, ἐκεῖθεν δ' ἐς Σπάρτην, ὥστε τὸ πέμψω εἰς Σπάρτην καὶ εἰς Πύλον σχῆμα ὑστερολογίας ἐστίν, ἥτοι πρωθύστερον· πρῶτον γὰρ εἰς Πύλον ἦλθε Τηλέμαχος, εἴτα εἰς Σπάρτην. ὁμοίως πρωθύστερον ἦν καὶ τὸ Ἑρμείαν ὀτρύνον-  
 20 μεν, αὐτὰρ ἐγὼν Ἰθάκην δ' ἐλεύσομαι· πρῶτον | γὰρ Ἀθηνᾶ εἰς Ἰθάκην κάτεισιν, εἴτα Ἑρμῆς εἰς τὴν Καλυψώ. Ἰστέον δὲ ὅτι Ὀδυσσεὺς Τηλέμαχον, ὡς εἰκός, τὸν παῖδα ὠνόμασεν ἐκθυόμενος οἶον τὸ δυστυχές, ἵνα δηλαδή, ἐπειδὴ πόλεμος ἤδη μέγας ὁ κατὰ Τροίαν ἠλπίζετο, εἰς ὃν ἐχρῆν ἀπελθεῖν καὶ τὸν Ὀδυσσεά, μὴ διαβαῖη χρόνῳ ποτὲ τὰ τῆς τύχης ταύτης καὶ ἐπὶ τὸν υἱόν, ἀλλ' εἴη τῆλε μάχης καθ' ἡσυχίαν ζῶν. τάχα δὲ καὶ ἐκ μαντείας γνούς ὡς τῆλε χρόνου παραταθήσεται ὁ Ἰλιακὸς πόλεμος  
 10 Τηλέμαχον ὠνόμασε τὸν υἱόν. Σημείωσαι δὲ καὶ ὅτι παροιμία ἡ λέγουσα Τηλεμάχου χύτρα ἐπὶ τῶν διὰ πενίαν ἐν ὀσπρίοις ἢ ὅλως εὐτελέσιν ἐδεστοῖς | πολυφαγούντων οὐκ ἐκ τοῦ Ὀμηρικοῦ εἰληπται ἥρωος, ἀλλὰ τινος Ἀττικοῦ Τηλεμάχου, Ἀχαρνέως τῶν δῆμων, ὅς, φασί, κυάμων χύτραν αἰε σιτούμενος ἦν.

α91 Ὅτι τὸ κωλύσαι καὶ λόγους ἀποτρέψασθαι ἀπειπεῖν λέγεται παρὰ τῷ ποιητῇ, 15 οἶον πᾶσι μνηστῆρσιν ἀπειπέμεν. λέγεται δὲ ποτε ἀπειπεῖν καὶ τὸ ἐν ἀγῶνι ἢ μάχῃ ἀπαγορεῦσαι καὶ ἀποκαμεῖν, ὅπερ ἐστὶν ἴσον τῷ ἀπαυδῆσαι καὶ ἀπειρηκέναι καὶ ἀπαγορεῦσαι. ἐν δὲ τῇ Ἰλιάδι τὸ ἀπειπεῖν ἀπομυθεῖσθαι ὁ Νέστωρ φησίν.

α92 Ὅτι ἐν τῷ μῆλ' ἀδινὰ σφάζουσιν ἐκ μέρους καὶ ἄλλα νοητέον ζῶα· αἰγὰς τε, ὡς 20 δηλώσει που ὁ Μελάνθιος, καὶ σύας, ὡς ἐκ τοῦ | Εὐμαίου φανήσεται, ἵνα λέγη καὶ νῦν μῆλα τὰ θρέμματα, ἐξ ὧν καὶ τὸ μηλαφῆσαι, περὶ οὗ φασιν οἱ παλαιοὶ ὅτι μη-  
 30 λαφῆσαι τὸ ψηλαφῆσαι, μήποτε δὲ ἐπὶ βοσκημάτων, οἶον μῆλα ἀφάσαι ἢ ἀπὸ τοῦ μηλωσασθαι, ἤγουν βάναι, ὅθεν, φασί, καὶ μῆλωθρα τὰ βεβαμμένα ἔρια. Ἀδινὰ δὲ τὰ πυκνὰ καὶ δαψιλῆ καὶ εἰς κόρον ἀπὸ τοῦ ἄδην ἢ ἀπὸ τοῦ ἄδος, ἥτοι κόρος, ὡς τὸ ἄδος τέ μιν ἴκετο θυμόν. ὅτι δὲ οἱ μὲν διπλοῦσι τὸ δ' τοῦ ἄδην, οἱ δὲ δι' ἐνὸς αὐτὸ  
 25 γράφουσι καὶ οἱ μὲν ψιλοῦσιν, οἱ δὲ δασύνουσιν, ἡ Ἰλιάς δηλοῖ, καὶ ὅθεν τὸ ἄδην

<sup>A</sup>1394.17 πρῶτα — Σπάρτην α 284–84 <sup>B</sup>19 Ἑρμείαν — ἐλεύσομαι α 84–88 <sup>C</sup>24–26 Σημείωσαι — σιτούμενος ἦν Athen. 9.407c–8a <sup>D</sup>28 ἐν δὲ τῇ Ἰλιάδι I 109 <sup>E</sup>29 ὡς — ὁ Μελάνθιος v 173–75  
<sup>F</sup>29–30 καὶ σύας — φανήσεται e.g. ξ 17–19 <sup>G</sup>33 ἄδος — θυμόν Λ 88 <sup>H</sup>33–34 ὅτι δὲ — γίνεται Eust. in Il. 539.1–5 (schol. A E 203)

1394.18–20 ὥστε — Καλυψώ Eust. ipse vel fort. schol. excidit; de figura, cf. Tryph. trop. 26.1 West; Choer. trop. 255.15–18 Spengel; schol. Dion. Thr. 462.32–33; v.d.Valk II lvi 20–22 Ἰστέον — ζῶν cf. Theocr. syr. 1 cum schol; Eust. in Od. 1479.56 23 τάχα δὲ — υἱόν Eust. ipse 26 ἀπειπεῖν = κω-  
 λύσαι et ἀποτρέψασθαι Suid. α 3049 et 3380 27 ἀπειπεῖν = ἀπαγορεῦσαι vel ἀποκαμεῖν cf. schol. V α 91; synag. α 1672 27–28 ὅπερ — ἀπαγορεῦσαι cf. Eust. in Od. 1804.17–20; Hsch. α 6425; Phot. α 2285; Suid. α 2942 28 ἐν δὲ — φησί cf. schol. A et D I 109; Ap. Soph. 38.7–8; Hsch. α 5964; EGen. α 977 28–30 Ὅτι ἐν — θρέμματα cf. Eust. in Il. 472.42 cum adn. v.d.Valk; schol. CHM<sup>C</sup>Y α 92a

the events the poet now simply enumerated them, saying: "I will send him to Sparta and to Pylus", but later on he exhibits the order of the actions, saying: "Go first to Pylus, then to Sparta from there",<sup>A</sup> which means that "I will send him to Sparta and to Pylus" is a figure of *hysterologia*, or "first last". For first Telemachus went to Pylus, then to Sparta. Likewise, the phrase "let us send Hermes, but I will go to Ithaca"<sup>B</sup> was an instance of "first last", since Athena | goes down 20 to Ithaca first, and Hermes to Calypso afterwards. One must know that when naming his child "Telemachus", it seems as if Odysseus tried to avert bad fortune, as it were. For the great war on Troy, to which Odysseus had to depart, was already foreseen, and therefore he wished that his own fortune would not befall his son as well as time passed, but that he should remain far from battle (*tēle machēs*), living in peace. Perhaps he had also learned from an oracle that the war at Ilium would last a long (*tēle*) time and for this reason named his son Telemachus. Note that the proverb "Telemachus' pot", referring to those who eat great amounts of pulse or any cheap food out of poverty, | does not come 25 from the Homeric hero but from some man in Attica named Telemachus, inhabitant of the deme of Acharnae, who, they claim,<sup>C</sup> always ate a pot of beans.

(v. 91) To prevent and dissuade with words is called *apeipein* by the poet, as in "to speak out against (*apeipein*) all the suitors". Sometimes, *apeipein* is also used for capitulating or flinching in a contest or battle, which is equal to *apaudēsai* and *apeirēkenai* and *apagoreusai*. In the *Iliad* Nestor says *apomytheisthai* instead of *apeipein*.<sup>D</sup>

(v. 92) One must take "they slaughter his thick-throated sheep (*mēla*)" as referring also to other animals as a part for the whole: goats, as Melanthios will indicate somewhere,<sup>E</sup> and pigs, as shown by | Eumaeus,<sup>F</sup> meaning that here 30 too he calls domestic animals *mēla*, whence *mēlaphēsai* derives. Concerning this verb the ancients say that *mēlaphēsai* means *psēlaphēsai* [to grope about] but it never refers to cattle, as though it were *mēla aphasai* [groping sheep] or derived from *mēlōsasthai*, meaning to dye, whence *mēlōthra* "dyed wool" derives. The word *adina* means thick, abundant, to satisfaction, deriving from *adēn* [satisfactorily] or *ados* meaning satisfaction, as in "satisfaction (*ados*) comes to his heart".<sup>G</sup> The *Iliad*<sup>H</sup> shows that some duplicate the delta in *adēn* whereas others

30–31 περὶ οὗ — ἀφάσαι fort. e lex. att. (cf. a ll. 31–32); cf. Hsch. μ 1184; Phot. μ 386; Choer. epim. Ps. 177.22–24; EGud. 573.51–52; 574.9–12 Sturz; EM 20–23 31–32 ἢ ἀπὸ — ἔρια e lex. att.; cf. Phot. μ 395 (cum adn. Theodoridis) 32 ἀδινά = πυκνά schol. V α 92b1 32 ἀδινά = δαψιλῇ et ἀδινά ~ ἄδην schol. AT et D B 87 (cf. Eust. in Il. 178.22–24); schol. bT Σ 316a; schol. B δ 721c; EGud. 23.28–30 Stef.; cf. etiam synag. α 370 = Heliod. fr. 4 Dyck 32–33 ἢ ἀπὸ — θυμόν cf. Ap. Soph. 9.8; EGud. 21.3–4

35 γίνεται. ἐν δὲ ῥητορικοῖς Λεξικοῖς φέρεται καὶ ταῦτα· ἄδην· | Ἀττικοὶ τὸ δαψιλῶς, ὅθεν καὶ ἀδηφάγοι ἵπποι οἱ τέλειοι καὶ ἀδηφάγον ἄρμα διὰ τοὺς κατ' αὐτὸ τελείους ἵππους καὶ ἄδος κόρος, πλησμονή, κάματος, ἀφ' οὗ ἀδόλεσχος δι' ἐνὸς δ' ὁ καὶ ἀδόλεσχης καὶ ἀδαῖον παρὰ Σώφρονι τὸ εἰς κόρον ἔργον, ἔτι δὲ καὶ ὅτι ἀδηφάγοι ἵπποι οἱ τέλειοι· τοῖς γὰρ πῶλοις, φησὶν, οὐκ ἐδίδονσαν τροφῆς πλῆθος. Λυσίας δὲ καὶ ναῦν 5 ἀδηφάγον φησὶ τὴν τὸν μισθὸν λαμβάνουσαν ἐντελῇ καὶ λύχνους ἀδηφάγους τοὺς πότας, ὅποιοις ὁ ἐν Νεφέλαις παρὰ τῷ Ἀριστοφάνει.

Ὅτι ὥσπερ ἐλιξόκερως βοῦς ὁ στρεβλόκερως παρὰ τοῖς παλαιοῖς, οὕτω καὶ 40 βόες εἰλίποδες οἱ | τοὺς πόδας κατὰ τὴν πορείαν ἐλίσσοντες. Πausanίας δὲ λέγει καὶ γυναικάς εἰλίποδας διὰ τὴν ἔνδεσιν τῶν μηρῶν. Ἐλικες δὲ ὅτι οὐ μόνον βοῶν 10 ἐπίθετον δηλοῦν τοὺς μέλανας, ἀλλὰ καὶ ψέλλια σημαίνει ἐστὶν ὅτε καὶ ἐνώτια, δηλοῦνται ἀλλαχοῦ.

α 93 Ὅτι ἐν τῷ πέμψῳ δ' ἐς Σπάρτην τε καὶ ἐς Πύλον ἡμαθόεντα τινὲς γράφουσιν πέμψῳ δ' ἐς Κρήτην τε καὶ ἐς Πύλον, οὐκ ἀγαθὴ δὲ ἡ τοιαύτη γραφή, διὸ καὶ δίδωσι 15 δίκας τοῖς παλαιοῖς. Πύλος δὲ πόλις περὶ τὸ ἐσπέριον τῆς Πελοποννήσου πλευρόν. Ὅτι δὲ τρεῖς ἦσαν Πύλοι καὶ ὅτι οὐ μόνον θηλυκῶς, ἀλλὰ καὶ ἀρσενικῶς λέγε- 45 ται ὁ Πύλος, ἐν | ἄλλοις πλατύτερον γέγραπται. ἐνταῦθα μέντοι ἐπιτροχάδην ἐκεῖνο ἰστέον ὅτι τρεῖς εἰσιν ἐν Πελοποννήσῳ Πύλοι, ὅθεν καὶ τὸ ἔστι Πύλος πρὸ Πύλοιο, Πύλος γε μὲν ἔστι. εἰσὶ δὲ ὁ Τριφυλιακός, ὁ Λεπρεατικὸς καὶ ὁ Μεσσηνιακός, καὶ 20 ἀδελον ἐκ ποίου ὁ Νέστωρ. σπεύδουσι δὲ ὅμως ἕκαστος εἰς πατρίδα ἐγγράφεσθαι τῷ Νέστορι. Δεῖ δὲ εἰδέναι καὶ ὅτι εἰ καὶ ἄλλοι κατὰ γένος ἀρσενικὸν χρῶνται τῷ Πύλῳ, ἀλλ' Ὅμηρος οὐ δοκεῖ οὕτω φράζειν· εἰ γὰρ Πύλον ἡμαθόεντα φησὶν, ἀλλὰ τὸ 25 ἡμαθόεις θηλυκοῦ γένους δοκεῖ ὁμοίως τῷ ὕληντι | Ζακύνθῳ. τί δὲ ἐστὶν ἡμαθόεις καὶ ὡς ποταμοῦ ἐστὶν ὄνομα, ἐν τοῖς | εἰς τὴν Ἰλιάδα καὶ αὐτὸ γέγραπται. Σπάρ- 25 τη δὲ πόλις ἢ χωρίον Λακωνικόν, ἐκλήθη δὲ οὕτω ἀπὸ τῶν μυθευομένων μετὰ τοῦ

<sup>A</sup>1394.34–35 ἄδην — δαψιλῶς Ael. Dion. fr. α 35 Erbse <sup>B</sup>35 ὅθεν — τέλειοι Ael. Dion. fr. α 36 Erbse <sup>C</sup>35 ἀδηφάγον — ἵππους Ael. Dion. fr. fr. α 37 Erbse <sup>D</sup>36 ἀδαῖον παρὰ Σώφρονι Sophr. fr. 130 Hordern (ex Ael. Dion.) <sup>E</sup>36–37 ἀδαῖον — ἔργον Ael. Dion. fr. α 33 Erbse <sup>F</sup>37–38 ἔτι δὲ καὶ — πότας etiam nunc e Ael. Dion. (fr. α 36 Erbse) <sup>G</sup>37–38 Λυσίας — ἐντελῇ fr. 121a Carey (ex Ael. Dion.) <sup>H</sup>38 λύχνους ἀδηφάγους τοὺς πότας Alc. com. fr. 21 K.–A. <sup>I</sup>38–39 ὅποιοις — Ἀριστοφάνει Ar. nub. 57 (add. Eust.) <sup>J</sup>40–41 Πausanίας — μηρῶν Paus. att. fr. γ 14 Erbse <sup>K</sup>41–42 Ἐλικες — ἀλλαχοῦ Eust. in Il. 1150.20 <sup>L</sup>44–45 Ὅτι δὲ — γέγραπται Eust. in Il. 98.5–9; 296.26–33 <sup>M</sup>46 ἔστι Πύλος — μὲν ἔστι versus celebris (ex Strab.); cf. Ar. eq. 1059 cum schol. <sup>N</sup>49 ὕληντι Ζακύνθῳ α 246 et al. <sup>O</sup>49–50 τί δὲ — γέγραπται Eust. in Il. 174.33; 296.33; 1030.32

1394.36 ἄδος = κόρος vel πλησμονή vel κάματος cf. Hsch. 73 36 ἀφ' οὗ — ἀδόλεσχης cf. EGen. α 81 39 ἐλιξόκερως = στρεβλόκερως Hsch. ε 2101 39–40 βόες — ἐλίσσοντες cf. schol. HM<sup>a</sup>PT α 92e1; Mühlhelt, *Vergilerklärung* 51; Ap. Soph. 64.3; Hsch. ε 899; Suid. εἰ 125; EGud. 418.7–8 Stef.;

deest M

10 ἔνδεσιν P : εἴλησιν Erbse in ed. Ael. Dion.

write it with a single delta, and that some pronounce it with a smooth breathing, others with a rough, and it is also shown whence *adēn* derives. Moreover, in the *Rhetorical Lexica* the following is said: *adēn*: | speakers of Attic use it for 35  
“abundantly”,<sup>A</sup> whence *adēphagoi hippoi* derive, meaning full-grown horses,<sup>B</sup> and *adēphagon harma* [wagon] because it has full-grown horses,<sup>C</sup> and *ados* meaning surplus, satiety, weariness, from which *adoleschos* [babblers] is written with one delta and *adoleschēs* [babblers] and *adaion* in Sophron,<sup>D</sup> designating a work that produces surplus,<sup>E</sup> and also that *adēphagoi hippoi* means full grown horses, since they did not, he says,<sup>F</sup> give a great quantity of fodder to foals. Lysias also says *naus adēphagos* for a ship that receives good payment,<sup>G</sup> and *lychnoi adēphagoi* for lamps that consume much fuel,<sup>H</sup> as in Aristophanes’ *Clouds*.<sup>I</sup>

Just as *helixokerōs bous* is used for cattle with twisted horns by the ancients, so is *boes eilipodes* for | cattle that turn their feet when walking. But Pausanias also 40  
speaks of *gynaikes eilipodes* [whirly-footed women] because of the binding of their members.<sup>J</sup> Elsewhere<sup>K</sup> it is shown that, as an epithet, *helikes* does not only refer to cattle meaning “black”, but sometimes also denotes anklets and ear rings.

(v. 93) As for “I will send him to Sparta and to sandy Pylus” some people write “I will send him to Crete and to Pylus”, but this reading is no good and therefore condemned by the ancients. Pylus is a city on the western flank of the Peloponnese. Elsewhere<sup>L</sup> it has been written more fully that there were three 45  
cities named Pylus, and that Pylus is not only used in the feminine case | but also in the masculine. But to state it cursorily, one must know here too that there are three cities named Pylus on the Peloponnese, whence the phrase “There is a Pylus before Pylus, and then yet another Pylus”.<sup>M</sup> These are that of Triphylia, of Lepreon and of Messenia, and it is not clear from which one Nestor hails, although each of them strives to ascribe Nestor to its own land. It is also necessary to know that even if others make use of the word Pylus in the masculine, Homer does not seem to do so. For even if he says *Pylos ēmathoeis* [sandy Pylus], the form *ēmathoeis* seems to apply to the feminine gender, similar to *hylēeis Zakynthos* [wooded Zakynthos].<sup>N</sup> In the *Commentary on the Iliad* it has been written what *ēmathoeis* means, | and that it is the name of a river.<sup>O</sup> Sparta is a city or a 50  
place in Laconia, and it was named after the mythologized companions of Cad-

EM 299.24–25 42–43 Ὅτι — Πύλον de lectione Zenodoti cf. schol. M<sup>a</sup>O α 93a; schol. HM<sup>a</sup> β 359b; schol. HM<sup>a</sup> γ 313; Eust. in Od. 1470.7–12 43 οὐκ ἀγαθὴ — παλαιῶς cf. Eust. in Od. 1470.12–13

45–46 ὅτι τρεῖς — ἔστι Strab. 8.3.7, p. 339.20–23 C.; Steph. Byz. 377.8–11 Meineke; Ar. eq. 1059 cum schol. 46–47 εἰσι δὲ — τῷ Νέστορι Strab. 8.3.14–15; cf. Eust. in Il. 296.28–33 47–49 Δεῖ

δὲ — Ζακύνθῳ cf. Eust. in Il. 174.25–30; 268.39–40; in Od. 1414.56–57; 1446.46–47; 1514.47; 1613.47–48; schol. Hes. scut. 360, p. 649.10–12 et 15 Gaisf.

Κάδμου Σπαρτῶν ἀνδρῶν, οἱ κατὰ τὴν παλαιὰν ἱστορίαν ἐκεῖ ἐκπεσόντες Σπάρτην ἀφ' ἑαυτῶν τὴν πόλιν ὠνόμασαν, ἱκανῶς δὲ περὶ αὐτῆς ἐν τοῖς εἰς τὴν Ἰλιάδα γέγραπται. Ἰστέον δὲ ὅτι καὶ εἰδός τι σχοινίου ὀνομάζεται σπάρτη, ὡς ὁ Κωμικὸς ἐμφαίνει ἐν τοῖς Ὀρνισι. τοῦτο δὲ ὁ ποιητὴς οὐδετέρως λέγει καὶ δὴ σπάρτα λέλυνται.

- α94-95      "Οτι σχῆμα ἀμφιβολίας τὸ ἡδ' ἵνα μιν κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἔχησι· δηλοῖ 5  
55 γὰρ ἡ ὅπου φήμη ἔχει εἶναι τὸν Ὀδυσσεύα ἢ | ὅπως εὐκλεία ἔχοι τὸν Τηλέμαχον ὡς κοπιάσαντα ὑπὲρ τοῦ πατρός· καὶ ἔστι κρείττων αὕτη ἢ ἔννοια. κλέος δὲ ἐσθλὸν ἢ εὐκλεία, ὡς εἴ τις εἴπῃ φήμη ἐσθλή· τὸ μέντοι μὴ ἐσθλὸν δύσκειά ἐστιν. οὕτω καὶ αἰοιδιμος μέσως ἔχει καθὰ καὶ τὸ κλέος, ἕως ἔρει τις αἰοιδιμόν τινα ἐπὶ καλοῖς ἢ αἰοιδιμον ἐπὶ κακοῖς. ἐνταῦθα δὲ ἐμφαίνει καὶ τὸ τῶν πρακτέων ἀμφιρρεπὲς ὁ ποιητὴς 10  
ἐν τῷ ἦν που ἀκούσῃ νόστον πατρός ὁ Τηλέμαχος· οὐ γὰρ οἶδεν ἢ τῆς ἀλληγορίας Ἀθηνᾶ ἢ παρὰ τῷ Τηλεμάχῳ εἰ ἀποδημήσας μαθήσεται περὶ τοῦ πατρός τι σαφές.
- α96-101 61      | "Οτι διασκευάζων, ὡς που ἐν Ἰλιάδι, οὕτω καὶ ἐνταῦθα ὁ ποιητὴς τὴν σκευὴν τῆς Ἀθηνᾶς φησίν· ὡς εἰποῦσα ὑπὸ ποσὶν ἐδήσατο καὶ τὰ ἐξῆς, ὡς εὐθὺς φανήσε- 15  
1395 ται. Ἰστέον δὲ ὅτι ἐν τῷ ὑπὸ ποσὶν ἐδήσατο | πέδιλα τὸ ῥῆμα κείται ἀφ' οὗ τὸ ὑπόδημα 15  
γίνεται· ἐκ γὰρ τοῦ ὑποδεῖσθαι τὸ ὑπόδημα, ὥσπερ ἐκ τοῦ ἀναδεῖσθαι καὶ διαδεῖσθαι 5  
τὸ ἀνάδημα καὶ τὸ διάδημα. δῆλον δὲ ὡς ἐπὶ ποδῶν μὲν τὸ ὑποδεῖσθαι, | ἀναδεῖσθαι δὲ καὶ ἀναδέσμη ἐπὶ κεφαλῆς, τὸ μέντοι διὰ τοῦ σώματος διάδημα. Τὰ δὲ ῥηθέντα 10  
πέδιλα καλὰ φησιν ἀμβρόσια χρύσεια, λέγων καὶ ὅτι αὐτὰ ἔφερον αὐτὴν ἐπὶ τε ὑγρὴν 20  
ἐπὶ τε ἀπείρονα γαῖαν ἅμα πνοιαῖς ἀνέμους ἦτοι ὁμοίως ἀνέμοις. δηλοῖ δὲ διὰ | τούτων 20  
ὁ ποιητὴς τὸ θεῖον καὶ λαμπρὸν καὶ ὀξυκίνητον τῆς φρονήσεως· τὸ θεῖον μὲν διὰ τοῦ ἀμβρόσια—θεῖον γάρ τι ἀμβροσία, ὡς πολλαχοῦ ἐφάνη—, διὰ δὲ τοῦ χρύσεια τὸ λαμπρὸν, τὸ δὲ ὀξυκίνητον διὰ τῆς κατ' ἀνεμον φορᾶς. προῖων δὲ καὶ ὡς ὄρνιν αὐ- 15  
τὴν ἔρει | διίπτασθαι. Τὸ δὲ γε ὑποδεδεῖσθαι τὴν Ἀθηνᾶν τὸ τῆς φρονήσεως εὐδοκον καὶ ἀπρόσκοπον ἐν τοῖς πρακτέοις ὑποδηλοῖ. Ὅρα δὲ ὅτι οὐ φέρεσθαι τὰ πέδιλα 25

<sup>A</sup>1394.52 ἱκανῶς — γέγραπται Eust. in Il. 294.30-31  
λέλυνται B 135

<sup>B</sup>52 ὡς — Ὀρνισι Ar. av. 814

<sup>C</sup>52 καὶ —

<sup>D</sup>61 ὡς που ἐν Ἰλιάδι B 44; K 22; 132; Ξ 186; Ω 340

<sup>E</sup>1395.14-15 προῖων —

1394.50-52 Σπάρτη — ὠνόμασαν Steph. Byz. 583.15-584.2 Meineke 53-55 Ὅτι σχῆμα — ἡ ἔννοια cf. Eust. in Od. 1747.20-26; 54-55 ἢ — πατρός cf. schol. EHJM<sup>a</sup>Pe α 95a 55-56 κλέος — ἐστιν cf. Eust. in Il. 745.52 cum adn. v.d.Valk; 1092.10; κλέος = φήμη cf. schol. α 283e2 cum adn. Pontani; EM 517.19 56-57 οὕτω καὶ — ἐπὶ κακοῖς Eust. ipse; cf. in Il. 647.13; in Od. 1956.59; capt. Thess. 32.30 Kyriakidis ( «αἰοιδιμος... εἰς ἀγαθόν» ); καθὰ καὶ τὸ κλέος cf. Eust. in Il. 745.52; 1091.9-10 57-59 ἐνταῦθα — σαφές Eust. ipse; 58 ἢ τῆς ἀλληγορίας Ἀθηνᾶ scil. = φρόνησις, cf. Eust. in Od. 1395.9-14 1395.2-6 ἐκ γὰρ — διάδημα Eust. in Il. 170.29; cf. schol. rec. Ar. plut. 589d 8-9 ἅμα =



mus, the Spartoi, who according to the ancient historical account were exiled to that place and named the city Sparta after themselves, but enough has been written about this in the notes on the *Iliad*.<sup>A</sup> One must know that a sort of rope is called *spartē* [fem.], as the Comedian shows in the *Birds*.<sup>B</sup> The poet uses this word in the neuter in “and the ropes (*sparta*) are dissolved”.<sup>C</sup>

(v. 94–95) The phrase “*hina* a good reputation shall hold him among people” is a rhetorical figure of ambiguity. For *hina* means either “where” rumor holds that Odysseus is found or | “in order that” a good reputation might hold 55 Telemachus, since he toils for the sake of his father, and the latter conception prevails over the former. *Kleos esthlon* means “good reputation”, as if someone were to say *phēmē esthlē* [good fame]. *Kleos* called “not good”, however, denotes infamy. In this way the word *aidimos* [renowned in song] is also ambiguous like *kleos*, so far as people are called “renowned in song” for good deeds or “renowned in song” for bad. Moreover, the poet shows here the uncertainty concerning what must be done, in “if somewhere Telemachus should hear” about the homecoming of his father. For Telemachus’ Athena in the allegoric sense [i.e. his prudence] did not know for certain whether or not he would learn any clear news about his father on the journey.

| (v. 96–98) Just as in the *Iliad*,<sup>D</sup> the poet elaborates on Athena’s outfit here 61 and says: having spoken thus “she bound below on her feet” and so on, as will be shown straight away. One must know that in “she bound below (*hypo... edēsato*) sandals on her | feet” we see the verb from which *hypodēma* [shoe] originates. 1395 For *hypodēma* derives from *hypodeisthai* [bind below], just as *anadeisthai* [bind above] and *diadeisthai* [bind around] produce the words *anadēma* and *diadēma*. It is evident that *hypodeisthai* is applied to the feet, | *anadeisthai* and *anadesmē* 5 [headband] to the head, and the *diadēma* to the band around the body. The sandals are called beautiful, “ambrosian, golden”, adding that they carried her over the sea and over the “boundless earth, *hama* the windy breezes”, meaning “like the winds”. Through these words the poet | shows the divinity, radiance 10 and sharp movement of prudent thought: the divinity through “ambrosian”—for ambrosia is something divine, as often observed—; the radiance through “golden”; the quick movement through the motion of the wind. Later on he will say that she flew away | like a bird.<sup>E</sup> The fact that Athena binds sandals on her 15 feet hints at the ease with which prudent thought travels and at the fact that it

ὁμοίως schol. DHJNP α 98f      9–17 δηλοῖ δὲ — ὑποδηλοῖ cf. schol. DEJ α 96d; Eust. in Il. 1353.20–24 (Mercurius = λόγος); Buffière, *Mythes* 288; 11–12 θεῖον τι ἀμβροσία cf. schol. V α 97a1      17–20 Ὅρα δὲ — Ἀθηνᾶν Eust. ipse; 19–20 ποδὴνέμος epithetum Iridis in B 786; E 353 etc.



λέγει, ἀλλ' αὐτὰ φέρειν καὶ κουφίζειν τὴν Ἀθηνᾶν ὡς οἶον πετρόνεντα. καὶ ἔστι τοῦτο  
 20 τερατολογία τις ποιητική, | ποδήνεμον οἶον ποιούσα καὶ τὴν Ἀθηνᾶν. οὕτω δὲ καὶ  
 τὸν Ἀχιλλέα ἐν Ἰλιάδι τεραστείως ἐκούφιζον τὰ ὄπλα φορούμενα. "Ὅρα δὲ καὶ ὅτι P 8<sup>r</sup>  
 τὸ ἐφ' ὑγρὴν, ὃ ἔστιν ἐπὶ θάλασσαν, ἔπεισε τοὺς μεθ' Ὀμηρον ξηρὰν ὀνομάσαι τὴν  
 25 γῆν. καὶ τοῦτο μὲν τοιοῦτον. Τὸ δὲ τῆς Ἀθηνᾶς | ἔγχος ἐγκωμιάζων ἄλκιμον λέγει 5  
 ἀκαχμένον ὀξεῖ χαλκῷ, βριθὺ μέγα στιβαρόν, ᾧ δάμνησι στίχας ἀνδρῶν ἡρώων, τοῖσί τε  
 κοτέσσεται ὀβριμοπάτρη. δηλοῖ δὲ ταῦτα τὸ ἐνεργὸν καὶ ἀνδρῶδες τῆς Ἀθηνᾶς καὶ  
 30 δραστήριον. ἔστι δὲ τὸ μὲν ἄλκιμον μετηγμένον ἀπὸ τοῦ | χρωμένου ἀλκίμου προ-  
 σώπου εἰς τὸ σκευὸς ἢ τὸ ἀλκιμοποιόν, ὡς καὶ νωθρὸς νότος ὁ νωθοροποῖς καὶ κα-  
 ρηβαρικός καὶ δέος χλωρόν τὸ χλωροποιόν. Τὸ δὲ ἀκαχμένον ὀξεῖ χαλκῷ τὸ λυποῦν 10  
 34 τῇ ὀξύτητι τοῦ | σιδήρου· ἀκαχεῖν γὰρ τὸ λυπεῖν ἢ τὸ ἔχον ἀκὴν ἤγουν ἀκωκὴν δι'  
 35 ὀξέος σιδήρου. ἐντεῦθεν δὲ τὸ ἐστομωμένον νοεῖται. Τὸ | δὲ βριθὺ καὶ τὸ μέγα καὶ  
 τὸ στιβαρόν συγκροτοῦσιν ἄλληλα εἰς θείου ἔγχους σεμνότητα. τούτων δὲ στιβαρόν  
 μὲν τὸ πυκνὸν καὶ στερεὸν μετενεχθὲν ἀπὸ τῆς καταπεπατημένης γῆς καὶ διατοῦτο  
 πεπυκνωμένης· στείβω γὰρ κυρίως τὸ περιπατῶ καὶ τὸ καταπατῶ, ὡς τὸ στείβον δ' ἐν 15  
 βόθροισι, καὶ ἐξ αὐτοῦ γίνεται καὶ ἡ στιβάς, ἣτις ἐστὶ κυρίως εὐτελὴς καὶ καταπεπα-  
 τημένη στρωμνὴ. Τὸ δὲ στίχας τὸ πολὺ δηλοῖ τῆς ῥωμαλεότητος· οὐ γὰρ στίχα τινὰ  
 μίαν, ἀλλὰ στίχας ἀνδρῶν δάμνησι. τί δὲ ἡ στίξ δηλοῖ, ἐν Ἰλιάδι κεῖται. Τὸ δὲ ἡρώων  
 40 οὐδ' αὐτὸ μάτην πρόσκειται, ἀλλ' ἵνα δείξῃ καὶ δι' αὐτοῦ τὸ | ἀνδρεῖον τῆς Ἀθηνᾶς·  
 οὐ γὰρ τοὺς τυχόντας δαμάζει ἀλλὰ ἥρωας, οἷα τοὺς μὴ τοιούτους περιφρονοῦσα, 20  
 καθὰ καὶ κύων, φασίν, Ἰνδὸς λέοντι ἐπεξιὼν καὶ παρδάλει λύκους ὑπερορᾷ καὶ ἀλώπε-  
 κας. Τὸ δὲ οἷς κοτέσσεται τὸ κριτικὸν ἐμφαίνει τῆς Ἀθηνᾶς· οὐ γὰρ εἰκὴ καὶ ἀπλῶς  
 μαίνεται κατὰ ἡρώων, ἀλλ' οἷς ἂν διακρινεῖ δέον εἶναι κοτέσεσθαι. δῆλον δὲ ὅτι τὸ  
 κοτῶ κοτέσω τοῦ ἐγκοτεῖν ἔστι τὸ ἀπλοῦν. Τὸ δὲ ὀβριμοπάτρη μυθικῶς μὲν τὸ τῆς

<sup>A</sup>1395.21–22 οὕτω δὲ — φορούμενα T 386

<sup>B</sup>31 νωθρὸς νότος Hipp. humor. 14.1; aphor. 3.5

<sup>C</sup>32 δέος χλωρόν H 479; λ 43 et al.

<sup>D</sup>37 στείβον δ' ἐν βόθροισι ζ 92

<sup>E</sup>39 ἐν Ἰλιάδι κεῖται Eust. in

Il. 469.7–25; 321.42–46

<sup>F</sup>41 κύων — ἀλώπεκας Themist. or. 11.154a–b

1395.20–22 οὕτω δὲ — φορούμενα Eust. in Il. 1189.38

22–24 Ὅρα δὲ — τὴν γῆν cf. Eust. in Il.

787.32 27–29 δηλοῖ — δραστήριον vide schol. DEJ α 96d cum adn. Pontani

29–30 μετηγ-

μένον — τὸ σκευὸς Eust. ipse

30–31 ἄλκιμον = ἀλκιμοποιόν cf. Eust. in Il. 785.52; 829.32; in Od.

1900.30; 1928.19; Γ 338 31–32 ὡς καὶ — κρηβαρικός Eust. in Od. 1672.31–32; cf. etiam Nicand. ther.

165 cum schol.; Sext. Emp. adv. math. 6.49

32 δέος χλωρόν — χλωροποιόν schol. D Z 136; H 479; Θ

77; P 67; Ap. Soph. 168.10; Sext. Emp. adv. math. 6.49; Hsch. χ 552; EM 813.5; Eust. in Il. 155.32

32–

34 Τὸ δὲ — σιδήρου cf. schol. D α 99h

34 ἐντεῦθεν — νοεῖται schol. V α 99f

35–37 τούτων δὲ

— καταπατῶ cf. EGud. 511.55–57 Sturz; EM 727.42–45; Eust. in Il. 563.35–36; 914.18 (cf. schol. T M 454);

schol. Hes. scut. 319, p. 645.8–10 Gaisf.

37 ὡς τὸ — βόθροισι verum commemorat et Ap. Soph.

144.28 s.v. στείβον 37 στιβάς ~ στείβω cf. schol. Ap. Rhod. 3.30, p. 127.1–2; schol. rec. Ar. plut. 663;

Eust. in Il. 434.12; 563.36; 778.53; 861.1–3; 914.18; in Od. 1582.51

37–38 ἣτις — στρωμνὴ cf. Eust. in

deest M

21 ὑπερορᾷ P : παρορᾷ codd. Themist.

does not stumble in what must be done. Observe that he does not say that the sandals are carried, but that they carry and elevate Athena as though provided with wings. This is some sort of poetic marvel talk, | making Athena wind-foot- 20 ed, as it were. Likewise, in the *Iliad* the armour marvelously elevated and carried Achilles.<sup>A</sup> Observe that the phrase *eph' hygrēn* [over the moist], meaning over the sea, persuaded writers after Homer to call earth *xēra* [the dry]. That is how it is with this. Praising the spear of Athena | he calls it valorous, “with 25 its point of sharpened bronze, heavy, large, strong, with which she subdues the battle lines of heroes that anger her, the daughter of a mighty father”. This shows the activeness and manliness of Athena, and her effectuality. The word *alkimon* is a metaphor referring to | a tool as if it were a brave person, or it means that 30 which makes a person brave, just as the *nōthros notos* [sluggish southern wind] means that which causes sluggishness and headaches,<sup>B</sup> and *deos chlōron* [“pale green fear”] that which makes a person pale green.<sup>C</sup> The phrase *akachmenon oxēi chalkōi* means that which harms with the sharpness of | iron. For *akachein* means 34 to harm, or that which has an *akē*, meaning a tip of sharp iron. From here *es-tomōmenon* [steel provided with a mouth] is conceived. The | words “heavy”, 35 “great” and “strong” join with one another for the sake of giving solemnity to the divine spear. Out of these three *stibaron* [strong] means compact and hard, being a metaphor from stamped down earth which is thereby made compact. For in its proper sense *steibō* means to stamp around and stamp down, as in “they stamped on the grapes”,<sup>D</sup> and from this verb *stibas* originates, which in its proper sense designates a cheap and trampled down bedding. The word “battle lines” (*stich-es*) shows her great strength. For she does not subdue one single battle line, but “battle lines of men”. What *stix* [battle line] means is explained in the *Iliad*.<sup>E</sup> The word “of heroes” is not included in vain, but in order to show | the manliness of 40 Athena. For she does not simply subdue any group of men but heroes, meaning that she does not care about the unheroic, just like “a dog”, they say, “who in pursuit of the Indian lion and leopard disdains wolves and foxes”.<sup>F</sup> The phrase “that she is angry with” shows Athena’s discernment. For she does not rage against the heroes at random, but only against the ones that she discerns as deserving anger. It is evident that *kotō kotesō* [“be angry”, pres. and fut.] is the non-compound form of *enkotein*. Mythically, “daughter of a mighty father” (*obrimopatēr*) dis-

Il. 861.1; cf. etiam synag. σ 226; Phot. σ 552; Suid. σ 1096; Koukoules, *Γραμματικά* 140–41 38–39 Τὸ δὲ στίχας — δάμνησι Eust. ipse 39–40 Τὸ δὲ ἡρώων — περιφρονοῦσα Eust. ipse 40–41 καθὰ καὶ — ἀλώπεκας cf. Eust. in Il. 209.25–26; 797.33 42–43 δῆλον δὲ — ἀπλοῦν cf. Eust. in Il. 536.32; 821.23 43–44 Τὸ δὲ — λεχθεῖν Eust. ipse; de significatione vocis cf. schol. α 101f

Ἀθηνᾶς ἐμφαίνει ἐξαιρετον, ὅτι δηλαδὴ πατέρα μόνον ἔχει ὄβριμον, οὐ μὴν καὶ τινα  
 45 μητέρα, διὸ οὐκ ἂν καὶ ἡ Ἀφροδίτῃ ὄβριμοπάτρη οὕτω λεχθείη· | ἀλληγορικῶς μέν-  
 στ. τοι ὄβριμοπάτρη Ἀθηνᾶ ἡ πατέρα | ὄβριμον ἔχουσα τὸν νοῦν, οἷα φρόνησις. ὄβριμος  
 26 δὲ πόθεν γίνεται τὰ εἰς τὴν Ἰλιάδα δηλοῦσι, καὶ νῦν δὲ ῥητέον ὅτι παρὰ τὸ βρι ἐπιτα-  
 τικόν, ἐξ οὗ καὶ βριαρὸς ὁ ἰσχυρός, γίνεται κατὰ πλεονασμὸν καὶ παραγωγὴν ὄβρι- 5  
 μος, ὅθεν καὶ ὄβριμοεργός. ἐκείθεν καὶ ὀβρίκαλα παρὰ Αἰσχύλῳ λεόντων σκυμνία,  
 τὰ δηλαδὴ καὶ ὄβριμα καὶ καλά. ἑτεροὶ δὲ φασιν ὅτι τε ὄβρια καὶ ὀβρίκαλα λεόντων  
 καὶ λύκων σκυμνία, καὶ ὅτι βρίκελοι διὰ διχρόνου τὰ μορμολύκεια. Πανσανίας μέν-  
 50 τοι περὶ τούτου φησὶν ὅτι βρίκελα προσωπεῖα βροτῶ ἴκελα ἢ Βριξιν ἴκελα. | οὕτω  
 δέ, φησὶν, ἔλεγον τοὺς βαρβάρους. ὁ δ' αὐτὸς καὶ βριμοῦσθαι λέγει τὸ μετὰ τινος 10  
 ἀπειλῆς ἐκφοβεῖν, καὶ Αἴλιος δὲ Διονύσιος βριμοῦται φησὶν ἀντὶ τοῦ ἀπειλεῖ. ἄλλοι  
 δὲ βριμᾶσθαι φασιν ἐν δευτέρᾳ συζυγίᾳ τῶν περισπωμένων. ταῦτα δὲ πάντα ἐκ τοῦ  
βρι ἐπιτατικού παράγονται, ὅθεν καὶ ἡ Βριμῶ πεπλασμένον τι δαιμόνιον φοβερὸν.  
 ὅτι δὲ Βρίγες καὶ οἱ Φρύγες ἐλέγοντο, δηλοῖ ὁ Γεωγράφος, ὥς ἐν τοῖς τοῦ περιη- 15  
 γητοῦ γέγραπται, γεγονότες ἴσως καὶ αὐτοὶ ἐκ τοῦ βρι, ὅθεν καὶ Βριάρεως κύριον  
 τετρασυνλλάβως, ὁ δ' αὐτὸς καὶ πεντασυνλλάβως Ὀβριάρεως προσελεύσει τοῦ ο. καὶ  
 55 τὸ | βριθω δὲ ἀπ' αὐτοῦ παρήκται, ἀφ' οὗ καὶ τὸ βρίθος καὶ ὁ βριθύς, ὅς συντεθείς  
 ἑτεροίας γίνεται καταλήξεως· οὐ γὰρ ὥσπερ τραχύς ἄτραχυσ, ὀξύς κάτοξυς, οὕτω  
 καὶ βριθύς ἐμβριθύς, ἀλλὰ ἐμβριθής ὥς ἀπὸ τοῦ βρίθος πρὸς ὁμοιότητα τοῦ ἡδύς  
 ἀηδής διὰ τὸ ἡδος καὶ γλυκύς ἀγλευκής διὰ τὸ γλεῦκος καὶ βαρύς ἀβαρής διὰ τὸ 20  
 βάρος. Ἐνθυμητέον δὲ καὶ ὅτι τοῦ δόρυ βριθὺ ἐφερμηνευτικά εἰσι τὸ μέγα καὶ τὸ  
 στιβαρόν· δηλον γὰρ ὅτι τὰ καὶ μεγάλα καὶ στιβαρὰ σώματα βριθέα εἰσίν.

<sup>A</sup>1395.45-46 ὄβριμος — δηλοῦσι veriloquium ibi non inveni

<sup>B</sup>47 ὄβριμοεργός E 403; X 418

<sup>C</sup>47 ὀβρίκαλα — σκυμνία Aesch. Agam. 143; cf. fr. 47a.809 Radt

<sup>D</sup>48-49 ἑτεροὶ δέ — μορμολύκεια

Ael. Dion. fr. o 2 Erbse

<sup>E</sup>49-50 Πανσανίας — βαρβάρους Paus. att. fr. β 20 Erbse

<sup>F</sup>50 ὁ δ'

αὐτὸς — ἐκφοβεῖν Paus. att. fr. β 21 Erbse

<sup>G</sup>50-51 καὶ Αἴλιος — ἀπειλεῖ Ael. Dion. fr. β 18 Erbse

<sup>H</sup>52-53 ὅτι δέ — ὁ Γεωγράφος Strab. 7.3.2, p. 295.19-20 C.

<sup>I</sup>53 ὥς — γέγραπται Eust. in Dion.

per. 323, p. 275.30-32 Müller; 767, p. 353.7-9 Müller; cf. etiam Steph. Byz. β 171; Hsch. β 1134

<sup>J</sup>54 Ὀβριάρεως Hes. theog. 617; 734

1395.45 ἀλληγορικῶς — φρόνησις schol. DEJe α 101g; Tz. alleg. Od. 1.221-23; cf. etiam schol. E (Tz.) γ 135f

46-47 παρὰ τὸ βρι — ὄβριμοεργός Or. 118.3-4; epim. Hom. ο 30; EGud. 417.44-49 Sturz; EM 613.24-28; schol. Opp. hal. 1.360; 46 βριαρὸς ~ βρι cf. Choer. orth. 183.24-26; Sym. β 206; ps.-Hdn. part. 6.11-15 Boissonade; 47 ὄβριμοεργός EM 613.26

47-48 ὀβρίκαλα — ὄβριμα καὶ καλά Eust. ipse

51 βριμᾶσθαι cf. e.g. EGud. 344.52 Sturz; Eust. emend. vit. mon. 183.11 Metzler

52 ταῦτα δέ — δαι-

μόνιον φοβερὸν cf. schol. Ap. Rhod. 3.861; ps.-Hdn. part. 6.14-15 Boissonade

53-54 γεγονότες —

βρι EGen. β 259

54 Βριάρεως ~ βρι ps.-Hdn. part. 6.11-12 Boissonade; Sym. β 206

54 ὁ δ' αὖ-

plays a unique attribute of Athena, namely that she has a mighty father only and no mother. For this reason Aphrodite would not be called “daughter of a mighty father” in this way. | Allegorically, however, Athena is the “daughter of a mighty father” in that Athena as prudence has a mighty father, the mind. Whence *obrimos* [mighty] originates is shown in the notes on the *Iliad*,<sup>A</sup> but now too it is necessary to say that *obrimos* originates from the intensifying *bri*—out of which *briaros* derives, meaning “strong”—through redundant addition and derivation, whence *obrimoergos* [“of mighty deeds”]<sup>B</sup> derives. Hence *obrikala* in Aeschylus<sup>C</sup> also derives, meaning “lion cubs” because they are strong (*obrima*) and beautiful (*kala*). Others<sup>D</sup> say that *obria* and *obrikala* are the cubs of lions and wolves, and that *brikeloi*, with a syllable that can be either long or short, means “tragic masks”. Pausanias,<sup>E</sup> however, says about this word that *brikela* are masks that are similar to a mortal (*brotōi ikela*) or similar to the Briges (*Brixin ikela*). | They used this word, he says, for the barbarians. The same person<sup>F</sup> says that *brimousthai* means to frighten someone with a threat, and Aelius Dionysius<sup>G</sup> says *brimoutai* for “is threatening”. Others say *brimāsthai* in the second conjugation of verbs with the circumflex. All of these are derived from the intensifying *bri*, whence also *Brimō*, the name of a frightening divinity, is formed. The Geographer<sup>H</sup> shows that the Phrygians (*Phryges*) were also called *Briges*, as has been written in the notes on Dionysius Periegetes,<sup>I</sup> originating perhaps from *bri* as well, whence Briareos the four-syllable proper name derives, as well as the five-syllable Obriareos<sup>J</sup> for the same person by addition of an omicron. And | *brithō* [to be heavy] derives from the same word, from which *brithos* [weight] derives, and *brithys* [heavy], which gets a different ending in compounds. For unlike *trachýs* [rough] *átrachys* [without roughness], *oxýs* [sharp] *kátoxys* [piercing], it is not *brithýs* [heavy] *émbrithys*, but *embrithḗs* [weighty], as though deriving from *brithos* [weight], in a manner that is similar to *hḗdýs* [pleasant] *aēdḗs* [unpleasant] through *ēdos* [pleasure], and *glykýs* [sweet] *agleukḗs* [not sweet] through *gleúkōs* [sweetness] and *barys* [heavy] *abarḗs* [without weight] through *báros* [weight]. One must consider also that “large” and “strong” are explanatory of *brithy* [heavy] referring to the spear. For it is clear that objects that are large and strong are heavy as well.

τὸς — προσελεύσει τοῦ ο cf. Eust. in Il. 659.47–47 (= Hdn. παθ. 173.14–16 Lentz) 54–55 βριῖθω ~ βρι schol. Ap. Rhod. 3.1677, p. 325.23–24 Wendel; schol. Opp. hal. 1.361; ps.-Hdn. part. 6.12 Boissonade; Sym. β 206; EM 214.13 55 βριθύς ~ βριθος ~ βριῖθω EGen. 253; Sym. β 209; EM 213.15–17 55–57 δς συντεθείς — βάρος cf. Eust. in Il. 340.20–27 (e schol. A B 764); de exemplis cf. etiam in Il. 833.38 57–59 Ἐνθυμητέον δὲ — βριθέα εἰσὶν Eust. ipse

α 103–4 Ὅτι δῆμος τριχῶς παρὰ τοῖς παλαιοῖς· πληθὸς τε γὰρ ἀπλῶς καὶ πολιτικὸν σύ-  
 60 στημα, ἐξ οὗ τὸ | δημοκρατεῖσθαι εἴρηται, καὶ τόπος τις ἐν Ἰθάκῃ οὕτω καλούμενος M 1<sup>r</sup>  
 ἔνθα τὰ τοῦ Ὀδυσσέως βασιλεία· φησὶ γοῦν ὡς ἡ τοῦ μύθου Ἀθηνᾶ ἔστη Ἰθάκης ἐνὶ  
 Δήμῳ ἐπὶ προθύροις Ὀδυσῆος. δύναται δὲ καὶ ἄλλως τὸ Ἰθάκης ἐν δήμῳ νοηθῆναι  
 ἀντὶ τοῦ ἐν τοῖς Ἰθακησίοις, ὡς καὶ μετ’ ὀλίγα ἐρεῖ Τρώων ἐνὶ δήμῳ, ἡγουν ἐν τοῖς 5  
 Τρωσί. Τὰ δὲ πρόθυρα προῖων ἐνικῶς λέγει· βῆ δ’ ἰθὺς προθύροι. τοῦτο δὲ καὶ οὐ-  
 δὸν αὐλειόν φησιν, εἰπών· ἐνὶ προθύροις Ὀδυσῆος, οὐδοῦ ἐπ’ αὐλείου. Τὸ δὲ στήναι  
 ἐπὶ προθύροις καὶ θύραις ἐφεστάναι λέγει, φησὶ δὲ πού καὶ θύρας πρώτας τὸ πρόθυ-  
 ρον.

α 105 1396 Ὅτι Τάφος νῆσος μία | τῶν Ἐχινάδων νήσων τῶν πρὸς τῷ Ἀχελῷ, περὶ ὧν 10  
 εἴρηται καὶ ἐν τῇ Βοιωτίᾳ καὶ ἐν τοῖς εἰς τὸν Περιηγητὴν. λησται δὲ οἱ Τάφιοι κατὰ  
 τοὺς παλαιούς. ἐλέγοντο δὲ οἱ αὐτοὶ καὶ Τηλεβόαι ἢ διότι ληϊζόμενοι τῆλε τοὺς βόας  
 ἀπήγον ἢ ὅτι οὐ τοῖς πλησιοχώροις μόνον, ἀλλὰ καὶ τοῖς τῆλε καὶ μακρὰν βοήν, ἥτοι  
 μάχην, συνίστων ἢ καὶ ὡς εὐρύφωνοι καὶ τῆλε, τουτέστι μακράν, βοᾶν ἐξισχύοντες.  
 εἰς τούτους Ἀμφιτῦρων ὁ τοῦ Ἡρακλέους πατήρ ἐστρατεύσατο ληϊσαμένους βόας 15  
 5 τῆς | γυναικὸς Ἀλκμήνης, ἔχων συστρατευόμενον καὶ τινα Κέφαλον ἄνδρα φυγάδα  
 ἐξ Ἀθηνῶν, ἀφ’ οὗ χρησιμεύσαντός τι ἐν τῷ τότε πολέμῳ Κεφαλληνία ἐν δυσὶ λ’ ἢ  
 χώρα ἐκλήθη πρὸς διαστολήν, ἵνα τὸ ἐθνικὸν ὁ Κεφαλλὴν ἔχοι διαφορὰν πρὸς τὴν  
 ἐν σώματι κεφαλήν. κεῖται δὲ ὁ Κεφαλλὴν παρὰ Σοφοκλεῖ ἐν τῷ ᾧ ξεῖνε Κεφαλλήν.  
 ἦρχε δὲ καὶ τῆς Κεφαλληνίας Ὀδυσσεύς, ὡς μετὰ ταῦτα φανήσεται, διὸ καὶ ἀναξ 20  
 Κεφαλλήνων ὑπὸ τῶν ποιητῶν λέγεται. καὶ οὕτω μὲν ταῦτα. Ὅμηρος δὲ ναυτικούς  
 οἶδε τοὺς Ταφίους τούτους, διὸ φιληρέτμους αὐτοὺς ἐρεῖ ἐν τοῖς ἐξῆς. Ἰστέον δὲ  
 10 καὶ ὅτι ὁ Γεωγράφος | ταυτίζων τοὺς Ταφίους καὶ τοὺς Τηλεβόας ἐν τῷ Τάφιοι οἱ καὶ  
 Τηλεβόαι, εἰπών δὲ καὶ ὅτι λησται οἱ Τάφιοι καθὰ καὶ οἱ Τηλεβόαι, ὅπερ αὐθις διαφο-

<sup>A</sup>1395.62 Τρώων ἐνὶ δήμῳ α 237 <sup>B</sup>63 βῆ δ’ ἰθὺς προθύροιο α 119 <sup>C</sup>64 θύραις ἐφεστάναι λέγει Λ 644; α 120 <sup>D</sup>64 θύρας πρώτας τὸ πρόθυρον X 66; α 255; χ 250 <sup>E</sup>1396.1 ἐν τῇ Βοιωτίᾳ Eust. in Π. 305.38–43 <sup>F</sup>1 ἐν τοῖς εἰς τὸν Περιηγητὴν Eust. in Dion. per. 431, p. 298.20–23 Müller; cf. etiam Paus. 8.24.11; 38.10; Steph. Byz. ε 185; Eust. in Od. 1414.54–55 <sup>G</sup>7 παρὰ Σοφοκλεῖ — Κεφαλλήν Soph. Philoct. 791 <sup>H</sup>7 ὡς — φανήσεται Eust. in Od. 1890.7 <sup>I</sup>7–8 ἀναξ Κεφαλλήνων Eur. Cycl. 103 <sup>J</sup>9 α 181; 419 <sup>K</sup>9–10 ὁ Γεωγράφος — Τηλεβόαι Strab. 10.2.14, p. 456.1 C. <sup>L</sup>10 εἰπών — Τηλεβόαι Strab. 10.2.20, p. 459.14–15 C.

1395.59–60 Ὅτι δῆμος τριχῶς — βασιλεία cf. Ap. gl. Hom. 74.230.18–20; 59 πληθὸς cf. schol. BEHT ζ 3; schol. M<sup>a</sup> α 103d; EGud. 353.23 Stef.; EM 264.41; 59–60 πολιτικὸν σύστημα cf. Ap. Soph. 58.10; Hsch. δ 866; 60 τόπος τις — βασιλεία schol. V α 103b1 1395.64–1396.1 Ὅτι Τάφος — νήσων schol. V α 105c1 1–2 λησται δὲ — παλαιούς ξ 452 (Eust. in Od. 1767.27); ο 427 (Eust. in Od. 1787.36); Ap. Rhod. 1.749–50; Strab. 10.2.20; Suid. τ 191; EM 748.39 2 ἢ διότι — βόας ἀπήγον cf. schol. Ap. Rhod. 1.750, p. 64.7–8 Wendel; Tz. in Hes. scut. 19, p. 612.15–16 Gaisf.; aliter schol. Ap. Rhod. 1.750, p. 64.8–9 Wendel: «ἀπὸ Τηλεβόου τοῦ Πτερελάου τοῦ βασιλέως νιοῦ» 2–3 ἢ ὅτι — μάχην συνίστων Eust.

deest M usque ad 2, inc. -μενος ἔνθα τὰ τοῦ Ὀδυσσέως  
 3 ἐνὶ M<sup>p.c.</sup> : ἐν PM<sup>a.c.</sup> 10 νήσων PM<sup>s.l.</sup> (corr.)

(v. 103–4) The word *dēmos* has three significations among the ancients: a multitude, a political assemblage, out of which the verb | *dēmokrateisthai* [have 60 democracy] was formed, and a certain place on Ithaca bearing this name, where the palace of Odysseus was located. At any rate, the poet says that mythical Athena stood “in the Demos of Ithaca, at the outer doorway of Odysseus’ house”. The phrase “in the *dēmos* of Ithaca” can be understood in another way as “among the Ithacans”, just as he will later say “in the *dēmos* of the Trojans”,<sup>A</sup> meaning “among the Trojans”. The word *prothyra* [“outer doorway”, plur.] is used later on by the poet in the singular: “he went straight to the outer doorway (*prothyron* [sing.])”.<sup>B</sup> This he also calls “the threshold of the court”, saying: “at the outer doorway of Odysseus’ house, on the threshold of the court”. Instead of *stēnai epi prothyrois* [to stand at the outer doorway] he also says *thyrais ephestanai* [to stand before the doors],<sup>C</sup> and somewhere he also calls the outer doorway *thyrai prōtai* [the first doors].<sup>D</sup>

(v. 105) Taphos is one | of the Echinades islands facing Acheloos, both of 1396 which were addressed in the *Boeotia*<sup>E</sup> and in the notes on Dionysius Periegetes.<sup>F</sup> According to the ancients the Taphians are pirates. These were also called Teleboans either because they committed acts of piracy and carried off cattle (*boes*) from afar (*tēle*), or because they engaged in a great *boē*, meaning “fight”, not only with people living nearby but also far away (*tēle*), or because they were wide-voiced and able to scream (*boan*) *tēle*, meaning “far”. Amphitryon, the father of Heracles, waged war against this people when they had carried off the cattle of his | wife Alcmena, and he had a certain man named Cephalus as his ally, a fu- 5 gitive from Athens. This man was of service in some way in that war, and therefore the land was named Cephallenia after him with two lambdas for the sake of distinction, in order that the name indicating nationality *Kephallēn* should be different from the body part *kephalēn* [“head”, acc.]. The word *Kephallēn* is found in Sophocles in “oh, Cephallene (*Kephallēn*) stranger”.<sup>G</sup> Odysseus also ruled over Cephallenia, as will be shown later on,<sup>H</sup> for which reason he is called “the lord of Cephallenes” by the poets.<sup>I</sup> So it is with these things. Homer knew these Taphians to be skilled in sailing, and therefore he will call them “fond of the oar” later on.<sup>J</sup> One must know that the Geographer | identifies the Taphians 10 with the Teleboans in “Taphians, also called Teleboans”,<sup>K</sup> but he also says that the Taphians as well as the Teleboans are pirates,<sup>L</sup> which, on the other hand,

ipse 3–4 ἡ — βοᾶν ἐξισχύοντες cf. Tz. in Hes. scut. 19, p. 612.14–15 Gaisf. 4–7 εἰς τούτους — κεφαλὴν Strab. 10.2.14 et 20; 4–5 ληϊσαμένους βόας τῆς γυναικὸς Ἀλκμήνης add. Eust. ex Hes. scut. 18–20; 6–7 πρὸς διαστολήν — κεφαλὴν add. Eust. ipse 7–8 ἤρχε δὲ — Ὀδυσσεύς B 631–36



ράν τινα ἐν αὐτοῖς δηλοῖ, φησὶ καὶ αὐτὸς τοὺς Κεφαλληνίους ἢ μᾶλλον Κεφαλλήνας ἀπὸ Κεφαλίου τοῦ Δηϊονέως κληθῆναι, ὃν ἐξ Ἀθηνῶν φυγάδα παραλαβὼν Ἀμφιτρύων κατέσχε, φησὶ, νῆσον καὶ παρέδωκεν αὐτῷ, ἥτις ἐπώνυμος ἐκείνου γέγονεν.

- Ὅτι ὁ τῆς ἱστορίας Μέντης Ἀγχιάλοιο πάϊς ἐταῖρος ἦν τῷ ποιητῇ, ὃν καὶ ἀμειβόμενος τῆς φιλίας ὁ ποιητής, ὥς καὶ Ἡρόδοτος ἱστορεῖ ἐν τοῖς περὶ Ὀμήρου 5  
 15 γενέσεως, τῇ ποιήσει τε τὸ αὐτοῦ ὄνομα ἐνέθετο | καὶ τὴν Ἀθηνᾶν αὐτῷ εἵκασεν, ἀποσεμνύνων οὕτως τὸν ἐταῖρον ὥς ἡδύνατο. Καὶ ἄλλως μέντοι οὐκ ἀπιθάνως ὁ ποιητὴς ἐπλάσατο Τάφιόν τινα Μέντην ἐλθόντα ἐντυχεῖν τῷ Τηλεμάχῳ καὶ εἰπεῖν ἀγαθὰ, ὃν δὴ Μέντην καὶ εἰς προσωπεῖον ποιεῖ τῇ Ἀθηνᾷ διὰ τὸ φρονίμως συμβουλευσασθαι οἷα θεόθεν καταπεμφθέντα· κωλύει γὰρ οὐδὲν ἐν οὕτῳ μακρῷ χρόνῳ 10  
 εὐρεθῆναι τινα ἐταῖρον ἀρχαῖον ὄντα τῷ Ὀδυσσεῖ καὶ τοιαῦτα ὑπὲρ ἐκείνου ποιῆσαι. ὁ δὲ τοῦ τοιοῦτου Μέντου πατὴρ Ἀγχιάλος ψιλοῖ, φασὶ, τὴν παραλήγουσαν ὥς κύριον, καθὰ | καὶ ὁ παρὰ τοῖς Φαίαξιν Ἐρύαλος, ὁ δὲ ἀγχιάλος τόπος | καὶ ἀμφιάλος 20  
 27 δασύνουσι τὸ μέσον ᾧ κατὰ τοὺς παλαιούς. οὕτω δὲ καὶ ὁ πλησιάλος, οὗ χρήσις κατὰ τὸν Ἀθήναιον παρὰ Ποσειδωνίῳ ἐν τῷ ὥδενον κατὰ τὸ πλησιάλον—ταυτόν δ' εἰπεῖν 15  
 ἀγχιάλον—νικήσαντες τὴν μάχην. περὶ δὲ τοιούτων ἀρχαϊκῶν πνευματισμῶν ἐν τοῖς εἰς τὴν Ἰλιάδα σαφῶς γέγραπται. δηλὸν δὲ ὥς τὸ μὲν κύριον ὁ Ἀγχιάλος καὶ τὸ ἐπίθετον ὁ ἀγχιάλος τόπος καὶ πόλις δὲ Θράκης Ἀγχιάλος ἢ καὶ Ἀγχιάλη προπαροξύνονται, ἀγχιαλός δέ, φασὶ, σχοῖνος πλοίου ὀξύνεται. Τὸ δὲ Ἀγχιάλοιο Θετταλικῆς 20  
 25 γλῶσσης ἔστι καὶ ὅσα κατ' αὐτό, καθὰ καὶ ἡ Ἰλιάς ἐδήλωσε. | δηλοῖ δ' αὐτὸ καὶ ὁ 20  
 γράψας οὕτω· Μίδας Μίδου καὶ Γέτας Γέτου κοινῶς, Μίδα δὲ καὶ Γέτα Δωρικῶς, οὕτω δὲ καὶ Αἰνείας Αἰνεΐα. Αἰνεΐαο δὲ Βοιωτῶν καὶ ἄλλων Δωριέων, Ἀττικῶν δὲ καὶ Ἰώνων Μενέλεω καὶ Αἰνεΐεω, Θετταλῶν δὲ καλοῖο.

<sup>a</sup>1395.11–13 φησὶ καὶ — γέγονεν Strab. 10.2.14, p. 456.2–4 C. <sup>b</sup>14 ὥς καὶ — γενέσεως ps.-Hdt. vit. Hom. 6–8; 26 <sup>c</sup>20–21 κατὰ τὸν Ἀθήναιον — μάχην Athen. 8.333c <sup>d</sup>21 παρὰ Ποσειδωνίῳ — τὴν μάχην fr. 101 Theiler <sup>e</sup>21–22 περὶ δὲ — γέγραπται Eust. in Il. 524.18–32 <sup>f</sup>24 Τὸ δὲ — ἡ Ἰλιάς ἐδήλωσε Eust. in Il. 13.8; 96.13; 140.40–41

1395.13–15 Ὅτι — ἡδύνατο cf. Eust. in Od. 1404.25–29; 1442.31–33 15–18 Καὶ ἄλλως — ποιῆσαι Eust. ipse 19–20 Ἀγχιάλος ψιλοῖ — τοὺς παλαιούς cf. schol. A (Hdn.) E 76a (= Ptol. Ascal. p. 45 Baeye); schol. A (Hdn.) O 705a (cf. Eust. in Il. 524.18–20); schol. HM<sup>a</sup> (Hdn.) β 293b; schol. H θ 114; EM 821.25–33; cf. etiam Eust. in Od. 1588.30–31 20–21 ὁ πλησιάλος — μάχην de voce add. Eust. ex Athenaeo 22–24 δηλὸν δὲ — ὀξύνεται fontem nescio; cf. Philop. coll. voc. a α 27 et EM 14.36–37

2 δηϊνέως P 12 ἀγχιάλος M : -ιάλος P (spirit.) 13 ἐρύαλος M : -άλος P (spirit.)  
 16 τὴν μάχην MP Athen. CE : τῇ μαχῇ Athen. A 17 ἀγχιάλος M : -ιάλος P



indicates a difference between them. The same person<sup>A</sup> says that the Cephallenians, or rather the Cephallenes, were named from Cephalus the son of Deioneus, who was a fugitive from Athens, whom Amphitryon, he says, employed when he gained possession of the island and gave it to him. This island became eponymous of him.

Since the Mentēs of the historical account, son of Anchialos, was the poet's friend, whom the poet repaid for his friendship, as Herodotus reports in his work about the birth of Homer,<sup>B</sup> he inserts his name into the poem | and presents him in the shape of Athena, thus solemnly praising his friend as much as he could. In any case, the poet fabricated Mentēs—not without credibility—as a Taphian traveler who met Telemachus by chance and said good things. Indeed he makes this Mentēs into a mask of Athena because he gives prudent advice as though sent from God. For there is nothing preventing that after so much time an old friend of Odysseus is found, who does such a thing for his sake. The father of Mentēs in this sense, Anchialos, has a smooth breathing, they say, on the second syllable from the end since it is a proper name, just like Euryalos among the Phaeacians, but the place names *anchihalos* [near the sea] | and *amphihalos* [amid seas] have a rough breathing on the alpha in the middle according to the ancients. This is also the case with *plēsihalos* [near the sea], which according to Athenaeus<sup>C</sup> is used by Poseidonius<sup>D</sup> in “they traveled along the land near the sea (*plēsihalos*)”—which is the same as to say *anchihalos*—“having won the battle”. Regarding such ancient breathings a clear account has been given in the *Commentary on the Iliad*.<sup>E</sup> It is evident that the proper name *Anchíalos* and the epithet “the place near the sea (*anchíalos*)” and the city in Thracia *Anchíalos*—also called *Anchiálē*—are accentuated on the third syllable from the end, but *anchi-alós*, they say, signifying a ship's cord has an acute on the final syllable. The form *Anchiáloio* [gen.] belongs to the Thessalian tongue, as the *Iliad* also showed.<sup>F</sup> | 25 This is also shown by the man who wrote this: *Midas Midou* [nom. and gen.] and *Getas Getou* in the common dialect but *Mida* and *Geta* in the Doric, so also *Aineias Aineia*. The genitive *Aineiao* belongs to the Boeotians and other Dorians, but the speakers of Attic and Ionic say *Menéleō* and *Aineíeō*, and the Thessalians *kaloio* [“beautiful”, gen.].

qui aliter urbem Anchialum oxytono neque proparoxytono accentu muniri asserunt (cf. Eust. in Od. 1681.2)      25–27 Μίδας — καλοῖο cf. Eust. in Il. 12.43–13.1 et 8

- α 106 Ὅτι τὸν Ὀδυσσεά μὲν εἰς φιλόσοφον οἱ παλαιοὶ μεταλαμβάνουσι, τὴν δ' ὑπ' αὐτοῦ διωκομένην Πηνελόπην εἰς φιλοσοφίαν ἐκλαμβάνονται, οὐ τὴν ἱστορίαν ἐξαφανίζοντες, ἀλλὰ τὸ ταπεινὸν φιλοσόφως ἀνάγοντες καὶ χαρακτηρίζοντες ἐκ τοῦ διώκοντος ὃ φασι τὸ διωκόμενον, ἤγουν ἐκ τοῦ φιλοσόφου Ὀδυσσεὺς ὑποδεικνύ-  
 30 τες καὶ τὴν ὑπ' | αὐτοῦ διωκομένην, ἥτοι ποθυμένην, γυναῖκα, καὶ φιλοσοφίαν εἶ-  
 ναι ὑπονοοῦντες ἐξ ἐκείνου καὶ αὐτῇ. τοὺς δέ γε μνηστῆρας ἐραστὰς φιλοσοφίας νοοῦσιν, οἱ πολλοὶ μὲν αὐτὴν μνῶνται καὶ περὶ τὴν αὐτῆς κτῆσιν πονοῦνται, πα-  
 35 ρεμφερὲς δέ τι τῷ φιλοσόφῳ μὴ ἔχοντες Ὀδυσσεὶ μηδὲ τὸ ἐπαγωγὸν κατ' ἐκείνον P 8<sup>v</sup>  
 πλουτοῦντες, αὐτῆς μὲν ἐκπίπτουσιν, ἄλλης δὲ συνουσίας γίνονται ταῖς θεραπει-  
 νίσι πλησιάζοντες, ὃ ἐστὶ ταῖς λοιπαῖς τῶν τεχνῶν συγγινόμενοι, ὧν τέχνη ἐστὶν ἡ 10  
 φιλοσοφία καὶ ὡς δέσποινα ὑπερκάθεται. καὶ αὐτοὶ μὲν οὕτω ταῖς ὑποδεεστέραις  
 35 ὁμιλοῦσι τέχναις, ἡ δὲ καλλίστη καὶ | ἀρχιτέκτων τῷ Ὀδυσσεὶ τεταμείνεται μόνῳ, τῷ  
 ὄντως φιλοσόφῳ. καὶ οὕτω μέχρι τούτου τὴν ἱστορίαν ἀναγαγόντες οἱ παλαιοὶ τὸ  
 ἐντεῦθεν καταβαίνουνσι καὶ μνηστηροφονίαν καὶ Τηλεμάχου καὶ Εὐμαίου εὐνοίαν  
 καὶ θεραπαινίδων θάνατον καὶ εἴ τι τοιοῦτον ψιλῇ ἀφιάσι τῇ ἱστορίᾳ, οὐχ' ὅτι οὐ δύ- 15  
 νανταὶ τι λαλεῖν καὶ ἐν τούτοις, ἀλλ' ὅτι περιττὸν ἡγοῦνται τοιοῦτοις ἐναδολεσχεῖν.  
 Ὅτι τὸ ἀγῆνωρ οὐ μόνον ἐπὶ ψόγου λαμβάνεται, ὅτε καὶ δηλοῖ τὸν θρασὺν καὶ  
 ὕβριστήν, ἀλλὰ καὶ ἐπὶ ἐπαίνου, ὅπηνίκα τὸν ἀνδρεῖον δηλοῖ, ὡς πολλαχοῦ τῆς Ἰλιά-  
 40 δος εὔρηται. γίνεται δὲ ἀμφοτέρω ἐκ τοῦ ἄγαν καὶ | τοῦ ἡνωρή, τουτέστιν ἀνδρία·  
 διττὸν γὰρ τὸ ἄγαν, τὸ μὲν καθ' ὑπερβολήν, ὅπερ καὶ ψέγεται, διὸ καὶ παρήγγελται 20  
 τὸ μηδὲν ἄγαν, καὶ ἐκ τοῦ τοιοῦτου ἄγαν γίνεται ἀγῆνωρ ὁ θρασὺς, τὸ δὲ κατὰ με-  
 σότητᾴ ἐστὶν ἄγαν καὶ ἐπαινετόν—ἔστι γάρ ποτε καὶ τῷ λίαν κατὰ τὴν τραγωδίαν  
 χρᾶσθαι καλῶς, καθ' ὃ σημαινόμενον λέγομέν τινα ὑπερλίαν σοφόν—καὶ ἐκ τού-  
 του τοῦ ἄγαν ἀγῆνωρ ὁ ἀνδρεῖος λέγεται. καὶ ἄλλως δὲ ἀγῆνωρ ὁ ἀνδρεῖος ἀπὸ τοῦ  
 25 ἄγειν ἄνδρας, ἥτοι ἄρχειν ἀνδρῶν, ὥσπερ καὶ λοχαγὸς καὶ στρατηγὸς ὁ ἄγων λόχον  
 45 καὶ στρατὸν ἢ καὶ ἀπὸ τοῦ ἄγειν ἄνδρας ἥτοι ληΐζεσθαι· δηλοῖ γὰρ καὶ | τοιοῦτόν  
 τι τὸ ἄγειν, οἷον τὰ μὲν ἤγε, τὰ δὲ ἔφερε παρὰ Ἡροδότῳ. ἐν δὲ τῇ Ἰλιάδι καὶ κύριον

<sup>A</sup>1395.38–40 Ὅτι τὸ ἀγῆνωρ — Ἰλιάδος εὔρηται Eust. in Il. 219.44; 801.31; 1279.61 <sup>B</sup>41 κατὰ τὴν τραγωδίαν Eur. Or. 705 <sup>C</sup>45 τὰ μὲν — Ἡροδότῳ Hdt. 3.39.3 <sup>D</sup>45–46 ἐν δὲ τῇ Ἰλιάδι — Ἀγῆνωρ Δ 467; Λ 59 etc.

1395.27–38 Ὅτι τὸν — ἐναδολεσχεῖν recapitulatio allegoriae quam praebebat Eust. in Od. 1389.41–50 et 1437.18–31 39–43 γίνεται δὲ ἀμφοτέρω — ἀνδρεῖος λέγεται schol. D I 398; schol. A I 699b; Ap. Soph. 7.16–23; Sym. α 64; EM 9.43–50; 40–41 διὸ — μηδὲν ἄγαν add. Eust.; de adagione cf. e.g. Plat. Protag. 343a; cf. etiam Eust. in Il. 657.30–31; 801.44–45; 892.22; 932.10; 959.64; 1184.19; 1237.30; in Od.

(v. 106) The ancients interpret Odysseus as the philosopher and take Penelope, the one he pursues, as philosophy. Yet, in doing so they do not completely remove the historical account, but only philosophically elevate what is low-minded and determine the nature of what they term “the pursuit” from the pursuer, meaning that from Odysseus the philosopher they also define the woman | being pursued, that is desired by him, and from him they infer that she is philosophy. They perceive the suitors as people who desire philosophy, the multitude who court her and toil in order to attain her, but since they lack any similarity to Odysseus the philosopher and are not as rich in attractiveness as he is, they fail to acquire her and instead enter into another relationship, having intercourse with the female servants, meaning that they engage with the other arts, but philosophy is the art of arts and it presides over the others as their mistress. In this way they join the inferior arts, but the finest and | master of all arts is reserved for Odysseus alone, the true philosopher. Up to this point the ancients elevate the story in this way, but then they make their descent and leave the rest alone to bare history, the killing of the suitors, the kindness of Telemachus and Eumaeus, the death of the female servants and other such episodes, not because they are unable to say something regarding these as well, but because they consider it redundant to constantly babble about them. 30 35

The word *agēnōr* is not only used for blame, denoting someone who is arrogant and audacious, but also for praise, denoting somebody who is brave, as often found in the *Iliad*.<sup>A</sup> Both derive from the word *agan* and | *ēnoreē*, that is courage. For *agan* has a double meaning: one means “very much” in excess, which is blamed, for which reason there is the saying “nothing in excess (*agan*)”, and out of this sort of *agan* the word *agēnōr* “arrogant” originates; yet, the other means very much to a reasonable degree, and it is praiseworthy—for according to Tragedy<sup>B</sup> it is sometimes possible to use the word *lian* [very] in a positive sense, according to which signification we say that somebody is exceedingly (*hyperlian*) wise—and from this *agan* the brave man is called *agēnōr*. Alternatively, the brave man is called *agēnōr* deriving from *agein andras*, meaning “to lead men”, just like he who leads a troop or army is called *lochagos* [troop leader] and *stratēgos* [general], or from *agein andras*, meaning “to carry off men as plunder”. For *agein* signifies | something of this sort, for instance: “some things he carried off (*ēge*), others he took” in Herodotus.<sup>C</sup> In the *Iliad*<sup>D</sup> there was also the proper 40 45

1774.58 43–44 ἀγῆνωρ — ληϊζέσθαι Eust. ipse; 44 ἀγείν = ληϊζέσθαι Eust. ipse; cf. in Il. 1051.35 (cum adn. v.d.Valk); in Od. 1846.56

ἦν ὄνομα ὁ Ἀγήνωρ, ἐν ἧ καὶ Μέντης ἕτερος παρὰ τὸν ἐνταῦθα ἰστόρηται. δηλον δ' ὅτι καὶ ὑπερήνωρ δύναται ὁ ἀγήνωρ λεχθῆναι, καὶ αὐτὸ κατ' ἄμφω τὰς ῥηθείας ἐννοίας· τήν τε ἐπαινετὴν καὶ τὴν ψεκτὴν, ὡς δηλοῖ τὸ κακῶς ὑπερηνορέοντες, δια-

- α 107 Ὅτι μνηστήρων ἔργον, ὅτε μὴ περὶ τραπέζας εἶχον, τοῖς πάντῃ ἀναγκαίως 5  
μετ' ὀλίγα εἰρησομένοις περὶ που τὸ τέλος τήσδε τῆς ῥαψωδίας πεσσοῖς προπάροιθε  
50 θυρῶν θυμὸν τέρπειν. ἔστι δὲ | ὅτε καὶ ἐν τυκτῷ δαπέδῳ γυμνάζεσθαι, ὡς ἐν τοῖς  
ἐξῆς ὁ ποιητὴς ἐρεῖ. πεττεύουσι δέ—ταυτόν δ' εἰπεῖν κατὰ τὸν μεταβολέα ῥήτορα  
διακυβεύονται—προπάροιθε τῶν θυρῶν διὰ δειλίαν, ἵνα μὴ λάθῃ ἐξόδος τις ἢ εἴσο-  
δος μελετωμένη τυχὸν ἐπὶ βλάβῃ αὐτῶν. ὁ δὲ πεσσός παρὰ τὸ πεσεῖν ἐτυμολογεῖται 10  
κατὰ διπλασιῶν τοῦ σ. πεσεῖν δὲ καὶ συμπεσεῖν λέγεται τὸ κατὰ τύχην συμβῆναι  
τι, ἐξ οὗ καὶ περιπέτεια τὸ τυχηρὸν σύμβαμα. ὅτι δὲ ὁ πεσσός τύχης ἐστὶν ἄθυρ-  
μα καὶ αὐτῇ ἀνάκειται, ἴσασιν οἱ κατακυβεύόμενοι. Ἰστέον δὲ ὅτι φανερά διαφορά  
55 ἐστὶ κύβων καὶ πεσσῶν παρὰ τοῖς παλαιοῖς· | κύβοι μὲν γὰρ οἱ καταρριπτόμενοι ἐξά-  
πλευροι βόλοι καὶ οἰονεῖ κατακυβιστῶντες ἐν τῷ βάλλεσθαι, ἐξ ὧν καὶ τὸ κυβικὸν 15  
παρωνόμασται σχῆμα, ὁ δὲ πεσσός ἑτεροῖόν τί ἐστιν. Ἡρόδοτος οὖν φανερώς δια-  
φέρειν δηλοῖ κύβον καὶ πεσσὸν ἐν οἷς λέγει ὅτι Λυδοὶ τοὺς κύβους εὗρον καὶ τοὺς  
ἀστραγάλους καὶ τὴν σφαῖραν καὶ ἄλλα παίγνια πλὴν πεσσῶν. Ἰστέον δὲ καὶ ὡς M 1<sup>v</sup>  
St. 28 ποτὲ μὲν ἐκ μέρους κύβος ἡ ὅλη διάθεσις τῆς παιδιᾶς, | ποτὲ δὲ πεσσός, καὶ ὅτι βόλια  
κυβιστῶν τοὺς πεσσούς φασιν οἱ παλαιοί, καὶ ὅτι καὶ πεσσά οὐδετέρως οἱ πεσσοί, 20  
60 καὶ ὅτι πεσσά ὁμωνύμως καὶ ἡ γραμμὴ καὶ ἡ ψῆφος, οἷον καὶ πεσσά | πεντάγραμμα,  
καὶ ὅτι πέντε ἦσαν οἷς ἐχρῶντο, καὶ ὅτι ἐπὶ πέντε γραμμαῖς τὰς ψήφους ἐτίθουν, ὧν  
ἡ μέση ἱερὰ ἐκαλεῖτο, καὶ ὅτι διὰ τὰς πέντε ταύτας καὶ πεττεῖα ἐδόκει κληθῆναι ὡς  
οἰονεῖ πεντεία τις οὖσα, καὶ ὅτι Παλαμῆδης εὗρεῖν αὐτὴν λέγεται, οὗ παρώννυμον τὸ

25

<sup>A</sup>1395.46 ἐν ἧ — καὶ Μέντης P 73 <sup>B</sup>κακῶς ὑπερηνορέοντες β 266 <sup>C</sup>48 τοῖς μετ' ὀλίγα εἰρησομέ-  
νοισι πεσσοῖς Eust. in Od. 1426.12–30 <sup>D</sup>49 ἐν τυκτῷ — ἐρεῖ ρ 169 <sup>E</sup>50–51 ταυτόν δ' — διακυβεύ-  
ονται Dem. Thr., fr. deest apud Gehrman <sup>F</sup>57 Ἡρόδοτος — πεσσῶν Hdt. 1.94.3 <sup>G</sup>59–60 καὶ  
πεσσά πεντάγραμμα Soph. fr. 429 Radt

1395.46–48 δηλον δ' — ὑπερηνορέοντες cf. schol. D Δ et bT 176; schol. V ζ 5; EM 778.55–57 50–  
51 πεττεύουσι = διακυβεύονται cf. etiam schol. V α 107a1 cum adn. Pontani 51–52 προπάροιθε —  
βλάβῃ αὐτῶν Eust. ipse ut videtur 52 πεσσός ~ πεσεῖν schol. V α 107a1; cf. Or. 132.2; Hsch. 2030;  
EM 66.2–24 52–53 ἔπασεν = συνέβη cf. Eust. in Il. 899.56; συνέπασεν = συνέβη cf. schol. Eur.  
Hipp. 1495; schol. Thuc. 4.68.3; Hsch. σ 2330; 2522; ξ 107; Phot. σ 770; Suid. σ 1495; Eust. in Il. 1296.32;  
in Od. 1412.45 53 περιπέτεια ~ πεσεῖν cf. Hsch. π 1812; Phot. 420.9; Suid. π 1243 (περιπετῆς ~ πε-  
ριπίπτω) 53 ὅτι δὲ — κατακυβεύόμενοι de veriloquio πεσσός ~ ἔπασεν = συνέβη cf. Eust. in Od.  
1520.58–59 54–56 Ἰστέον δὲ — ἑτεροῖόν τι ἐστίν cf. Hsch. π 2020; Olympiod. in Plat. Gorg. 4.8;  
55–56 τὸ κυβικὸν σχῆμα ~ κύβος ὁ βόλος Hsch. κ 4391 57–58 κύβος ad lusum ipsum spectans,

6 πεσσοῖς P 12 τυχηρὸν M : τυχὸν P δὲ om. P 21 πεντάγραμμα MP, vide ad  
1397.28–29

name Agenor, and in the same poem there was also another *Mentes*,<sup>A</sup> different from the one here. It is evident that he who is *agēnōr* can also be called *hyperēnōr* with both aforementioned meanings, the praiseworthy and the blameworthy, as shown in “the wickedly bold (*hyperēnoreontes*)”,<sup>B</sup> distinguished, as it seems, from people who are bold in a good way.

(v. 107) Whenever the suitors were not at their tables, their activity consisted in “pleasing their hearts by playing *pessoi* in front of the outer doorway”. It will be altogether necessary to explain them soon, at the end of this rhapsody.<sup>C</sup> Occasionally | they also engage in gymnastics “on the well-prepared ground”, as the poet will say later on.<sup>D</sup> “They play *pessoi*”—it is the same thing to say *diakybeuntai* according to the rhetorician and paraphrast<sup>E</sup>—in front of the outer doorway out of fear, in order that no exit or entrance, which might be to their detriment, should escape their notice. The word *pessos* etymologically derives from *pesein* with a doubling of the sigma. The verbs *pesein* and *sympesein* mean that something happens by chance, from which *peripeteia* originates, an event happening by chance. Those who have gambled and lost know that *pessoi* is a game of chance and that it depends on it. One must know that there is an evident difference between *kyboi* and *pessoi* for the ancients. | For *kyboi* designate dice with six sides that are tossed and perform, as it were, a somersault (*katakymbistan*) when thrown, and from these the name of the cubic (*kybikos*) shape derives. But *pessos* means something else. In fact, Herodotus<sup>F</sup> shows that the *kybos* evidently differs from the *pessos* where he says that the Lydians invented the *kyboi* and the game of *astragalos* and ball play and all other games except for *pessoi*. One must know that just as *kybos* occasionally stands for the whole practice of the game as a part for the whole, so it is occasionally also with *pessos*; and that the ancients use the word *pessoi* for the objects thrown by the players of *kybos*; and that *pessoi* are also used in the neuter, *pessa*; and that *pessa* is a homonym for both the line of the boardgame and the game piece, as in “and the five-lined | *pessa*”;<sup>G</sup> and that they used five of them; and that they placed the game pieces on the five lines, the middle one being called “the sacred line”; and that through these five (*pente*) lines the game seemed to have received its name *petteia*, being a sort of *penteia*; and that Palamedes is said to have invented it, from whom the name of the Palamedean dice board derives; and that *pessos* and *pettos* means that which falls,

vide *Thesaur.* 4.2062a–b

58 πεσός ad lusum ipsum spectans, cf. Paus. att. fr. π 18 Erbse

58–

59 καὶ ὅτι βόλια — οἱ παλαιοὶ EGen. s.v. πέσσοι = EM 666.17

59–63 καὶ ὅτι καὶ πεσσά — πέτειν τὸ

πίπτειν EGen. s.v. πεσσά (vide EM 666.17–24 col. Miller, *Mélanges* p. 241); cf. Or. 126.31–127.7; Eust. in Od. 1397.28–29; 60 καὶ ὅτι ἐπὶ — ἱερὰ ἐκαλεῖτο cf. EM 666.27; 63 ὥς ἐκ τοῦ πέτειν τὸ πίπτειν add. Eust.

Παλαμήδειον ἀβάκιον, καὶ ὅτι πεσσός καὶ πεττός ὁ πίπτων, φασίν, ἐν τῷ βάλλεσθαι, ὡς ἐκ τοῦ πέτειν τὸ πίπτειν, καὶ ὅτι πεττεύειν τὸ ταυλίζειν, φασί, καὶ μετατιθέναι καὶ παίζειν, καὶ ὅτι κύβος πᾶσα ψῆφος τετράγωνος, καὶ ὅτι λέγοντος Ἡροδότου ἐπὶ  
 1397 Ἄντος εὔρεθῆναι διὰ λιμὸν τὰς παιδιὰς οὐκ ἐξ ἀνάγκης καὶ πεττοὶ | συννοοῦνται, οὓς ὁ Παλαμήδης εὔρε, καὶ ὅτι δοκεῖ τὸ κυβεῦν καὶ πεττεύειν καὶ ἀστραγαλίζειν 5  
 λέγεσθαι, ὡς ὑπεμφαίνεται ἀπὸ τοῦ ἀστραγαλίζουσιν ἐν τῇ κατὰ τὴν Ὀδύσειαν πολιτεία καὶ ὀρχοῦνται καὶ σφαιρίζουσι, καὶ ὅτι συντελεῖ πρὸς τὸ ῥηθὲν τὸ ἀστράγαλος τρία σημαίνει· τὸν ἐν σφυρῷ καὶ τὸν σπόνδυλον ἀπλῶς καὶ τὸν παιστικὸν ἢ πεσσικὸν βόλον τὸ τοῦ Ἀπίωνος, καὶ ὅτι κύβος ὁ κύκλωθεν βάσιν ἔχων ἢ ὁ κατεστραμμένος  
 5 ἐκ τοῦ κυβῶ κυβήσω | τὸ καταστρέφω, ὅθεν καὶ κύβητον τὸ ὄγκωμα Ῥωμαῖστί καὶ 10  
 κυβιστὰν τὸ ἐπὶ κεφαλὴν πίπτειν. Τῆς δὲ λέξεως τῶν πεσσῶν ἢ ἐν δυσὶ ὁ γραφὴ ζητητέα εἰ φυλάσσεται καὶ ἐν τοῖς παρὰ Ἀρχιγένοι πεσοῖς. φάρμακα δὲ εἰσιν ἱατρικά, φασίν, ἐκεῖνα οὐ γνωστὰ εἰ ἐν δυσὶ σσ γράφεται. Ὁ δὲ τὰ περὶ Ἑλληνικῆς παιδιᾶς γράψας διαφορὰν καὶ αὐτὸς εἰδὼς κύβων καὶ πεσσῶν καὶ παλαιοτάτην εἰπὼν τὴν  
 κυβευτικὴν παιδιὰν παράγει Σοφοκλέους μὲν ἐκ Παλαμήδους ὁμωνύμου τῷ ἥρωϊ 15  
 δράματος τὸ ἐκεῖνος ἐφεῦρε πεσσὺς κύβους τε τερπνὸν ἀργίας ἄκος καὶ Εὐφορίωνος 10  
 τὸ πεσσὰ Ναυπλιάδαι. | λέγει δὲ καὶ ἐν μὲν Ἰλίῳ δείκνυσθαι λίθον ἐφ' οὗ ἐπέσσευον οἱ Ἀχαιοί, ἐν δὲ Ἀργεὶ τὸν λεγόμενον Παλαμήδους πεσσόν, καὶ ὅτι Πλάτων τὴν τῶν  
 πεσσῶν εὔρεσιν Αἰγυπτίοις ἀνατίθησιν ἐν Φαίδρῳ, λέγων αὐτοὺς πρῶτον ἀριθμὸν καὶ λογισμὸν εὔρεῖν καὶ γεωμετρίαν καὶ ἀστρονομίαν, ἔτι δὲ πεττεῖαν τε καὶ κυβείαν, καὶ 20  
 δὴ γράμματα· καὶ ὅτι οἱ τοῦ Πλάτωνος ὑπομνηματισταὶ οὐ τὴν παρ' Ἑλλήσι πεττεῖαν σημανθῆναι φασὶ ὑπὸ Πλάτωνος, ἀλλὰ τὴν τοῦ λεγομένου πεττευτηρίου—κατα-  
 γράφεσθαι γάρ τι πλινθίον ὥσπερ ἐν τῇ πεττευτικῇ παιδιᾷ, δι' οὗ τὰ κινήματα τοῦ  
 15 ἡλίου καὶ τῆς σελήνης ἔτι δὲ καὶ τὰ | ἐλλειπτικά, πραγματεύονται οἱ Αἰγύπτιοι—, 25  
 καὶ ὅτι ἐχρῶντο οἱ παλαιοὶ τρισὶ κύβοις καὶ οὐχ' ὥσπερ οἱ νῦν δύο, ὅθεν καὶ παροι-

<sup>A</sup>1396.64—λέγοντος Ἡροδότου — παιδιᾶς Hdt. 1.94.3 <sup>B</sup>1397.2 ἀστραγαλίζουσιν — σφαιρίζουσι Athen. 1.18f <sup>C</sup>3–4 ἀστράγαλος — Ἀπίωνος Apion fr. 23 Neitzel <sup>D</sup>7–22 Ὁ δὲ — τοῦ ποιήματος Suet. παιδ. fr. 1–7 Taillardat <sup>E</sup>8–9 Σοφοκλέους — ἄκος Soph. fr. 479.4 Radt <sup>F</sup>9 πεσσὰ Ναυπλιάδαι Euphr. fr. 61 Powell <sup>G</sup>11–12 Πλάτων — γράμματα Plat. Phaidr. 274c–d

1396.63 καὶ ὅτι πεττεύειν — παίζειν EM 666.25–26; cf. etiam EGud. 463.60 Sturz 63–64 καὶ ὅτι κύβος — τετράγωνος EM 543.18–19 64–1397.1 καὶ ὅτι λέγοντος — ὁ Παλαμήδης εὔρε cf. Eust. in Od. 1397.8–15; de re cf. etiam Athen. 1.19a (aliter) 3–4 καὶ ὅτι — Ἀπίωνος cf. etiam Ap. Soph. 44.34–45.2; EM 159.47–50; vide v.d.Valk, 'Researches I 20 n. 68; 297–98 4–5 καὶ ὅτι κύβος — τὸ καταστρέφω cf. EM 543.17–18 5 ὅθεν καὶ — ὄγκωμα Ῥωμαῖστί EM 543.6–9; cf. Erot. voc. Hipp. κ 21; vox fort. e lingua Sicula fluxit, unde et Lat. «cubitum» (cf. Chantraine s.v.); τὸ ὄγκωμα corruptela in fonte



they say, when thrown, since *piptein* [fall] derives from *petein*; and that *petteuein* means to play dice, they say, and to change sides and play; and that *kybos* is the name of any tetragonal game piece; and that when Herodotus<sup>A</sup> says that games were invented during the reign of Atys because of a famine, the game of *pessoi* is not necessarily | included, which Palamedes invented; and that *kybeuein* seems 1397 to be called both *petteuein* and *astragalizein*, as reflected in “they play *astragalos* in the society of the *Odyssey*, and they dance and engage in ball games”;<sup>B</sup> and that the following words of Apion<sup>C</sup> concur with what has been said: “*astragalos* signifies three things: the joint in the ankle, simply any of the vertebrae and the game piece or *pessos* piece”; and that *kybos* is that which has a bottom (*basis*) on all sides (*kyklōthen*) or that which is turned over, deriving from *kybō kybēsō* | meaning 5 to turn over, whence *kybēton* or *kybiton* meaning swelling in the Roman dialect and *kybistan* meaning to fall on one’s head. One must seek whether the custom of writing the word *pessoi* with two sigmas is kept in the *pesoi* of Archigenes. These are medical remedies, they say, and it is unknown whether or not they are written with two sigmas. The writer of *On the Games of the Hellenes*<sup>D</sup> is also aware of a difference between *kyboi* and *pessoi*. He claims that the game of *kyboi* is the most ancient and adduces the words from Sophocles’ drama *Palamedes*, which is homonymous with its hero, that he invented “*pessoi* and *kyboi* as a pleasant cure for idleness”,<sup>E</sup> and Euphorion’s “the *pessa* of the son of Nauplius”.<sup>F</sup> | He 10 also says that at Troy people point to the stone on which the Achaeans played *pessoi*, and in Argus there is the so-called *pessos* of Palamedes; and that Plato attributes the invention of *pessoi* to the Egyptians in the *Phaedrus*, saying that they “first invented numbers and reckoning and geometry and astronomy, and furthermore the games of *pessoi* and *kyboi*, and indeed also writing”.<sup>G</sup> Note also that the commentators on Plato claim that it is not the game of *pessoi* practiced by the Hellenes that Plato refers to, but that of the so-called *petteutērion* [astronomical table]—for the Egyptians take trouble in engraving some sort of tablet, as in the game of *petteutēria*, through which [they observe] the movements of the sun and the moon as well as | eclipses—; and that the ancients used three dice and not 15 two like now, whence the proverb referring to those who risk nothing halfway “either three sixes or three *kyboi*” from the greatest and smallest number, which

Eustathii (cf. app. Gaisf. ad loc.); de vera lectione τὸν ἀγκῶνα cf. Hsch. κ 4389; Phot. κ 1153; Psell. poem. 61.3 Westerink; ps.-Zon. 1265.13    <sup>5</sup> κυβιστᾶν τὸ ἐπὶ κεφαλὴν πίπτειν cf. Suid. κ 2594; EGud. 351.32–33; Sturz; EM 543.21–22    <sup>5–7</sup> Τῆς δὲ λέξεως — γράφεται fontem nescio; Aët. iatr. 16.86 respicit 8–15 τὴν κυβευτικήν — Αἰγύπτιοι e Suet. (vide app. loc. cit); cf. etiam Eust. in Il. 228.1–10



- μία ἐπὶ τῶν μηδὲν διὰ μέσου κινδυνευόντων τὸ ἢ τρεῖς ἔξ ἢ τρεῖς κύβους ἀπὸ τοῦ μεγίστου καὶ ἐλαχίστου ἀριθμοῦ, ἧς μέμνηται Πλάτων ἐν Νόμοις εἰπών· ἢ τρεῖς κύβους βάλλοντες τουτέστι τρεῖς μονάδας· κύβον γάρ, φασί, διχῶς ἔλεγον· αὐτὸ τε τὸ ἀναρριπτούμενον, ὅθεν παροιμία τραγικὴ τὸ αἰεὶ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι, καὶ τὴν ἐν αὐτῷ μονάδα. ὅθεν λυθείη ἄν, φησί, καὶ τὸ ζητούμενον ἐν τῷ παρὰ Ἀριστοφάνους 5
- 20 κωμωδουμένῳ στίχῳ βέβληκ' Ἀχιλλεὺς δύο κύβῳ καὶ | τέτταρα καὶ ἑξῆς· λέγει γὰρ δύο μονάδας καὶ τέτταρα. ἔκειτο δ' ὁ στίχος ἐν τῷ Εὐριπίδου Τηλέφῳ σὺν ἄλλοις ἰαμβικοῖς ἔνθα κυβεύοντας τοὺς ἥρωας εἰσήγαγε. περιηρέθη δέ, φησίν, ὅλον ἐκεῖνο τὸ ἔπεισόδιον χλευασθέντος ἐπ' αὐτῷ τοῦ ποιήματος. Λέγει δὲ ὁ ταῦτα παραδιδούς καὶ ὡς οἱ τῇ παιδιᾷ ταύτῃ χρώμενοι ἀπὸ τῶν ἐν τοῖς κύβοις τρημάτων τρηματίζεται 10 ἐλέγοντο, παράγων καὶ χρῆσιν Σώφρονος τὸ δειπνήσας ὥστίζεται τοῖς τρηματιζόντεσσι, καὶ ὅτι ἐσπουδάξωτο ἡ κυβεία οὐ μόνον παρὰ Σικελοῖς, ἀλλὰ καὶ Ἀθηναίοις, οἱ
- 25 καὶ ἐν ἱεροῖς ἀθροιζόμενοι ἐκύβευον καὶ μάλιστα ἐν τῷ τῆς | Σκிரάδος Ἀθηνᾶς τῷ ἐπὶ Σκίρῳ, ἀφ' οὗ καὶ τὰ ἄλλα κυβευτήρια σκιραφεῖα ὠνομάζετο, ἐξ ὧν καὶ πάντα τὰ πανουργήματα διὰ τὴν ἐν σκιραφεῖαις ῥαδιουργίαν σκίραφοι ἐκαλοῦντο. Ἰππώναξ· 15 τί με σκίραφοις ἀτιτάλλεις;. Πεποίηνται δέ, φησί, καὶ προστάται τοῦ οὕτω παίζειν Ἑρμῆς καὶ Πάν, καθὰ τῆς μουσικῆς Ἀπόλλων καὶ Μοῦσαι. τοὺς δὲ πεσσοὺς λέγει ψήφους εἶναι πέντε, αἷς ἐπὶ πέντε γραμμῶν ἔπαιζον ἐκατέρωθεν, ἵνα ἕκαστος τῶν πεττευόντων ἔχη τὰς καθ' ἑαυτόν. Σοφοκλῆς· καὶ πεσσὰ πεντάγραμμα καὶ κύβων βολαί. παρετίνετο δέ, φησί, δι' αὐτῶν καὶ μέση γραμμὴ, ἣν ἱερὰν ὠνόμαζον, ὡς 20
- 30 ἀνωτέρῳ | δηλοῦνται, ἐπεὶ ὁ νικώμενος ἐπ' ἐσχάτην αὐτὴν ἵεται, ὅθεν καὶ παροιμία κινεῖν τὸν ἀφ' ἱερᾶς, λίθον δηλαδή, ἐπὶ τῶν ἀπεγνωσμένων καὶ ἐσχάτης βοηθείας δεομένων· Σώφρων· κινήσω δ' ἤδη καὶ τὸν ἀφ' ἱερᾶς. Ἀλκαῖος δὲ φησιν ἐκ πλήρους νῦν δ' οὗτος ἐπικρέκει κινήσας τὸν πείρας πυκινὸν λίθον. τοιοῦτον δὲ καὶ παρὰ Θεο- 25
- στ. 29 κρίτῳ τὸ τὸν ἀπὸ γραμμᾶς κινήσω λίθον. Διοδώρου ! δέ, φησί, τοῦ Μεγαρικοῦ ἐνά-

<sup>A</sup>1397.17 Πλάτων — βάλλοντες Plat. leg. 12.968e <sup>B</sup>18 αἰεὶ γὰρ — κύβοι Soph. fr. 895 Radt <sup>C</sup>19–20 βέβληκ' — τέτταρα Ar. ran. 1400 <sup>D</sup>20 ἔκειτο — Τηλέφῳ Eur. fr. 888 Kannicht <sup>E</sup>23–33 Λέγει δὲ — ἀναλογεῖν Suet. παιδ. fr. 9–15 Taillardat <sup>F</sup>23–24 δειπνήσας — τρηματιζόντεσσι Sophr. fr. 124 Hordern <sup>G</sup>26 τί με — ἀτιτάλλεις; Hipponax fr. 128 Degani <sup>H</sup>28–29 Σοφοκλῆς — βολαί Soph. fr. 429 Radt <sup>I</sup>31 Σώφρων — ἀφ' ἱερᾶς Sophr. fr. 122 Hordern <sup>J</sup>32 Ἀλκαῖος — λίθον Alc. fr. 351 Voigt <sup>K</sup>32–33 παρὰ Θεοκρίτῳ — λίθον Theocr. 6.18

1397.15–23 καὶ ὅτι ἐχρῶντο — τρηματίζεται ἐλέγοντο e Suet. (vide app. loc. cit.); hinc Eust. in Il. 1083.62–1084.6 (vide adn. v.d.Valk); 15–17 ὅθεν καὶ παροιμία — τρεῖς μονάδας cf. Pherecr. fr. 129 K.–A.; Zenob. 4.23; schol. Plat. leg. 968e; Hsch. η 957; Phot. η 293 cum adn. Theodoridis; 18 ὅθεν παροιμία — Διὸς

4 αἰεὶ MP : αἰεὶ Eust. in Od. 1414.6 (add. in M) 10 τρηματίζεται MP : τρηματίζεται Suet. M, Poll. Hsch. 28 πεντάγραμμα MP : πεντέγραμμα Poll. : πεντέ γράμματα Hsch. 24 ἐπικρέκει M : ἐπικρίκει P : ἐπικρέτει Bergk πείρας MP : πήρας Eust. in Il. 633.61 : ἀπ' ἱρας Bergk 25 τὸ om. P κινήσω MP : κινεῖ codd. Theocr. et Eust. in Il. 633.63

Plato mentions in the *Laws* saying: “or throwing three *kyboi*”,<sup>A</sup> meaning three ones. For *kybos*, they say, used to have two meanings: both what is thrown, whence the tragic proverb “Zeus’ dice (*kyboi*) always fall in the right way”,<sup>B</sup> and the number one on this dice. From this the problem in the verse comically mocked by Aristophanes might be solved: “Achilles threw two *kybō* and | four”<sup>20</sup> and so on.<sup>C</sup> For he is saying two ones and one four. The verse was found in Euripides’ *Telephus*<sup>D</sup> together with other iambic verses in which he introduced the heroes playing *kyboi*. This whole episode, he says, was removed since the poem was ridiculed for it. He who relates these things<sup>E</sup> also says that those who practice this game were called *trēmatai*, deriving from the holes (*trēmata*) in the dice, adducing Sophron’s usage of the word in “having dined he jostles with the dice players (*trēmatiszontes*)”;<sup>F</sup> and that dice games were practiced not only by the Sicilians, but also by the Athenians, who even gathered in the sanctuaries and played dice, especially in that of | Athena Skiras in Skiron, from which the other gambling houses were also called *skirapheia*, and hence all sorts of trickery are called *skiraphoi* because of the knavery in *skirapheia*: Hipponax: “Why do you feed me tricks (*skiraphoi*)?”<sup>G</sup> Hermes and Pan were made into protectors of this game, just as Apollo and the Muses are protectors of music. Suetonius says that *pessoi* are five game pieces with which they played from each side on five lines, in order that each player had the lines on his own side. Sophocles: “And the five-lined *pessa* and the throwing of dice”.<sup>H</sup> Between them, he says, the middle line was drawn, which they called “sacred”, as shown | above, since the conquered hastens towards this limit, whence the proverb “move it from the sacred line”, that is the stone, referring to those who are desperate and in utter need of help: Sophron: “Now I shall move it from the sacred line”.<sup>I</sup> But Alcaeus says it in full: “Now he strikes up a sound, having moved the dense stone of trial”.<sup>J</sup> Such are the words in Theocritus: “I shall move the stone from the line”.<sup>K</sup> Diodorus of Megara, he says, presents this sort of stone as a likeness of the circling motion of stars, and Clearchus says that it is analogous to the five planets.<sup>A</sup> He also says<sup>B</sup>

κύβοι cf. Zenob. 2.44; schol. Aesch. Agam. 33a; schol. Eur. Or. 603; Paus. att. fr. α 28 Erbse; Stob. anth. 1.3.32; Phot. α 420; 18–21 ὁθεν λυθείη — εἰσήγαγε cf. Zenob. 2.85; Paus. att. fr. τ 46 (cum adn. Erbse); 21–22 περιηρέθη δέ — τοῦ ποιήματος cf. schol. vet. Ar. ran. 1400a; 23 τρηματῖται cf. Poll. 9.96; Hsch. τ 1316; Eust. in Il. 1084.5 24–25 οἱ καὶ ἐν ἱεροῖς — σκιραφεῖα ὠνομάζετο praeter Suetonium (unde et Poll. 9.96–97), cf. Harp. σ 30 (= Theopompus FGroH 115 F 228); Moer. σ 12; Hsch. σ 885; synag. σ 125; Phot. σ 337 (cum adn.); Suid. σ 620; vide Burkert, *Homo Necans* 163 27–33 τοὺς δὲ πεσσούς — κινήσω λίθον e Suet. unde etiam Poll. 9.98 (unde Hsch. π 2020); Eust. in Il. 633.59–634.1; 29–30 ὡς ἄνωτέρω δηλοῦται Eust. in Od. 1396.60; 30 ὁθεν καὶ παροιμία — ἱερᾶς cf. schol. Plat. leg. 739a et 820a; Diogenian. 5.41; Paus. att. fr. α 176 Erbse; Phot. α 3354; Suid. α 4613

γοντος τὸν τοιοῦτον λίθον εἰς ὁμοιότητα τῆς τῶν ἄστρον χορείας, Κλέαρχος τοῖς **P 9<sup>a</sup>**  
 πέντε φησὶ πλάνησιν ἀναλογεῖν. Λέγει δὲ καὶ τοὺς ἀστραγάλους, οἱ καὶ ἄστριες καὶ  
 35 ἄστριχοι λέγονται, φησί, | πτώσεις ἕκαστον ἔχειν τέσσαρας κατ' ἀντίθετον συγκε-  
 μένας ὁμοίως κύβω—ἐχουσι δέ, φησὶν, ἀντικείμενα μονάδα καὶ ἐξάδα, εἴτα τριάδα  
 καὶ τετράδα· ἡ γὰρ δυάς, φασί, καὶ πεντὰς ἐπὶ κύβων μόνων παραλαμβάνονται ὡς 5  
 ἐχόντων ἐπιφανείας ἕξ—, καὶ ὅτι τῶν κατὰ τοὺς ἀστραγάλους πτώσεων αἱ μὲν θεῶν  
 εἰσιν ἐπώννυμοι, αἱ δὲ ἡρώων, αἱ δὲ βασιλέων, αἱ δὲ ἐνδόξων ἀνδρῶν, αἱ δὲ ἑταιρίδων.  
 λέγεται δὲ τις ἐν αὐταῖς, φησί, καὶ Στησίχορος καὶ ἑτέρα Εὐριπίδης. "Ετι λέγει ἐκεῖ-  
 νος ὁ τὰ περὶ τῆς καθ' Ἑλληνας παιδιᾶς γράψας καὶ ὅτι τῶν κατὰ τοὺς ἀστραγάλους  
 40 βόλων ὁ μὲν τὰ ἕξ δυνάμενος Κῶος | καὶ ἐξίτης ἔλεγετο, ὁ δὲ τὰ ἐν Χίος, ἔτι δὲ 10  
 καὶ κύων, ὅθεν καὶ τις παροιμία Χίος παραστὰς Κῶων οὐκ ἑάσω, ἥς μέμνηται, φησί,  
 Στράττις ἐν τῷ Χίος παραστὰς Κῶων οὐκ ἑᾶ λέγειν. "Ενθα ἐνθυμητέον καὶ τὸ τοῦ  
 Κωμικοῦ πέπτωκεν ἔξω τῶν κακῶν, οὐ Χίος ἀλλὰ Κεῖος καὶ νοητέον ὡς ἡ ἔσφαλται  
 ἡ γραφή τοῦ Κεῖος ἢ ἀλλὰ παρῳδῆται ὑπὸ τοῦ Κωμικοῦ. Περὶ δὲ τοῦ εἰρημένου  
 κυνὸς κἀκεῖνο λέγει αὐτός, γραφὲν καὶ ἀλλαχοῦ, ὅτι εἰδός τι κυβείας καὶ πόλις, ἐν ᾗ 15  
 ψήφων πολλῶν ἐν διαγεγραμμέναις τισὶ χώραις κειμένων ἐγένετο ἀνταναίρεσις, καὶ  
 45 ἔκαλοντο αἱ μὲν γραμμικαὶ χώραι πόλεις | ἀστειότερον, αἱ δὲ ἀντεπιβουλεύουσαι  
 ἀλλήλαις ψῆφοι κύνες διὰ τὸ δῆθεν ἀναιδές. ὅτι δὲ καὶ τις βόλος ἀστραγαλιστικὸς  
 κύων ἔκαλετο, προδεδήλωται. "Ετι ἰστέον καὶ ὅτι κατὰ τὴν τοῦ Δειπνοσοφιστοῦ  
 ἱστορίαν Ῥόδιοι τινες εἰς τοῦτο προέβησαν ἀσελγείας, ὡς καὶ κυβεῦναι πρὸς ἀλλή- 20  
 λους περὶ γυναικῶν ἐλευθέρων ἀστραγάλοις ἐλάττω ἢ πλείω βάλλοντες. ἐπιφανέ-  
 στατα δέ, φησί, ταῦτ' ἔπαιξε σὺν ἄλλοις καὶ Ἡγησίλοχος ὁ προστατεῖν τῆς πόλεως  
 ἀξιῶν. Εἰς δὲ τὸ προσεχῶς εἰρημένον ἀβάκιον σημείωσαι ὡς ὑποκοριστικόν ἐστιν  
 50 αὐτὸ τοῦ ἄβακος, ὅς ἐστι σανὶς καὶ φιλοσόφοις μὲν χρήσιμος εἰς | διαγράμματα καὶ  
 πεττευτικὴ δὲ ἡ καὶ σηλία καὶ τηλία, ὡς ἐν τοῖς τοῦ Κωμικοῦ δηλοῦται, καλουμένη 25  
 παρὰ τὸ σῆθιν, καθὰ δηλοῖ τὸ κυβεῦναι, εἴτα ὥσεν ὑπὸ τὴν κλίνην τὸν ἄβακα, ὡς

<sup>A</sup>1397.34 Κλέαρχος — ἀναλογεῖν Clearch. fr. 12 Wehrli <sup>B</sup>34–38 Λέγει δὲ — Εὐριπίδης Suet. παιδ. fr. 18–19; 21–22 Taillardat <sup>C</sup>38–41 "Ετι λέγει — ἑᾶ λέγειν Suet. παιδ. fr. 23–24 Taillardat

<sup>D</sup>41 Στράττις — ἑᾶ λέγειν fr. 24 K.–A. <sup>E</sup>41–42 τὸ τοῦ Κωμικοῦ — ἀλλὰ Κεῖος Ar. ran. 970 <sup>F</sup>42–

45 Περὶ δὲ τοῦ — τὸ δῆθεν ἀναιδές Suet. παιδ. fr. 16 Taillardat <sup>G</sup>45–46 ὅτι δὲ — προδεδήλωται Eust. in Od. 1397.40 <sup>H</sup>46–48 "Ετι ἰστέον — ἀξιῶν Athen. 10.444f–445a <sup>I</sup>49–50 ὅς ἐστι σανὶς — παρὰ

τὸ σῆθιν ex commentariis deperditis Eustathii ad. Ar. plut. 1037; cf. schol. vet. Ar. plut. 1037f; Suid. τ 496; EM 757.1–9 <sup>J</sup>51 καθὰ — Ἀθήναιος Athen. 10.435a

1397. 34–41 Λέγει δὲ καὶ — ἑᾶ λέγειν e Suet. (vide app. loc. cit.) unde etiam Eust. in Il. 1289.53–63; schol. Plat. Lys. 7 Cufalo (206es); 34 οἱ καὶ — λέγονται cf. Hsch. α 9704; v.d.Valk (ad Eust. in Il. 1289.53–63) perperam Eustathio attribuit; 39–41 Κῶος — ἑᾶ λέγειν cf. Poll. 9.100; de adagione cf. Zenob. 4.74;

that the *astragaloi*, which are also called *astries* and *astrichoi*, | each have four 35  
 outcomes on opposing sides just as on dice (number one and six, he says, occu-  
 py the opposite sides, then number three and four, whereas number two and five  
 are only included on dice, which have six sides); and that some of the outcomes  
 on the *astragaloi* are eponymous of gods, some of heroes, some of kings, some of  
 famous men, some of courtesans. One of them, he says, is called Stesichorus and  
 another Euripides. Moreover, the writer of *On the Games of the Hellenes*<sup>C</sup> says  
 that out of the outcomes on the *astragaloi* the six was called “the Coan” and  
 | “the sixer”, but the one was called “the Chian” and also “the dog”, whence there 40  
 is a proverb “a Chian standing by I will not let the Coan...”, which Strattis men-  
 tions in “the Chian standing by will not let the Coan speak”.<sup>D</sup> Here one must call  
 to mind the phrase in the Comedian “he is thrown clear of the trouble, no Chian  
 but a Cian”,<sup>E</sup> and one must consider that the reading *Keios* [Cian] is either an er-  
 ror or quoted with adaptation by the Comedian. Regarding the aforementioned  
 “dog” the same writer<sup>F</sup> also says, as written elsewhere,<sup>G</sup> that there was a form of  
 dice game called the City, in which several game pieces were located in certain  
 delineated spaces and an alternating removal took place, and the outlined spaces 45  
 were wittily called | “cities”, whereas the game pieces acting on each other were  
 called “dogs”, no doubt because of their shamelessness. As previously shown,<sup>G</sup>  
 there was also an outcome in the game of *astragalos* called “the dog”. Further-  
 more, one must also know that according to the historical account of the Learned  
 Banqueter,<sup>H</sup> a group of Rhodians reached so great a degree of licentiousness that  
 they played dice with each other over free women, casting a smaller or greater  
 number with *astragaloi*. Hegesilochos, he says, famously engaged in this game  
 with others, he who also presumed to rule over the state. Regarding the recently  
 mentioned dice board (*abakion*), note that it is a diminutive of *abax*, which is a 50  
 wooden board that is useful for philosophers to draw | diagrams, and for dice  
 games, which is also called *sēlia* or *tēlia* [board], as shown in the notes on the  
 Comedian,<sup>I</sup> named after the word *sēthein* [to bolt]. This is shown in “playing dice,  
 and then he pushed the gaming board (*abax*) under the couch”,<sup>J</sup> as Athenaeus  
 writes. The etymology of this sort of *abax*, which

Arsen. 18.26a (aliter)      41–42 Ἐνθα ἐνθυμητέον — τοῦ Κωμικοῦ add. Eust. ipse; de v. l. cf. Suid. θ 345; Eust. in Il. 1289.64; in Od. 1462.45      42–45 Περί δὲ τοῦ — τὸ δῆθεν ἀναιδέες e Suet. (vide app. loc. cit.), unde et Eust. in Il. 1290.1–2; cf. Poll. 9.98; verba ἀστειότερον et διὰ τὸ δῆθεν ἀναιδέες add. Eust. ipse, ut opinor      49 ἄβαξ = σάνις cf. Or. 18.17–18; EGen. p. 5.2 L.–L.; EGud. 2.13–14 Stef.; EM 2.2–4; cf. Sym. a 6; ps.-Zon. 4.10–12; cf. Eust. in Od. 1494.63–64

γράφει Ἀθήναιος. ἐτυμολογίαν δὲ τοιοῦτου ἄβακος, ὃς καὶ κοινολεκτεῖται, ἐν τῷ Μεγάλῳ ἔστιν εὐρεῖν ἐτυμολογικῶ.

α 108 "Οτι οὕτω βίαιοι οἱ μνηστήρες ὥστε οὐ μόνον κτείνοντες τοὺς τοῦ Ὀδυσσέως  
βόας ἀπεχρῶντο τῇ ἐκείθεν τροφῇ, ἀλλ' οὐδὲ τῶν βурсῶν παρεχώρουν τοῖς ὑπηρε- M 2<sup>r</sup>  
ταις· φησὶ γοῦν ὅτι ἐπέττευον ἡμενοι ἐν ῥινοῖσι βοῶν οὓς ἔκτανον αὐτοί. Σημεῖωσαι δὲ 5  
55 ὅτι ἔχει τι σκῶμματος οὗτος ὁ λόγος· ὥσπερ γὰρ Ἡρακλῆος | ἐγκώμιον τὸ λέοντος  
ἔχειν δορὰν ὃν ἔκτανεν αὐτός, οὕτω ψόγος τῆς τῶν μνηστήρων τρυφῆς ἢ τῶν ῥινῶν  
τῶν βοῶν χρήσις οὓς ἔκτανον αὐτοί.

α 109 "Οτι ἐνδοξότεροι θεράποντων οἱ κήρυκες· βασιλικοὶ μὲν γὰρ ἄνδρες καὶ θεῖον  
γένος οἱ κήρυκες, οἱ δὲ θεράποντες ἀπλῶς ὑπηρεταὶ εἰσὶ φίλοι, οὐ μὴν κατὰ τοὺς 10  
δούλους. οἱ μέντοι Γλωσσογράφοι τοὺς Κρητὰς φασὶ θεράποντα τὸν ὄπλοφόρον  
δοῦλον καλεῖν. ἰστέον δὲ καὶ ὅτι κήρυκα μὲν ὀτρηρὸν οὐ λέγει ὁ ποιητής, θεράπον-  
τα δὲ πολλοῦ καλεῖ ὀτρηρὸν παρὰ τὸ τρῶ τὸ δειλιῶ ἢ παρὰ τὸ ὀτρύνω.

α 110–12 60 "Οτι ἐκφράζων ὁ ποιητής ἐπιμέλειαν συμποσίου φησὶ· | κήρυκες δ' αὐτοῖσι καὶ  
ὀτρηροὶ θεράποντες οἱ μὲν οἶνον ἔμισγον ἐνὶ κρητῆρσι καὶ ὕδωρ, οἱ δὲ σπόγγοισι πολυ- 15  
τρήτοισι τραπέζας νίζον καὶ προτίθεντο ἰδὲ κρέα πολλὰ δατεύντο, τουτέστι δατέοντο,  
ἐμέριζον, ἀφ' οὗ ὁ δαιτρός. Καὶ ὅρα εὐτέλειαν συμποσίου καὶ ταῦτα τῶν σπατα-  
λῶντων μνηστήρων· τὰ γὰρ καίρια μόνα προτίθενται καὶ οὐδέν τι τῶν περιέργων  
τῷ συμποσίῳ παρεισκρίνουσι τοῖς ἀναγκαίοις ἀρκοῦμενοι. διὸ οὐδὲ ἀκρατοποτεῖν  
δοκοῦσιν, ὥς οἱ κρητῆρες δηλοῦσιν, οἷς τοῦνομα ἐκ τοῦ κεῖν ὀπωσοῦν. διάφορα 20  
1398 γὰρ εἶδη κράσεων καὶ Ὅμηρος ἐγίνωσκεν, ὅθεν καὶ τὸν Ἀχιλλέα ἐποίησεν | εἰπόντα  
τὸ ζωρότερον δὲ κέραιε ἢ κέραιρε, οὐκ ἂν πάντως διαστειλαντα εἰ μὴ τις ἦν καθη-  
μερινὴ κῆρα, ὥς φησιν Ἀθήναιος. ὅτι δὲ ὕστερον οὕτως ὁ ἄκρατος ἐφιλήθη, ὥς  
καὶ ἀγῶνα τελεῖσθαι ἀκρατοποσίας καὶ ἔπαθλον δὲ τῷ πλεῖστον πίνοντι, δηλοῦσιν  
αἱ ἱστορίαι τῶν παλαιῶν, αἷς ἐνίσχεται καὶ ὁ μέγας Ἀλέξανδρος, ἀθλοθέτης ἀγῶ- 25  
νων τοιούτων προκαθήμενος. λέγεται δὲ καὶ Κλεομένης ὁ Λακεδαιμονίων βασιλεὺς

<sup>A</sup>1397.51–52 ἐτυμολογίαν δὲ — εὐρεῖν ἐτυμολογικῶν vide Reitzenstein, *Etymologica* p. 252 n. 2 <sup>B</sup>58 πολ-  
λαχοῦ A 321; α 109 etc. <sup>C</sup>1398.1–2 ζωρότερον — κέραιρε I 203 <sup>D</sup>2 καθημερινή — Ἀθήναιος  
Athen. 1.10c

1397.52–53 "Οτι οὕτω — τοῖς ὑπηρεταῖς schol. V α 108a (leviter mut.) 54–56 Σημεῖωσαι δὲ —  
ἔκτανον αὐτοί Eust. ipse 56 βασιλικοὶ μὲν — κήρυκες cf. Eust. in Il. 112.29–33 57 οἱ δὲ θερά-  
ποντες — φίλοι schol. V δ 23c1 cum adn. Pontani; cf. Merianos, *Οικονομικὴς ἰδέες* 226 57–58 οἱ μέν-  
τοι γλωσσογράφοι — δοῦλον καλεῖν schol. T N 600a; cf. Eust. in Il. 1024.39; 1090.48; 1176.26–27; in Dion.  
per. 533, p. 522.44–46 Müller; Paus. att. fr. θ 8 Erbse 59 ὀτρηρός ~ τρῶ cf. schol. DJ α 109e; Philox.  
fr. 208 Theodoridis (Or. 121.9 et EGen. s.v. ὀτρηρός); epim. Hom ο 89; Eust. in Il. 110.2 59 ὀτρηρός  
~ ὀτρύνω cf. schol. DEJ α 109e; schol. D A 321; EM 637.16; Eust. in Il. 110.2 61 δατεύντο = ἐμέριζον  
schol. V α 112h 61 δαιτρός ~ δατέομαι cf. epim. Hom. A 125b; Eust. in Od. 1401.61 61–63 Καὶ

is used in the common dialect, can be found in the *Great Etymologicum*.<sup>A</sup>

(v. 108) The suitors were so violent that when slaying Odysseus' oxen they did not just make use of their meat as food, but even denied the hides to the servants. At any rate, the poet says that they were playing *pestoi* "seated on hides of oxen they had slain themselves". Note that this speech has a certain measure of reproach. For just as Heracles | is praised by the fact that he wore the skin of a lion that he "had slain himself", so does the licentiousness of the suitors receive blame from the fact that they made use of hides of oxen that they "had slain themselves". 55

(v. 109) Heralds (*kērykes*) are held in higher esteem than servants (*therapontes*). For heralds are royal men and a godly race, whereas servants are simply attendants held dear, although they are not like slaves (*douloi*). However, the Glossographers say that the Cretans call a slave bearing arms *therapōn*. One must also know that the poet does not call a herald *otrēros* [eager], but often<sup>B</sup> calls a servant *otrēros* deriving from *trō* meaning "to fear" or from *otrynō* [agitate].

(v. 110–12) Describing the care given to the symposium the poet says: | "heralds and eager servants tended to them. Some mixed wine and water in mixing vessels, others cleaned the tables with many-holed sponges and set them forth and carved much meat (*dateunto*)", that is *dateonto* "they cut", from which *daitros* [carver] derives. And observe the plainness of the symposium, even of the indulgent suitors. For only the proper things are presented and they introduce nothing that is redundant at a symposium, but are satisfied with what is necessary. For this reason they do not seem to drink unmixed wine, as the mixing vessels (*krētēres*) indicate, the name of which derives in some manner from *keran* [to mix]. For Homer knew of different forms of wine mixtures, for which reason he also had Achilles | say *zōroteron de keraie* ["mix the wine more pure"] or *kerai- 1398 re*,<sup>C</sup> who would not have ordered this unless there existed some daily mixing, as Athenaeus says.<sup>D</sup> The historical accounts of the ancients show that in later times unmixed wine became so appreciated that a drinking contest of unmixed wine emerged. There was a prize for the man who drank the most, and the accounts also mention Alexander the Great, who was the instigator of these contests and presided over them. Cleomenes, king of the Lacedaemonians, is also said to have

ὅρα εὐτέλειαν — ἀρκοῦμενοι Eust. ipse de simplicitate vitae heroum; cf. ad Eust. in Od. 1398.58–59  
 64 κρητήρες ~ κεράν cf. Or. 26.8 (unde EGud. 72.19–21 Stef.); EGen. α 377 (unde Sym 446; EM 51.56–57); epim. Hom. A 470; Eust. in Il. 234.37–38; 469.9      1398.1 κέραις ἢ κέραις de v. l. add. Eust; cf. in Il. 746.47–48      2–3 ὅτι δὲ ὕστερον — προκαθήμενος Athen. 10.437a–b et 434a; cf. Plut. vit. Alex. 70.1–2      4–5 λέγεται δὲ καὶ — οἱ Λάκωνες Athen. 10.427b–c; cf. Eust. in Il. 746.50–51



- 5 Σκύθαις ὁμίλησας καὶ ἀκρατοπότης γενόμενος, ὡς Ἡρόδοτος | ἱστορεῖ, μανῆναι ἐκ μέθης. ἐκ δὲ τοῦ τοιούτου Σκυθικοῦ κακοῦ τὸ ἀκρατέστερον πίνειν ἐπισκυθίζειν φασὶν οἱ Λάκωνες. εἴη δὲ ἂν τὸ τοιοῦτον πίνειν ἀχρειοῦν τὴν ἐκ τοῦ οἴνου ὄνησιν, ἀφ' ἧς ἐτυμολογεῖσθαι ὁ οἶνος δοκεῖ, ὃν ὁ ὑπὲρ μέτρον ἐκπιῶν ἄλλοις τε καλεῖται
- St. 30 ὀνόμασιν οὐκ ἀγαθοῖς, καὶ ἔξινοος δὲ λέγεται, ὃ ταυτόν | ἐστι τῷ λίαν οἰνωθεῖς, οὗ 5  
 30 θηλυκὸν ἢ ἔξοινία παρὰ τῷ Ἀθηναίῳ, οἶον οἱ περὶ Πλάτωνα καὶ Σπεύσιππον οὐ χάριν ἔξοινίας τὰς συνόδους ἐποιοῦντο, ἀλλ' ἵνα φαίνωνται καὶ τὸ θεῖον τιμῶντες καὶ φιλικῶς
- 10 ἀλλήλοις συμπεριφερόμενοι. εἰ δὲ ἔξινοος λέγεται ὡς τὰ πολλὰ ὁ ἀπηλλαγμένος | μέθης, ἔχει καὶ αὐτὸ εὐλογίαν διὰ τὴν ἐκ πρόθεσιν δηλουσάν ποτε μὲν τὸ ἔξω, ὅθεν ὁ νηφάλιος ἔξινοος, ποτὲ δὲ ἐπίτασιν, ἣν πάσχει ὁ οἶνου ἔμφορτος ἔξινοος. Τὸ δὲ 10  
 10 ἔμισγον ἐν κρατῆρσιν οἶνον καὶ ὕδωρ ἀφορμὴ ἐστὶ τῆς τοῦ κρατῆρος ἐτυμολογίας, ὡς οὕτω καλουμένου διὰ τὸ ἐν αὐτῷ τὰ τοιαῦτα συγκεραῖσθαι ἦτοι μίσεσθαι. ὠνοματοπεποιήται δὲ τὸ μίσειν, ἐξ οὗ καὶ ἡ ἐν Ἰλιάδι μισγάγκεια. Γοργὸν δὲ σχῆμα τὸ κήρυκες καὶ θεράποντες οἱ μὲν ἐποίουν τόδε, οἱ δὲ τόδε. Ὅρα δὲ τὸ πολύτρητον οἰκειότατον ὃν σπόγγος ὥσπερ δικτύους τὸ πολυωπόν. ὅτι δὲ τράπεζα κυρίως οὐχὶ 15  
 15 ἢ ἐπὶ τριῶν | ἱσταμένη, ἀλλ', ὡς γράφει Ἀθήναιος, ἢ κατὰ τεσσάρων, δηλοῖ καὶ τὸ τῆς λέξεως ἔτυμον· τετράπεζα γὰρ καὶ συγκοπὴ δι' εὐφωνίαν τράπεζα, ὥσπερ καὶ τετράδραχμον τέτραχμον κατὰ τοὺς παλαιούς καὶ φύσησις φύσις διὰ τὸ ζωτικῷ πνεύματι διαφυσᾶσθαι τὰ ζῶντα. εἰς δὲ τὴν τρίποδα πέπαικται τι τοῖς πάλοι. Ἀριστοφάνους γοῦν φαμένον τράπεζαν ἡμῖν φέρε τρεῖς πόδας ἔχουσαν, τέτταρας δὲ μὴ ἔχētω, λέγει ὁ 20  
 20 ἐπιταχθεὶς καὶ πόθεν ἐγὼ τρίπουν τράπεζαν λήψομαι; λέγει δέ, φασί, καὶ Ἐπίχαρμος οὕτω· τί δὲ τὰδ' ἐστι; δηλαδὴ τρίπους. τί μὲν ἔχει πόδας τέττορας; οὐκ ἐστὶ τρίπους,

<sup>A</sup>1398.4–5 ὡς Ἡρόδοτος ἱστορεῖ Hdt. 6.84

<sup>B</sup>8–9 παρὰ τῷ Ἀθηναίῳ — συμπεριφερόμενοι Athen.

12.548a <sup>C</sup>13 ἢ ἐν Ἰλιάδι μισγάγκεια Δ 453

<sup>D</sup>14 ὥσπερ — τὸ πολυωπόν χ 386

<sup>E</sup>15 ὡς γράφει Ἀθήναιος Athen. 2.49a–d

<sup>F</sup>17–18 Ἀριστοφάνους — λήψομαι Ar. fr. 545 K.–A. <sup>G</sup>18–20 λέγει δέ — τρίπους Epicharm. fr. 147 K.–A.

1398.6 οἶνος ~ ὄνησις cf. schol. T (et Ge.) Γ 246a; Suid. ο 135 7 ἔξινοος cf. Athen. 14.613c (= Alex. fr. 64 K.–A.); Poll. 6.21; Suid. ε 1861; Phot. ε 1248; ps.-Zon. 757.7–8 10–11 ἔχει καὶ αὐτὸ — ἔξοινοος Eust. ipse; cf. in Il. 532.6–7; schol. vet. Ar. plut. 635b 11–12 Τὸ δὲ — μίσεσθαι cf. ad Eust. in Od. 1397.64

12–13 ὠνοματοπεποιήται — μισγάγκεια Eust. ipse propter sonum -σγ-; cf. Eust. in Il. 497.18; 960.61; cf. etiam 858.60 13–14 Γοργὸν δὲ — δὲ τόδε Eust. ipse; cf. in Dion. per. 647, p. 336.25–29 Müller; Hermog. id. 2.1; Lindberg, *Hermogenes* 164 n. 9; schol. Arn. de nominativo pro genitivo excidisse putat Carnuth, *Arn. Od.* 9 15–16 δηλοῖ — τράπεζα cf. Or. 149.1–3 (unde EGud. 533.53–55 Sturz; EM 763.38–40) ubi tamen vox κατὰ ἀποβολὴν neque συγκοπῇ ducitur; Choer. epim. Ps. 135.13 16 τέτραχμον ~ τετράδραχμον cf. EM 754.42 ubi tamen ut supra (l. 15–16) vox κατὰ ἀποβολὴν neque συγκοπῇ ducitur et recte properispomeno accentu munitur; cf. etiam Eust. in Il. 664.42

7 ἐποιοῦντο MP : ἐποιήσαντο Athen. ACE 20 φέρε MP Athen. CE (deest A) : ἐκφέρει Kock : εἰσφέρει Porson τέτταρας MP : τέσσ- Athen. CE 22 τί μὲν MP : τίμανον Athen. CE τέττορας MP : τέτορας Grotius : τέτταρας Athen. CE



come into contact with the Scythians and to have become a drinker of unmixed wine, as Herodotus | relates,<sup>A</sup> and to have gone mad from drunkenness. From 5  
 this Scythian wrongdoing the Laconians call drinking unmixed wine *episkythi-  
 zein*. This sort of drinking would be something that corrupts the benefit (*onēsis*)  
 that comes from wine, from which word *oinos* [wine] seems to derive etymo-  
 logically. He who drinks it in excess is also called other unfavorable names, both  
*exoinos*, which is the same as saying “he who has drunk too much wine”, deriving  
 from which there is the feminine noun *exoinia* [drunkenness] in Athenaeus, as  
 in “The followers of Plato and Speusippus did not bring about these meetings for  
 the sake of drunkenness (*exoinia*), but in order that they should appear to honor  
 the divine and associate with each other in a friendly manner”<sup>B</sup>. Yet, if somebody  
 is called *exoinos* in the sense that he has been released from most | drunkenness, 10  
 this is also reasonable considering the preposition *ek*, which sometimes means  
 “outside of”, whence a beverage that does not contain wine is called *exoinos*, but  
 at other times it denotes intensification, which happens with the man who is  
*exoinos* in the sense that he is overburdened with wine. The phrase “they mixed  
 wine and water in mixing vessels” is the starting point of the etymology of *kratēr*  
 [mixing vessel], called thus because these liquids *synkerasthai*, that is “are mixed  
 together”, in it. The verb *misgein* [mix] is onomatopoeic, from which the *mis-  
 gankeia* [meeting of waters] in the *Iliad* derives.<sup>C</sup> The phrase “the heralds and  
 the servants, some did this, others that” is a rhetorical figure belonging to rap-  
 idity. Observe the word *polytrētos* [with many holes], being most fitting for  
 sponges, just as *polyōpos* [“with many eyes”]<sup>D</sup> is fitting for nets. The fact that in  
 its proper sense *trapeza* does not denote a table that stands on | three legs but on 15  
 four, as Athenaeus writes,<sup>E</sup> is shown by the etymology of the word. For it was *tet-  
 rapeza* [four-footed] and through contraction for the sake of euphony it became  
*trapeza*, just like *tetradrachmon* *tetrachmon* [worth four drachmas] according to  
 the ancients, and *physēsis* [breathing] *physis* [nature], since the life-giving spirit  
 breathes through living creatures. Regarding the *tripous* [tripod, lit. “with three  
 feet”] there was some joke among writers of ancient times. Aristophanes, at any  
 rate, says “bring us a *trapeza* with three feet; it should not have four”, and the  
 man who receives this order answers “but from where am I supposed to get a  
*trapeza* that is a *tripous*?”<sup>F</sup> And Epicharmus,<sup>G</sup> they say, speaks in the following  
 way: “—What is this? —A *tripous*, of course. —Then, why does it have four feet?

(cum adn. v.d.Valk); 867.46; 1189.48–49      16–17 φύσις φύσις — τὰ ζῶντα cf. Chrysippus *SUF*  
 2.212.9–12; Eust. in Il. 867.26; 944.31; in can. iamb. 46.10–12; 229.9–10      17–20 εἰς δὲ τὴν — αὐτῇ τρί-  
 πους Athen. 2.49c–d

20 | ἀλλ' οἶμαι τετράπους. ἔστι δ' ὄνομ' αὐτῇ τρίπους. Κρατίνος δέ, φασί, τρισκελῇ λέγει  
τὴν τρίπουν εἰπὼν τράπεζαι τρισκελεῖς σφενδάμνιναι. Ἐν τούτοις δὲ ὅρα τὸ τέττορας  
Δωρικῶς λεχθέν, οὐ εὐθεῖα κεῖται παρ' Ἡσιόδῳ, καὶ τὸ σφενδάμνιναι, οὐ ἀρσενι-  
κὸν παρὰ τῷ Κωμικῷ ἐν τῷ ἄνδρες Μαραθωνομάχοι, σφενδάμνινοι, τουτέστι στερεοὶ  
κατὰ τὸ ἐκ τῆς σφενδάμνου ξύλον.

5

α 114 Ὅτι τὸ τετιμημένος ἦτορ, ἦγουν τετιμωρημένος, λέξις ἐστὶ ποιητικὴ ἀπὸ ἀρρή-  
του ἐνεστώτος τοῦ τιῶ τιήσω. τοιοῦτον δὲ καὶ τὸ βεβημένος καὶ τὸ λελημένος ἀντι  
25 τοῦ ἐπιθυμῶν. Τετιμημένος δὲ ἦτορ ὁ κατὰ ψυχὴν πάσχων | πρὸς διαστολὴν τοῦ  
κατὰ σῶμα.

α 115 Ὅτι ἀπλῶς μὲν ὁσόμενος ὁ βλέπων, ὁσόμενος δὲ φρεσὶν ὁ φανταζόμενος 10  
τὸ μὴ παρὸν καὶ κατὰ νοῦν αὐτὸ βλέπων καὶ ἀνειδωλοποιούμενος, ὡς ὁ Τηλέμαχος  
κάθηται ὁσόμενος φρεσὶ πατέρα ἐσθλόν, ἦγουν ὄνειροπολῶν, ὡς ὁ παραφραστὴς  
Δημοσθένης ἡρμήνευσε. Καὶ τοῦτο ἦν ἡ εἰς αὐτὸν οὐρανόθεν ἔλευσις τῆς Ἀθηνᾶς·  
ἐνθουσιάσας γὰρ οἶον καὶ εἰς προθυμίαν ἔννουν ἀναβακχευθεὶς ποιήσῃ τὰ ἐφεξῆς  
δηλωθησόμενα. Ἰστέον δὲ ὅτι καὶ μαντικὴ λέξις ἐστὶν ὅτε τὸ ὁσσεσθαι, ὡς ἐν τῷ 15  
30 κάκ' ὁσόμενος εἰπὼν τινες, μάλιστα δὲ τοιαύτη λέξις τὸ ὀττεύεσθαι, ἐπεὶ καὶ | ὅσσα  
καὶ ὅττα οἰωνοσκοπία, φασίν, ἢ κληδών. Αἰολικῶς δὲ κατὰ Ἡρακλείδην ἔχει τὸ ὁσ-  
σεσθαι· τὰ γὰρ εἰς πῶ, φησί, βαρύτονα οἱ Αἰολεῖς εἰς δύο σ μετατιθέασιν, οἶον· πέ-  
πτω πέσσω, ὡς καὶ ἐν τοῖς εἰς τὴν Ἰλιάδα ἐρρέθη, ὅπτω ὅσσω. ἐνταῦθα δὲ σημειῶσαι  
ὡς εἰ καὶ ἐκ τοῦ ὅπτω γίνεται τὸ ὅσσω, ἀλλ' οὐχὶ καὶ ἐκ τοῦ κατοπτεύω κατοσσεύω 20  
φασίν οἱ Αἰολεῖς. ὅμοιον δὲ τοῖς ῥηθείσι καὶ τὸ ἐνίπτω ἐνίσσω καὶ τὸ βλέπω, ἐξ οὗ,  
φησί, τὸ ἀβλεπτῶ, βλέσσω, ᾧ παρενείροντες, φησίν, ἰδίῳ ἔθει τὸ ὕ παρέσει τοῦ β P 9<sup>v</sup>  
λεύσσω φασί, ἴσως δὲ καὶ τὸ λίσσω ἐκ τοῦ λίπτω, ἦγουν ἐπιθυμῶ, γέγονεν· ἐπιθυμεῖ  
35 γάρ πως καὶ | ὁ λισόμενος περὶ τινος.

<sup>4</sup>1398.20 Κρατίνος — σφενδάμνιναι Cratin. fr. 334 K.-A.

<sup>B</sup>21 παρ' Ἡσιόδῳ Hes. op. 698

<sup>C</sup>22 παρὰ τῷ Κωμικῷ — σφενδάμνινοι Ar. Acharn. 181 <sup>D</sup>26 ὄνειροπολῶν — ἡρμήνευσε Dem. Thr. fr. 3 Gehrman

<sup>E</sup>29 κάκ' ὁσόμενος A 105

<sup>F</sup>30-31 Αἰολικῶς — ὅσσω Heraclid. Mil. fr. 17 Cohn

<sup>G</sup>31 ὡς καὶ — ἐρρέθη Eust. in Il. 54.17-20; 774.53-54

1398.20-21 Κρατίνος — σφενδάμνιναι Athen. 2.49a

22-23 τουτέστι στερεοὶ — ξύλον schol. vet.

Ar. Acharn. 181a 23 τετιμημένος = τετιμωρημένος schol. V α 114d 23-24 τιῶ τιήσω cf. EGud.

529.59 Sturz; schol. Aesch. sept. 355m; Eust. in Il. 1364.3 cum adn. v.d.Valk 24 βεβημένος cf. e.g.

Ap. Rhod. 3.1249: Opp. hal. 1.224 cum schol. 24 λελημένος cf. Eust. in Il. 1090.7 24-25 κατὰ

ψυχὴν πάσχων schol. V α 114d 25 ὁσόμενος φρεσὶν = φανταζόμενος schol. HIM<sup>1</sup>NPTe α 115b

1 ἀλλ' MP Athen. CE : ἀλλ' (ἔστιν) Grotefend : μάλλον δέ γ' Kaibel ἔστι δ' MP. Athen. CE :  
ἔστιν Wil. ὄνομ' MP Athen. CE : ὄνυμ' Ahrens αὐτῇ MP : αὐτῷ Athen. CE 2 τέτ-  
τορας P : τέτορας M 7 καὶ τὸ λελημένος om. P 21 βλέπω MP : βλέπτω Cohn : fort.  
βλέπω βλέπτω legas

—It is not three-footed (*tripous*) | but four-footed, as it seems; yet its name is *tripous*. And Cratinus,<sup>A</sup> they say, calls the *tripous* three-legged in “three-legged *trapezai* of maple wood”. Observe here the word *tettoras* belonging to the Doric dialect, the nominative of which is found in Hesiod,<sup>B</sup> and the word *sphendamnina* [of maple wood], the masculine of which is found in the Comedian, in “men who fought at Marathon, men of maple wood (*sphendamninoi*)”,<sup>C</sup> meaning that they are hard like wood from the maple tree.

(v. 114) The *tetiēmenos ētor*, meaning “seeking to exact vengeance in his heart”, is a poetic word deriving from the unspoken present *tiō tiēsō*. There is a similar case with *bebiēmenos* [forcibly driven] and *leliēmenos* meaning “being eager for”. He who seeks to exact vengeance “in his heart” (*ētor*) experiences this in the soul | as opposed to in the body.

(v. 115) The word *ossomenos* simply means “looking”, but *ossomenos phresin* means imagining what is not present and looking at it in the mind and picturing it, just as Telemachus sits and sees his good father in his mind, meaning that he daydreams, as the paraphrast Demosthenes interpreted it.<sup>D</sup> This was Athena’s coming to him from heaven. For possessed, as it were, and inspired towards a mental desire to act, he carries out what will be shown later on. One must know that sometimes *ossesthai* is also a prophetic word, as some said in “foreboding (*ossomenos*) misfortunes”,<sup>E</sup> but it is above all the verb *otteuesthai* that is of this kind, since | *ossa* and *otta* means augury, they say, or omen. According to Heraclides,<sup>F</sup> *ossesthai* is Aeolic, since the Aeolians, he says, change words ending in *-ptō* with a non-final accent into having two sigmas, as in *peptō pessō* [soften], as stated in the notes on the *Iliad*,<sup>G</sup> and *optō ossō*. Note here that even if *ossō* originates from *optō*, the Aeolians do not say *katosseuō* deriving from *katopteuō* [observe closely]. Similar to these is *eniptō enissō* [reproach] and *blepō*—from which, he says, *ableptō* [overlook] originates—*blessō* [look], in which they insert an upsilon in their characteristic manner and with omission of the beta say *leusō* [look], and perhaps also *lissō* [beg] originates from *liptō*, meaning to desire. For in a way he who begs for something | desires it.

26 ὀσσόμενος φρεσίν = ἀνειδωλοποιούμενος schol. V α 115a      27–28 Καὶ τοῦτο ἦν — δηλωθησόμενα Eust. ipse      28–29 Ἰστέον δὲ — εἰπόν τινες Eust. in II. 59.33–35      29–30 ἐπεὶ καὶ — ἡ κληδών Ael. Dion. fr. o 32 Erbse      30–31 Αἰολικῶς — ὅσσω cf. praeter Heraclidam epim. Hom. A 105; EGud. 294.9–12 Sturz; EM 635.55      32 ἐνταῦθα δὲ — οἱ Αἰολεῖς add. Eust. ipse      33–34 ὅμοιον δὲ — φασίν iterum ex Heraclid. Mil. (fr. 17 Cohn)      34–35 ἴσως δὲ καὶ — περὶ τινος add. Eust. ipse

**α 116–17** Ὅτι Τηλέμαχος μὲν σμικρολογεῖται περὶ τὰς ἐπὶ τῷ πατρὶ ἐλπίδας οἷα μὴ πεπειραμένος τῶν κατ' ἐκείνον· σκέδασις γὰρ μνηστήρων δι' ἐκείνου φαντάζεται, ὡς μέγα καὶ τοῦτο τυγχάνον εἰ ἀνυσθῇ. ὁ δὲ ἐπανελθὼν οὐ σκεδάσει, ἀλλὰ πάντας ἀνελεῖ. Σημείωσαι δὲ ὅτι νῦν μὲν φαίνεται σκεδῶ καὶ σκεδάζω εἶναι ἀφ' οὗ ἡ σκέδασις, ἐτέρωθι δὲ κεδῶ δίχα τοῦ σ, ὅθεν παράγωγον τὸ κεδάιω. οὕτω δὲ καὶ σκίδναται καὶ κίδναται. 5

**α 120** Ὅτι ἐφίστασθαι θύραις τὸ ἀπλῶς ἐπὶ ταῖς θύραις ἐστάναι. λέγεται δὲ πολλάκις 10  
**40** καὶ ἐπὶ τῶν ἐπαιτούντων ἡ λέξις, ὅθεν καὶ | ἐπιστάτης ὁ ἱκέτης ἢ προσαίτης, ὡς τὸ οὐ σύ γ' ἂν ἐξ οἴκου σῶ ἐπιστάτῃ οὐδ' ἄλλα δοίης. λέγεται δὲ τὸ ἐφίστασθαι καὶ ἐπὶ τοῦ προΐστασθαι, ἐξ οὗ καὶ τὸ ἔργοις ἐπιστατεῖν καὶ παρὰ Σοφοκλεῖ ποίμναις ὀρέλαις ἐπεστάτουν.

**α 121** Ὅτι τὸ τῆς δεξιᾶς χειρὸς ἄπτεσθαι, ὅπερ καὶ νῦν πολλοῖς τῶν ἐθνῶν ἐπιχωριά- 15  
 ζει, δεῖγμα φιλοφροσύνης ἢ ἀσφαλέστατον, ὅθεν καὶ δεξιοὶ λέγονται οἱ ἀγαθοὶ καὶ δεξιοῦσθαι μέχρι νῦν τὸ φιλοφρονεῖσθαι λέγεται. ἀμέλει ἐν τοῖς ἐξῆς τοῦ Ἀντινόου παιγνιδῶς ἀψαμένου τῆς τοῦ Τηλεμάχου δεξιᾶς, ἐξέσπασε τὴν χεῖρα ὁ Τηλέμα- 15  
**45** χος μετὰ θυμοῦ, μὴ ἀνασχόμενος τὸ τίμιον παίζεισθαι. | καὶ Ἀχιλλεὺς δὲ λαβὼν ἐπὶ 15  
**St: 31** καρπῷ χεῖρα Πριάμου δεξιτερὴν οὐδέν τι κακὸν τὸν πολέμιον | γέροντα διατίθεται. Νέστωρ δὲ πού σχετλιάζων ἐν πυρὶ γενέσθαι τὰς βουλάς, εὐχεται καὶ τὰς δεξιὰς αἷς ἐπεποιθείσαν Ἕλληνες, ὡς μεγάλου κακοῦ γινομένου ἐὰν αἱ δεξιαί παρορῶν- M 2v  
 ται. λαιᾶ μέντοι χειρὶ οὐκ ἐξῆν ἄπτεσθαι ἀλλήλων τοὺς φιλουμένους, διότι ἐν κακῇ 20  
 μοίρᾳ οἱ παλαιοὶ ἐτίθεντο τὰ μὴ δεξιά, ὅθεν καὶ τὰ φαῦλα συμπτώματα λαιὰ καὶ ἐπαρίστερα ἔλεγον, καὶ ἀμφορίστερον τὸ ἀμφοτέρωθεν οὐκ αἴσιον ἀπεναντίας τῷ 25  
**50** ἀμφιδεξίῳ. ἄλλως δὲ ὅμως εὐφημότερον κατακιρνῶντες τὴν | φαυλότητα τοῦ πράγματος χρηστότητι κλήσεως ἀριστερὰ τε ἐκάλουν τὰ λαιὰ ἐκ τοῦ ἀρίστου παρονομάζοντες αὐτά. ὡσάυτως δὲ καὶ εὐώνυμα διὰ τὸ ἀγαθοῦ τυχεῖν ὀνόματος, τοῦ ἀρίστου 25

<sup>A</sup>1398.40 οὐ σύ — δοίης p 455 <sup>B</sup>41 παρὰ Σοφοκλεῖ — ἐπεστάτουν Oed. tyr. 1028 <sup>C</sup>43 ἐν τοῖς ἐξῆς β 321–22 <sup>D</sup>45 καὶ Ἀχιλλεὺς — διατίθεται Ω 671–72 <sup>E</sup>46–47 Νέστωρ — Ἕλληνες B 340–41

**1398.35–37** Ὅτι Τηλέμαχος — πάντας ἀνελεῖ Eust. ipse **37–38** Σημείωσαι δὲ — τὸ κεδάιω cf. Eust. in Il. 140.24; 244.44; 525.44 **38** οὕτω δὲ — κίδναται Eust. in Il. 360.8–9 **39–40** λέγεται δὲ — ἄλλα δοίης cf. Ap. Soph 74.14–15; Eust. in Od. 1827.45 **41–43** Ὅτι τὸ — λέγεται cf. Eust. in Il. 638.31 cum adn. v.d.Valk; schol. bT Ω 671–72; schol. I α 121d; schol. vet. Ar. nub. 81; schol. rec. et Tz. in Ar. plut. 753; Eust. in Od. 1456.19; de aetate sua add. Eust. ipse, cf. Koukoules, *Λαογραφικά* II 202–3; **42** δεξιοί = ἀγαθοί cf. e.g. schol. D N 821; Phot. δ 186; Suid. δ 232; **42–43** δεξιοῦσθαι = φιλοφρονεῖσθαι cf. Phot. δ 188; Suid. δ 235; Eust. in Il. 713.62; 746.26; cf. etiam Koukoules, *Γραμματικά* 98 **43–44** ἀμέλει — παίζεισθαι cf. Eust. in Od. 1448.14–15 **45** καὶ Ἀχιλλεὺς — διατίθεται Eust. in Il. 1370.64–1371.1 **45–47** Νέστωρ — παρορῶνται Eust. in Il. 234.42 **48** ὅθεν καὶ — ἔλεγον cf. Psell. philos. min. 2.154.1–6 O'Meara **48–49** καὶ ἀμφορίστερον — τῷ ἀμφιδεξίῳ Hsch. 3900; cf. Gal. in Hipp. aphor. 18:1.147.14–148.2; EM 89.25; Eust. in Il. 1228.44 **49–52** ἄλλως δὲ — εὐφημισμός cf. Ap. Soph. 142.7–

(v. 116–17) Telemachus underestimates the possibilities of his father, since he is not acquainted with the deeds of this man. For he imagines that his father will scatter the suitors, as this alone would be a great deed. But when Odysseus arrives he does not merely scatter the suitors but slays everyone of them. Note that *skedō* and *skedazō* [scatter] now appears to be the origin of *skedasis* [scattering], but elsewhere it seems to be *kedō* without the sigma, whence *kedaiō* [break up] derives. It is the same with *skidnatai* and *kidnatai* [be dispersed].

(v. 120) The phrase *ephistasthai thyrais* simply means to stand at the door, but the word is also frequently used about those who ask for something. Deriving from this word | *epistatēs* means beggar or suppliant, as in “you would not even give salt from your household to your suppliant (*epistatēs*)”.<sup>A</sup> The verb *ephistasthai* is also used for “preside”, whence the phrase “preside (*epistatein*) over craftsmanship” and in Sophocles “they presided (*epistatein*) over the mountain flocks”.<sup>B</sup>

(v. 121) The act of grasping the right hand, which is customary even now among many peoples, was a most reliable sign of friendliness. Therefore, good men are called *dexioi* [righteous] and to greet someone is termed *dexiousthai* even in our day. For instance, later on when Antinous grabs Telemachus’ right hand as a joke, Telemachus pulls away his hand in anger, since he will not endure that the honorable custom is made subject to ridicule.<sup>C</sup> | Furthermore, when Achilles grabs Priam’s right hand at the wrist,<sup>D</sup> he is not mistreating his aged enemy. And when Nestor complains somewhere that the councils have been thrown into the fire, he expresses longing for the right hands that the Hellenes once trusted in,<sup>E</sup> indicating that it would be most unfortunate if the right hands were disregarded. However, friends were not supposed to grab each other by the left hand, because the ancients associated that which was not on the right hand side with bad fortune, for which reason they called loathsome occurrences “sinister” (*laia*) and “on the left” (*eparistera*), and those that were twice unfortunate they called “left on both sides” (*ampharisteron*), being the opposite to “right on both sides” (*amphidexion*). But in a more euphemistic manner they also mixed the | loathsomeness of the object with the goodness of its name and called sinister things *aristera*, naming them from *aristos* [best]. In a similar manner such things are called *euōnyma* [with a good name], since they received a good name,

8; Or. 92.20–22; Hsch. σ 795; EGen. α 1179; EGud. 196.2–3; 17–18; Sym. α 1372 et V s.v. εὐώνυμος (Gaisf. ad EM 401.23); EM 143.20–23; cf. etiam Melet. nat. hom. (ed. in *An. Ox.* 3.123.25–124.2 Cramer); ps.-Zon. 914.2–5

δηλαδὴ ἐξ οὗ παρονομάζεται τὸ ἀριστερόν. καὶ ἔστι τὸ σχῆμα εὐφημισμός, ἀγαθὴ  
 κλήσει περιστέλλων τὸ φαῦλον, ὥσπερ καὶ τὰς Ἑρινυὺς Εὐμενίδας διὰ τὸ εὐφημον  
 κατωνόμαζον καίτοι δυσμενεῖς οὖσας. Ἰστέον δὲ καὶ ὅτι διὰ τὸ τῆς δεξιᾶς καὶ τοῦ  
 55 κατ' αὐτὴν δεξιώματος εὐφημον καὶ διότι δεξιόθεν ὡς ἐπὶ πολὺ τοῖς ποδωτοῖς τῶν 5  
 πρώτον πόδα, δεξιὰν χώραν ἔλεγον, καὶ ὅτι τῶν δεξιῶν χειρῶν ἡ συμβολὴ ἔοικεν  
 ἐξ Ἑλλήνων ἐπιχωριάσαι τοῖς Λατίνοις μετὰ καὶ ἄλλων μυρίων ἑθῶν· πολλοὶ γὰρ  
 τῶν Ἑλλήνων οἱ μὲν ἐκόντες μετοικήσαντες, εἴτ' οὖν ἀποικήσαντες, οἱ δὲ καὶ μετὰ  
 τὴν τῆς Ἰλίου ἄλωσιν εἰς τὰ κατὰ τὴν Ἱταλίαν διεκπεσόντες χωρία τὴν τε ἄψιν τῶν  
 δεξιῶν, ὡς εἰκός, διέδωκαν τοῖς ἐκεῖ. καὶ ἄλλων δὲ ἑθῶν Ἑλληνικῶν ἐκείνοις μετέ- 10  
 δωκαν, ὣν Ὅμηρος μέμνηται ὁ Ἕλλην σοφός, ὁποῖόν τι καὶ ἡ τῆς διαίτης ἀπλότης  
 καὶ τὸ προπίνειν ἀλλήλοις δεξιουμένους ἐκπώμασι καὶ τὸ παγγύμνους νύκτωρ κα-  
 60 θεύδειν καὶ τὸ ὑπὸ | γυναικῶν λούεσθαι καὶ τὸ τὰς πολλὰς τῶν γυναικῶν μὴ ἐθέλιν 15  
 προφαίνειν τὰ πρόσωπα, ἅντα παρειάων καὶ αὐτὰς ἐχούσας λιπαρὰ κρήδεμνα, καὶ  
 τὸ τοὺς ἄνδρας χλαίνας ἀμπέχεσθαι, τουτέστι μανδυοειδῆ περιβλήματα βῶα πρὸς 15  
 ἀπέκδυσιν, μᾶλλον δὲ πρὸς ἀπόθεσιν, διό φησί που ὅτι ἀπέθετο χλαίνας φοινικόεσσαν  
 ὁμοίως τῷ ἀπέθετο δὲ ξίφος ὁξὺ ὤμων. ὡσαύτως Ἑλληνικὸν καὶ τὸ γονυπετοῦντας  
 ἱκετεύειν εἴτε καὶ καθημένους, ὡς Ὀδυσσεὺς παρὰ Αἰδῶ ἐπὶ σταθμοῖς ἐπ' οὐδοῦ  
 ἐξόμενος, καὶ τὸ τὸν εὐρυκρεῖοντα δὲ μιᾶς τινὸς πόλεως ἄρχειν τοῖς ἄλλοις ἀφιέντα  
 1399 τὰς λοιπὰς προφανῶς | Ἑλληνικόν. ναὶ μὴν καὶ τὸ ἐν δημηγορίαις πάντων καθημέ- 20  
 νων τῶν συνειλεγμένων ἕνα τινὰ δημηγορεῖν ἰστάμενον καὶ τὸ τοῖς δεσπόταις συγ-

<sup>a</sup>1398.60–61 ἅντα — κρήδεμνα α 334; π 416; σ 210; φ 65 <sup>β</sup>62 ἀπέθετο — φοινικόεσσαν φ 118

<sup>c</sup>62–63 ἀπέθετο — ὤμων φ 119 <sup>δ</sup>64 Ὀδυσσεὺς — ἐξόμενος κ 62–63

1398.52–53 ὥσπερ καὶ — οὖσας Tryph. trop. 204.13–18 Spengel; schol. T T 91a1; schol. Aesch. sept. 887c; Hsch. σ 408; Phot. σ 140; Suid. ε 3580; Eust. in Il. 763.37 53–55 Ἰστέον δὲ — ἔλεγον cf. Aristot. metaph. 1093a–b cum Alex. Aphr. in Aristot. metaph. 834.32–35 Hayduck; Gramm. Lat. 1.505.6; 6.108; 182.14–15 etc.; de re cf. Grossmann, *Doctrina metrica* 28; Bassett 1916; 53–54 διότι — κίνησις cf. Aristot. hist. animal. 498b, 5–10; schol. φ 141 (vide Pontani, *Squardi* 541); 54 vox δεξιόθεν apud scriptores posterioris aetatis reperitur (cf. Trapp s.v.) 55–56 καὶ ὅτι — ἑθῶν Eust. ipse; cf. ad Eust. in Od. 1398.57–1399.10 56 οἱ μὲν — ἀποικήσαντες cf. e.g. Dion. Hal. ant. Rom. 1.9–44; Eust. in Il. 1077.24; in Od. 1896.49–50 56–57 οἱ δὲ — χωρία cf. Eust. in Od. 1379.19–23 57–58 τὴν τε ἄψιν — τοῖς ἐκεῖ Eust. ipse; de more apud Homerum cf. Eust. in Il. 129.5; 234.40–42; 457.17; 638.31; 823.4; 1370.64–1371.1; in can. iam. 232.4–6 58 Ὅμηρος ὁ Ἕλλην σοφός aliter Aristodemus Nysaeus Homerum Romanum fuisse asseruit; cf. vit. Hom. 6, p. 251.18–26 Allen; Dubuisson 1987 58–59 ἡ τῆς διαίτης ἀπλότης de simplicitate vitae heroum veteres secutus (vide Schmidt, *Weltbild* 159–74) saepissime Eust. disserit; cf. in Il. 245.23–24; 413.14–16 (cum adn. v.d.Valk); 574.10–12; 644.26; 648.63; 683.51–56; 736.56; 747.8–9 et 59–60; 782.12; 867.47; 930.15; 1185.10; 1285.52–55; 1317.11–13; 1334.47–48; 1349.54–55; 1360.3–6; 1368.33; haec Eust. post Thessalonicam anno 1185 captam, ut opinor, ruditati Normannorum nunc aequiparat; cf. Eust. capt. Thess. 146.30–148.9 Kyriakidis 59 τὸ προπίνειν —

9 ἄψιν MP<sup>s.l.</sup> (corr.)  
 ἐν τι M<sup>a.c.</sup>

15 μανδυοειδῆ scripsi : -δυοδῆ M : -δοειδῆ P

21 ἕνα τινὰ MP<sup>c.p.</sup> :



evidently referring to *aristos*, from which their name derived. And this is the figure of euphemism, which provides what is loathsome with a good name, just as they euphemistically called the Erinnyes “Eumenides” despite the fact that they were hostile (*dysmeneis*). One must know that because of the auspiciousness of the right hand side and the act of greeting with that hand and also because the movement of legged animals mostly begins on the right hand side, the ancient meticians called the first unit, meaning | the first foot, of a verse “the right hand unit”. Moreover, one must know that the joining of right hands seems to have been transferred from the Hellenes to the Latins together with thousands of other customs. For many Hellenes willingly *metoikēsan*, that is “emigrated to”, the regions of Italy, whereas others were scattered over these lands after the capture of Ilium, and it seems as though they transmitted the joining of right hands to the inhabitants there. They also gave them other Hellenic customs that Homer mentions, the wise Hellene, such as the simple way of living, the act of drinking after greeting each other with their cups, the habit of sleeping completely naked at night, to be washed by | women and that most women do not want to show their faces, since “over their cheeks” they also wear “soft veils”,<sup>A</sup> and that the men wrap themselves in *chlainai*, meaning garments reminiscent of the mandya that are easy to undress or rather to take off, for which reason he says somewhere that “he took off his purple *chlaina*”,<sup>B</sup> similarly to “he put away the sharp sword from his shoulders”.<sup>C</sup> It is likewise a custom of the Hellenes to kneel or sit down when supplicating, as Odysseus does, sitting down “on the threshold of Aeolus’ abode”,<sup>D</sup> and that the “wide-ruling chief” is the leader of one single city but leaves the rest to the others is clearly | Hellenic, and indeed also that in public speeches the one man who speaks stands up while all who have gathered sit down, and

ἐκπώμασι Eust. ipse morem, quem olim «Romanis» (in Il. 436.23–24 fort. e schol. deperdito), nunc Latinis assignat, cf. in Od. 1399.8–10; de more apud Homerum cf. Athen. 1.13e–14a; Eust. in Il. 436.23–24; 682.55–60; 1340.23–25; in Od. 1732.35–39; 1754.61–62 59 τὸ παγγύμνους — καθεύδειν Eust. ipse; cf. in Od. 1428.48–50 59–60 τὸ ὑπὸ γυναικῶν λούεσθαι Eust. ipse; de more apud Homerum, cf. Eust. in Od. 1477.4–11; 1495.8–12; 1942.18–20 60 τὸ τὰς πολλὰς — τὰ πρόσωπα Eust. ipse; cf. Koukoules, *Λαογραφικά* 128–29; de more apud Homerum cf. Eust. in Od. 1420.58–59 60–62 τὸ τοὺς ἄνδρας — ἀπόθεσιν Eust. ipse; Koukoules, *Λαογραφικά* 107–8; de more apud Homerum cf. Eust. in Il. 198.41; 794.21; in Od. 1863.30–31; 1904.27–28 63 τὸ γονυπετοῦντας ἱκετεύειν Eust. ipse; de more apud Homerum cf. Eust. in Il. 129.2–20 63 εἴτε καὶ καθημένους Eust. ipse; cf. in Od. 1475.36–37; de more apud Homerum cf. etiam in Od. 1646.45–47; Tz. exeg. Il. 161.16–17 Pap. 63–64 τὸ τὸν — τὰς λοιπὰς Eust. ipse; scil. sicut Agamemnon rex regum est, ita multi sunt reges Latini; cf. e.g. Eust. in Od. 1392.64–1393.2 1399.1 τὸ ἐν δημηγορίαις — ἱστάμενον Eust. ipse; de more apud Homerum cf. Eust. in Il. 46.25–28 (schol. D A 58); 1171.50–53; in Od. 1432.39–42 1–2 τὸ τοῖς δεσπόταις — θεραπεύοντας Eust. ipse; cf. Ω 473–75; de more contrario apud Byzantinos (Ῥωμαῖοι), cf. Eust. in Il. 1359.40 cum adn. v.d.Valk (aliter Hillscher [1892] 439)



καθῆσθαι τοὺς θεραπεύοντας, ἴσως δὲ καὶ τὸ τὰς κεφαλὰς ἀκατακαλύπτους ἔχειν. οὐδαμοῦ γοῦν ὁ ποιητὴς εὖρηται οὔτε πῖλου ἀσκητοῦ μεμνημένος τοῦ καθ' Ἡσίο-  
 δον οὔτε καυσίας, ἥτις κατὰ τὸν Πανσανίαν πῖλος ἦν πλατύς, ὃν οἱ Μακεδονικοί,  
 5 φησί, βασιλεῖς ἐφόρουν λευκὸν αὐτῷ διάδημα περιειλοῦντες, οὔτε ἄλλου περὶ τὴν  
 κεφαλὴν καλύμματος, | ἀλλὰ καὶ τὸν Ὀδυσσεά ἐν τοῖς ἐξῆς εἰς φαλάκρῳσιν κωμω- 5  
 δοῦσιν οἱ μνηστῆρες, ὥς ἐκκειμένης τῆς αὐτοῦ φαλάκρας εἰς θέαν διὰ τὸ τῆς κεφα-  
 λῆς δηλαδὴ ἀκατακάλυπτον. οὐ μόνον δὲ ἔθη Ἑλληνικὰ τοῖς ἐκεῖ ἐπεπόλασαν, ἀλλὰ  
 καὶ λέξεις Ἑλληνικαὶ πολλαὶ καὶ μάλιστα Δώριοι ἐναπέμειναν, εἰ καὶ χρόνῳ ὕστερον  
 ἀπηχρεώθησαν τὰ Ἑλληνικὰ ὀνόματα παράκοπα γεγονότα καὶ βάρβαρα, ὥς καὶ  
 περὶ τούτου αὐτοῦ πραγματεῖαι ἀκριβεῖς τισι τῶν παλαιῶν ἐκπεπόννηται. τὸ μέντοι 10  
 τῶν γυναικῶν ἐλκεσίπεπλον, αἷς ὁ πέπλος ἐν τῷ βαδίζειν ἐφέλκεται διὰ τὸ βαθὺ τοῦ  
 10 ἱματισμοῦ, εἴη ἂν κλῆρος τοῖς | Ἰταλοῖς ἐκ τοῦ Τρωϊκοῦ Αἰνείου· Ἑλληνὶς γὰρ γυνή  
 οὔτε βαθύπεπλος οὔτε ἐλκεσίπεπλος παρ' Ὀμήρῳ εὖρηται. Εἰς δὲ τὸ περὶ δεξιᾶς  
 καὶ τὸ κατ' αὐτὴν σέμνωμα συντελεῖ τι καὶ ὁ γράψας ὅτι καὶ τὸ δέξασθαι παρὰ τὴν  
 δεξιὰν ἐλέχθη· φησὶ γὰρ ὅτι λαβεῖν μὲν τὸ ἀνελέσθαι τι μὴ διδόντος τινός, οἷον ἀλλὰ 15  
 σύ γ' ἐν χειρὶ λάβ' αἰγίδα θυσανόεσσαν, δέξασθαι δὲ τὸ παρὰ τινος προτεινομένου  
 χειρῖσασθαι, καὶ ἐσχημάτισται, φησί, παρὰ τὴν δεξιάν, οἷον Θέμιστι δὲ καλλιπαρήῳ  
 δέκτο δέπας, ὃ δὴ καὶ προπόσεως ἴδιον, ἣν ἱστορεῖ Ὀμηρος ἐν ἄλλοις τε καὶ ἐν τοῖς  
 περὶ Ἀρήτης καὶ Ὀδυσσέως.  
 α 123 15 "Οτι ἔθος ἦν | ἐπιφωνεῖν τοῖς ξενιζομένοις τὸ χαῖρε, ξεῖνε, ἐξ αὐτοῦ δὲ λαβὼν τὴν 20  
 ἀρχὴν τὸ χαῖρε προεγράφετο καὶ τῶν ἐπιστολῶν παρὰ τοῖς ὕστερον, οἷον· ὁ δεῖνα τῷ  
 δεῖνι χαίρειν. ξένος δὲ αἰεὶ παρὰ τῷ ποιητῇ ὁ ἀπὸ ξενίας φιλιωθείς. ὅτι δὲ καὶ ὁ ποιῶν  
 τὴν ξενίαν καὶ ὁ πάσχων αὐτὴν ξένοι ἀλλήλοις ἐλέγοντο, δηλοῦσι σαφῶς οἱ παλαιοί.  
 "Οτι τὸ φιλεῖν παρὰ τῷ ποιητῇ καὶ ἐπὶ ξενοδοχικῆς φιλοφροσύνης τίθεται, οἷον  
 χαῖρε ξεῖνε, παρ' ἄμμι φιλήσαιο ἀντὶ τοῦ ξενοδοχηθῆσθαι φιλικῶς. τοιοῦτον καὶ τὸ χρῆ 25  
 ξεῖνον παρεόντα φιλεῖν.

<sup>A</sup>1399.3 πῖλου — Ἡσίοδον Hes. op. 546<sup>B</sup>3–4 ἥτις — περιειλοῦντες Paus. att. fr. κ 22 Erbse<sup>C</sup>5 τὸν Ὀδυσσεά — οἱ μνηστῆρες σ 354–55<sup>D</sup>12 ἀλλὰ σύ — θυσανόεσσαν O 229<sup>E</sup>13–14 Θέμιστι

— δέπας O 87–88

<sup>F</sup>14 ἣν ἱστορεῖ — Ὀδυσσέως ν 57<sup>G</sup>19 χρῆ — φιλεῖν o 74

1399.2 ἴσως δὲ — ἔχειν Eust. ipse; cf. Eust. capt. Thess. 122.22–32 Kyriakidis 5 εἰς φαλάκρῳσιν — οἱ μνηστῆρες cf. Eust. in Od. 1850.3–10 5–7 οὐ μόνον — ἐκπεπόννηται Dion. Hal. ant. Rom. 1.20; Philox. fr. 311–322 Theodoridis; Tyrann. fr. 63 Haas; vide Ascheri 2011; 7 καὶ μάλιστα Δώριοι veteres plerumque adfinitatem Aeol. dialecto denotant 8–10 τὸ μέντοι — εὖρηται Eust. ipse morem, quem olim «Romanis», nunc Latinis assignat; huc respicit Eust. in Il. 409.4 («ὅτι πεπύκνωται καὶ Ῥωμαῖκοῖς ἔθεσιν ἢ Ὀμηρικῇ ποιήσιν, ἐν Ὀδυσσεΐα δεδήλωται»); 682.2–3; de more apud Italicos, vide ps. Aristot. mirab. ascult. 840b; cf. etiam in Il. 654.41; 1260.56; in Od. 1491.31–33; de vestibulo Troadum cf. adnotationes Aristonici schol. A B 383; schol. T Σ 339; schol. A Ω 215; EGen. β 5; de Aenea cf. Eust. in Il. 1209.7–17 10–13 Εἰς δὲ — δέκτο δέπας Her. Phil. 113 14 ὃ δὴ — ἴδιον Athen. 1.13f–14a;

24 τῷ M<sup>s.l</sup>.P (corr.)

that the servants are seated together with their masters, and perhaps also that they have their heads uncovered—at any rate we never find that the poet mentions the sort of felt cap found in Hesiod<sup>A</sup> nor any *kausia*, which according to Pausanias<sup>B</sup> was a broad headdress worn by the Macedonian kings with a bright band wrapped around it, nor any other headgear, | but later on<sup>C</sup> the suitors ridicule Odysseus for being bald, indicating that his baldness is visible, evidently because he did not wear any headgear. And it was not only Hellenic customs that came to them living there, but also many Hellenic words and above all the Doric ones remained, even though the Hellenic words degenerated with time and became false and barbaric, and on this subject some of the ancients produced accurate treatises. However, the custom of women being “robe-trailing”, wearing robes that are dragged when they walk because of the length of their garments, came to the | Italians from Aeneas the Trojan. For no Hellenic woman is found to be “deep-robed” or “robe-trailing” in Homer. He who wrote that *dexasthai* [receive] derives from *dexia* [right hand] is of some service regarding the account of the right hand side and its esteem. For he says that *labein* means to take something without anybody giving it, for instance: “but you, take (*labe*) in your hands the tasseled aegis”,<sup>D</sup> but *dexasthai* means to grab something from somebody who offers it, and the verb is formed, he says, deriving from *dexia* [right hand], for instance: “she received a cup from beautiful-cheeked Themis”,<sup>E</sup> which is indeed specific for the act of raising one’s glass, which Homer relates elsewhere and in the episode with Arete and Odysseus.<sup>F</sup>

(v. 123) It was a custom | to address a guest with “rejoice, guest” (*chaire xeine*), and taking this phrase as its starting point the word *chaire* came to be written at the beginning of letters in later times, for instance: “from so-and-so to so-and-so to rejoice (*chairein*)”. In the work of the poet the word *xenos* always denotes one who is shown kindness out of hospitality. The ancients clearly show that he who provided hospitality and he who enjoyed it were called *xenoi* by one another.

The verb *philein* is used by the poet about friendliness out of hospitality, as in “rejoice, guest, you will be treated kindly (*phileisthai*) by us”, meaning “you will be entertained as a guest in a kind manner”. Such is also “it is necessary with a present guest-friend to treat him kindly (*philein*)”.<sup>G</sup>

Ap. Soph. 577–10; Eust. in Il. 436.23–24; 682.59–60; 1340.23      14 ἦν ἱστορεῖ — καὶ Ὀδυσσεύς Athen. 11.498c; Eust. in Od. 1732.35–39      15–16 ἐξ αὐτοῦ — χαίρειν cf. Eust. in Il. 1285.29      16 ξένος — φιλιωθείς cf. Eust. in Il. 423.25–26 cum adn. v.d.Valk      16–17 ὅτι δὲ καὶ — οἱ παλαιοί cf. Phot. ξ 24; Eust. in Od. 1413.61–62      17–18 de adiectivo ξενοδοχικός «hospitalis» cf. schol. Pind. Ol. 2.11b; schol. rec. Pind. Ol. 3.67–74      18 φιλήσεται = ξενοδοχηθήσῃ schol. V a 123b1

- α 124 20 Ὅτι δείπνον ἐνταῦθα φανερώς τὸ πρῶνόν φησιν ἔμβρωμα ἐν τῷ δείπνῳ | πασ-  
 SE: σάμενος. διαφέρει δὲ τὸ πάσασθαι τοῦ πάσσειν· τοῦτο μὲν | γὰρ ἀντὶ τοῦ γεύσασθαι,  
 32 ὅθεν καὶ ἄπαστος ὁ ἄγευστος, πάσσειν δὲ τὸ τε ποικίλλειν, ὅθεν καὶ ἡ παστὰς, καὶ τὸ  
 ἐπιτιθέναι ἄλας πρὸς ταριχεῖαν, ἀφ' οὗ καὶ τὰ παστὰ καὶ ἐπίπαστα, περὶ ὧν ἐν τοῖς εἰς  
 τὴν Ἰλιάδα εἴρηται. 5
- Ὅτι οὐκ ἀναμένει καιροῦ τριβὴν ὁ Τηλέμαχος, ἀλλὰ ἐθέλει πολυπραγμονῆσαι  
 τὰ κατὰ τὸν ξένον ἅμα τῷ πάσασθαι δείπνου ἐκείνον. εὐρεθήσεται δὲ τοιαῦτα καὶ  
 ἐν τοῖς ἐξῆς. εἰ δέ που ἐννέα ἐτρίβοντο ἡμέραι ταῖς ξενικαῖς ἐρωτήσεσιν, ἀλλ' ἐκεῖνα  
 25 οὐ τοιαῦτα, ὥς ἐν Ἰλιάδι φαίνεται, ὅπου ἐννήμαρ ξεινίσας ὁ Ἰοβάτης τὸν | σεμνὸν  
 Βελλεροφόντην τῇ δεκάτῃ μετὰ ξενίαν ἤρετο. εἰς ὃ γράφει ὁ Ἀθηναῖος τὸ δοκεῖ γὰρ 10  
 ἔχειν τι πρὸς φιλοσοφίαν ὁ οἶνος ἐλκυστικὸν παραθερμαίνων τὴν ψυχὴν καὶ διαχέων.
- α 125 Ὅτι ἐν τῷ ὥς εἰπὼν ἡγεῖτο ἢ δ' ἔσπετο τὸ ἡγεῖτο ἀντὶ τοῦ ἡγεμόνευε, προεπο-  
 ρεύετο. τὸ δὲ ἡγεῖσθαι ἀντὶ τοῦ νομίζειν σπάνιον παρὰ τοῖς παλαιοῖς. λέγεται δὲ  
 ἐκεῖθεν καὶ ἀφηγεῖσθαι ὁδοῦ τὸ προάρχειν καὶ ἐξηγεῖσθαι. ἐν δὲ ῥητορικῷ Λεξικῷ  
 ἡγεῖσθαι καὶ ἐπὶ γάμου πομπῆς καὶ προηγητήρ, φασίν, ἀπ' αὐτοῦ καὶ προηγητής 15  
 παρ' Ἀττικοῖς ὁ τοῦ ζεύγους ἡγούμενος ἐν τοῖς γάμοις. ἐλέγετο δέ, φασί, καὶ ἡγή-  
 30 τρια | παλάθῃ τις ἢ πρώτη πεμπομένη ἐν ταῖς πομπαῖς. παλάθῃ δὲ κυρίως ἐλέγετο ἢ  
 τῶν σύκων, ἥτοι τῶν ἰσχάδων, ἐπισύνθεσις.
- α 127- 33 | Ὅτι δουροδόκη ἐστὶ θήκη δοράτων κιονοειδῆς ἢ μάλιστα εἰς κίονα P 10<sup>r</sup>  
 31 ἐγγεγλυμμένη, ἐν ἣ πρὸς ὀρθότητα τὰ δόρατα ἴσαντο· φησὶ γοῦν ὅτι ἔγχος φέρων 20  
 35 | ἔστησε πρὸς κίονα μακρὴν δουροδόκης ἔντοσθεν ἐυξόου. κατὰ δὲ ὁμοιότητα ταύτης  
 τῆς λέξεως τὴν ξυροδόκην εἶπεν ὁ Κωμικός. γίνεται δὲ ἀπὸ τοῦ δέκω ῥήματος Ἰω-  
 νικοῦ, ἐξ οὗ καὶ ὁ πανδοκεύς. αἱ δὲ λέξεις καὶ Ἀττικάι εἰσι διὰ τὴν πρὸς τοὺς Ἴωνας  
 40 τῶν Ἀθηναίων | συγγένειαν. Ἀττικά γοῦν ἢ ξυροδόκη καὶ ἡ πανδοκεύτρια καὶ τὰ  
 τοιαῦτα. Ἰστέον δὲ ὅτι καὶ ἐν τῷ βιβλίῳ τούτῳ ἐπὶ ἀψύχων μὲν τὸ φέρειν τίθησιν, 25

<sup>A</sup>1399.21-22 περὶ ὧν — εἴρηται Eust. in Il. 393.10-14; cf. etiam Hsch. π 1072 <sup>B</sup>23 εὐρεθήσεται —  
 τοῖς ἐξῆς γ 69-70; δ 60-62; ξ 45-47 <sup>C</sup>24 ὥς ἐν Ἰλιάδι φαίνεται Eust. in Il. 634.22-23 <sup>D</sup>24-  
 25 ὥς ἐν Ἰλιάδι — ἤρετο Z 174-77 <sup>E</sup>25-26 εἰς ὃ γράφει — διαχέων Athen. 5.185c <sup>F</sup>28 ἐν δὲ  
 ῥητορικῷ — πομπῆς cf. Paus. att. fr. ε 49 Erbse <sup>G</sup>29 καὶ προηγητήρ — γάμοις Ael. Dion. fr. π 60  
 Erbse <sup>H</sup>29-30 ἐλέγετο — πομπαῖς Paus. att. fr. η 1 Erbse <sup>I</sup>30 παλάθῃ — ἐπισύνθεσις Paus. att.  
 fr. π 2 Erbse <sup>J</sup>36-37 τὴν ξυροδόκην — ὁ Κωμικός Ar. Thesm. 220

1399.19-20 Ὅτι δείπνον — ἔμβρωμα cf. schol. V α 124a; schol. D B 381 (unde Eust. in Il. 242.19; cf. in  
 Od. 1432.5-6); Or. 44.1-45.2; EGud. 340.20-21 Stef. 20 πάσασθαι = γεύσασθαι schol. BDEJVB<sup>e</sup> α  
 124b1; Eust. in Il. 134.41 cum adn.; ἄπαστος ~ πάσασθαι Ap. Soph. 37.33-35; EGen. α 959 (= Philox. fr.  
 461 Theodoridis) 20-21 πάσσειν = ποικίλλειν cf. Ap. Soph. 129.1-2; παστὰς ~ πάσσειν Choer. epim.  
 Ps. 131.18; cf. Eust. in Il. 393.11 21 πάσσειν = ἐπιτιθέναι ἄλας cf. Ap. Soph. 128.33 26-27 ἡγεῖτο

(v. 124) Here the poet evidently calls the morning meal *deipnon* in “partaking of | his *deipnon*”. The verb *pasasthai* is different from *passein*. For the former means “to eat”, from which *apastos* means “not having eaten”, but *passein* means “to sprinkle”, from which *pastas* [bridal chamber] derives, and to add salt for conservation, from which *pasta* and *epipasta* [powder] derive, which have been addressed in the notes on the *Iliad*.<sup>A</sup> 20

Telemachus does not wait until some time has passed but wishes to question his guest while he partakes of his meal. Such things will also be found later on.<sup>B</sup> In case nine days were ever spent with questions between guest friends, these were not of this sort, as shown in the *Iliad*,<sup>C</sup> where Iobates received the honorable Bellerophon as a guest | during nine days and then questioned him on the tenth.<sup>D</sup> On this matter Athenaeus writes “for wine seems to possess some element of attraction towards philosophy, warming and relaxing the soul”.<sup>E</sup> 25

(v. 125) In “as he spoke he led her (*hēgeito*), and she followed” the word *ēgeito* means “guided”, “preceded”. The use of the verb *ēgeisthai* in the sense “consider” is rare among the ancients. Deriving from this word, the verb *aphēgeisthai hodou* means to go before and lead the way. In the *Rhetorical Lexicon*, *ēgeisthai* also refers to the wedding procession,<sup>F</sup> and deriving from it *proēgētēr*, they say, and *proēgētēs* for the speakers of Attic denotes the person who leads the couple in the wedding ceremony.<sup>G</sup> Also, a sort of cake (*palathē*) | carried at the front of the processions was called *hēgētria*.<sup>H</sup> In its proper sense *palathē* designated a block of *syka*, that is of dried figs.<sup>I</sup> 30

| (v. 127–31) A *dourodokē* is a stand for spears that is shaped like a pillar, or rather carved in resemblance of a pillar, in which spears stood vertically. At any rate he says: “carrying the spear | he placed it towards the tall pillar within the well-polished spear stand (*dourodokē*)”. In likeness to this word the Comedian said *xyrodokē* [razor case].<sup>J</sup> It originates from the Ionic verb *dekō* [receive], from which *pandokeus* [host] also derives. These words are Attic due to the kinship of the Athenians | to the Ionians. At any rate, *xyrodokē* and *pandokeutria* [hostess] and such words are Attic. One must know that in this book he also applies the 33 35 40

= ἡγεμόνευε Hsch. η 91; Tz. in Ar. plut. 15b; cf. etiam schol. D I 69 27 ἡγεῖτο = προεπορεύετο cf. schol. α 125b; schol. Aesch. sept. 645i; Tz. in Ar. plut. 15b 27–28 τὸ δὲ ἡγεῖσθαι — παλαιοῖς Eust. ipse; cf. LSJ s.v. III 32 δουροδόκη = θήκη δοράτων cf. Poll. 1.136.5; Hsch. δ 2273 35–37 κατὰ δὲ — ὁ Κωμικός Eust. ipse; cf. in Il. 130.42 37–41 γίνεταί δὲ — τοιαῦτα Eust. ipse; cf. in Il. 130.43; 8.37–40; Hedberg, *Attizist* 10–11; cf. etiam Phryn. ecl. 275 41–43 Ἰστέον δὲ — τὸ ἄγειν cf. schol. T O 705e; schol. bT T 144a; Ptol. diff. voc. 2; Her. Phil. 12; Ammon. 4; Hsch. α 934; Choer. epim. Ps. 73.25–29; EGud. 9.14–17 Stef.; 551.16–19 Sturz; Eust. in Il. 57.14–15; 654.2–23; 713.4–5; 1081.6–7; 1313.42; in Od. 1512.7–8; 1551.39

45 ἐπὶ ἐμψύχων δὲ τὸ ἄγειν, οἶον σίτον δ' αἰδοίη ταμίη παρέθηκε | φέρουσα καὶ ἔγχος μὲν  
 ἔστησε φέρον, αὐτὴν δ' ἐς θρόνον εἰσεν ἄγων. ἔστι δὲ ἡ παρατήρησις αὕτη, ὡς καὶ  
 ἀλλαχοῦ ἐφάνη, τῶν ὡς ἐπὶ τὸ πλεῖστον· τὴν γὰρ Ἀθηναῖν ἐμψυχον οὖσαν τὰ πέδιλα  
 φέρουσιν ἐπὶ τε ξηρὰν ἐπὶ τε ὑγρὰν. ἔοικεν οὖν μᾶλλον τὸ μὲν ἄγειν λέγεσθαι ἐπὶ  
 50 τῶν βαδιζόντων, τὸ δὲ φέρεσθαι ἐπὶ τῶν ὀχουμένων | ἢ βασταζομένων. Ὅρα δὲ ὅτι 5  
 θηλυκῶς καὶ ἐνταῦθα τὴν κίονα εἶπεν ἐν τῷ ἔστησε πρὸς κίονα μακρὴν.

α 128–29 Ὅτι ἐν τῷ ἔνθα περ ἄλλα ἔγχεα Ὀδυσσεὺς ταλασίφρονος ἴστατο πολλά καιρίως  
 55 εἴρηται τὸ ταλασίφρονος· ἅμα γάρ τις αἰχμητὴς ἅμα ταλασίφρων. | Κάλλους δὲ ἡ  
 ὁμοιοκαταληξία τοῦ ἄλλα καὶ τοῦ πολλὰ· κεῖνται γὰρ ἐν τέλει στίχων. M 3<sup>r</sup>

α 130 Ὅτι εἰ καὶ κυριολεκτεῖ συνήθως ἐν τῷ αὐτὴν δ' ἐς θρόνον εἰσεν ἄγων καὶ πῶς δέ 10  
 σε ναῦται ἤγαγον εἰς Ἰθάκην;—ἐπὶ ἐμψύχου γὰρ κεῖται τὸ ἄγειν, ὡς καὶ πρὸ βραχέων  
 60 εἴρηται—ἀλλ' οὐκ | αἰεὶ οὕτως ἡ λέξις τίθεται. δίχα γοῦν τῶν ἄλλων φησὶ καὶ Παι-  
 62 σανίας ὅτι ἄγειν καὶ ὑπάγειν καὶ ἐπὶ τοῦ | πίνειν λέγεται. Αἴλιος δὲ Διονύσιος φησιν  
 ἄγλημα παρὰ Μακεδόσι τάγμα ἀπόλεκτον ἰππέων καὶ ὀπλιτῶν. τοῦτο δὲ ἴσως οὐδὲ  
 ἀπὸ τοῦ ἄγειν, ἀλλὰ διὰ τὸ ἀγῆτον εἶναι. δῆλον δὲ ὅτι ἄγειν λέγεται καὶ τὸ κλᾶν, 15  
 ὅθεν καὶ ἄγμα τὸ σύντριμμα καὶ τὸ κατειργασμένον ἔριον τὸ παρὰ Σοφοκλεῖ ἐν  
 Τραχινίαις κατάγμα.

α 130– 31 1400 | Ὅτι ἐν Ἰλιάδι μὲν εἶπε καταπετάσας λῖτα ἀντὶ τοῦ σκεπάσας, ἐνταῦθα δὲ φησιν  
 ὑπὸ λῖτα πετάσας καλὸν δαιδάλεον ἀντὶ τοῦ ὑποπετάσας ἥτοι ὑφαπλώσας καὶ ὑποθέ-  
 μενος εἰς καθέδραν. Ἔστι δὲ τὸ λῖτα γένους οὐδετέρου πτώσεως αἰτιατικῆς ἐνικῆς, 20  
 οὐ εὐθεία τὸ λιτόν. λῖτα δὲ ὕφασμά τι λιτόν, οἶον τυχὸν λίνεον, καίτοι τινὲς ποικίλον  
 μᾶλλον κατὰ ἀντίφρασιν τὸ λῖτα βούλονται εἶναι διὰ τὸ τὸν ποιητὴν προσθεῖναι κα-  
 5 λόν, δαιδάλεον. ἔστι δὲ ἡ περιεργία τῆς κλίσεως τοῦ λῖτα τοιαύτη· λιτόν, | λιτοῦ, λιτῷ  
 καὶ ἐν μεταπλασμῷ λιτὶ ἀπὸ τελικῆς δοτικῆς εἰς τελικὸν τῆς αὐτῆς, οἶον λιτὶ κάλυψε,  
 καὶ αἰτιατικὴ κατὰ ἀκολουθίαν δῆθεν κλίσεως λῖτα ἐν ὁμοιότητι τοῦ βοῖ βόα, ποδὶ 25

<sup>A</sup>1399.44–45 σίτον — φέρουσα α 139 etc. <sup>B</sup>45 ἔγχος — ἄγων α 127/130 <sup>C</sup>48 τὴν γὰρ — ὑγρὰν  
 α 97–98 <sup>D</sup>58 πῶς δέ — Ἰθάκην; α 171–72 <sup>E</sup>61–62 Παισανίας — λέγεται Paus. att. fr. α 11 Erbse  
<sup>F</sup>62 Αἴλιος δὲ Διονύσιος — ὀπλιτῶν Ael. Dion. fr. α 18 Erbse <sup>G</sup>64 παρὰ Σοφοκλεῖ — κατάγμα Soph.  
 Trach. 695 <sup>H</sup>1400.1 καταπετάσας λῖτα Θ 441 <sup>I</sup>5 λιτὶ κάλυψε Σ 352; Ψ 254

1399.45–50 ἔστι δὲ — βασταζομένων cf. Tz. in Ar. ran. 25a et exeg. Il. 316.18–20 Pap.; Eust. in Il. 57.18–21;  
 573.12–13 50–51 Ὅρα δὲ — μακρὴν cf. Eust. in Od. 1390.48–49 52–54 Ὅτι ἐν — ταλασίφρων  
 cf. schol. M<sup>a</sup> α 129 a 54–56 Κάλλους δὲ — τέλει στίχων Eust. ipse; cf. Hermog. id. 1.12; Lindberg,  
 Hermogenes 292 59 πρὸ βραχέων εἴρηται Eust. in Od. 1399.45–50 63 ἄγλημα ~ ἀγῆτός Eust.  
 ipse 1399.63 ἄγειν = κλᾶν Choer. spirit. 209.23; EGen. α 17; EGud. 19.22–23; 156.27 Stef.; 462.15–  
 18 Sturz; Eust. in Il. 57.35; 698.32; 868.21–23; 934.21–23; 1224.37; 1276.63; 1287.9–10; 1291.9; 1370.58; in Od.  
 1449.18 63–64 καὶ ἄγμα — ἔριον Ael. Dion. fr. α 20; ἄγμα ~ ἄγειν Eust. ipse 64 τὸ παρὰ — κά-  
 ταγμα cf. Eust. in Il. 868.21–23 64–1400.1 ἐν Ἰλιάδι — σκεπάσας Eust. in Il. 722.28 1–2 ὑποπε-  
 τάσας = ὑφαπλώσας schol. V α 130h1 2–3 Ἔστι δὲ — τὸ λιτόν schol. BHM<sup>a</sup>P α 130d 3–4 λῖτα

verb *pherein* to inanimate objects, but *agein* to living creatures, as in “carrying (*pherousa*) food, the revered housekeeper | served it”,<sup>A</sup> and in “carrying (*pherōn*) the spear he placed it aside and went onwards, leading (*agōn*) her to the seat”.<sup>B</sup> 45  
This rule is only observed in the majority of cases, as shown elsewhere. For Athena’s sandals carry (*pherein*) her, an ensouled being, over the dry land and wet sea.<sup>C</sup> Consequently, it seems as though *agein* is used about objects that walk, but *phereisthai* about objects that are borne | or carried. Observe that here too he said 50  
*kiōn* [pillar] in the feminine, in “placed it against the tall pillar (*kiōn makrē*)”.

(v. 128–29) In “where many other spears of Odysseus, patient of mind, stood” the word “patient of mind” is suitable: for the same person is both a spearman and patient of mind. | The similarity of endings in *alla* [other] and 55  
*polla* [many] belong to the type of style termed Beauty. For they are found at the end of the lines.

(v. 130) Even if he used the verb in its proper sense according to common usage in “he went onwards, leading (*agōn*) her to the seat” and in “how did sailors lead (*ēgagon*) you to Ithaca?”<sup>D</sup>—for *agein* refers to an ensouled being, as stated just now—the word | is not always found in this way. For Pausanias 60  
says, among other things, that *agein* and *hypagein* is also used in reference to | drinking.<sup>E</sup> But Aelius Dionysius says that *agēma* is used by the Macedonians for 62  
a handpicked brigade of horsemen and foot soldiers.<sup>F</sup> But perhaps the word does not derive from *agein* but from the fact that it is admirable (*agētos*). It is evident that *agein* is also used for “to break”, whence *agma* means “fracture” and *katagma* in Sophocles’ *Thracian Women* means processed wool.<sup>G</sup>

| (v. 130–31) In the *Iliad* the poet said *katapetasas lita* meaning “covering 1400  
[with a linen cloth]”,<sup>H</sup> but here he says *hypo lita petasas kalon daidaleon* instead of *hypopetasas*, that is spreading and placing on the seat beneath her [a beautiful, finely wrought linen cloth]. The word *lita* is a neuter accusative singular, the nominative of which is *liton*. A *lita* is some sort of linen cloth, meaning “something made of linen”, even if some prefer *lita* to denote something finely wrought by antiphrasis, since the poet adds “beautiful, finely wrought”. An overly detailed account of the inflexion of *lita* is as follows: *litón* [nom.], | *litoû* [gen.], *litôi* [dat.], 5  
and *lití* [dat.] through metaplasm from the dative ending to the ending of the same case, as in “he covered him with a linen cloth (*lití*)”,<sup>I</sup> and the accusative

δὲ — εἶναι EGen. λ 124; cf. etiam Hsch. λ 1137      4–7 ἔστι δὲ — βαρύνεται cf. schol. A et T Θ 441c (Eust. in Il. 722.34–36); schol. A Σ 352a et Ψ 254b1; EGen. λ 124; Choer. in Th. Alex. can. 1.392.4–8; βoί βoά, ποδῖ πόδα exempla add. Eust.



πόδα, διὸ καὶ βαρύνεται· πᾶσα γὰρ αἰτιατικὴ ἐνικὴ δισύλλαβος εἰς ᾧ λήγουσα βαρύνεται. ἄλλως γε μὴν διὰ τὸν μεταπλασμὸν ὀξύνεσθαι ὥφειλεν· οἱ γὰρ μεταπλασμοὶ μεταβιβάζειν τοὺς τόνους οὐ βούλονται χωρὶς τοῦ μητιέτης μητίετα Αἰολικοῦ καὶ τινων ἄλλων ὀλίγων. ἰστέον δὲ ὡς αἰεὶ τὸ λιτί καὶ τὸ λίτα ἐκτείνει τὴν παραλήγουσαν

10 καὶ ὅτι Ἀθήναιος παρὰ τῷ ποιητῇ, ὃν θαυμασιώτατον | καλεῖσθαι λέγει καὶ θειότα- 5  
τον, λίτα μὲν εἶναι φησι λευκὰ καὶ μὴ βεβαμμένα ἢ πεποικιλμένα, τὰ περιστρώματα δὲ ῥήγεα καλὰ πορφύρεα, λέγων καὶ ὡς ἤκμασεν ἡ τῶν ποικίλων ὑφὴ παρὰ Κυπρίοις,

SE 33 ἔνθα ἔντεχνοι περὶ αὐτὰ ὑφάνται ἦσαν ἔνδοξοι Ἀκεσᾶς καὶ υἱὸς αὐτοῦ Ἑλικῶν, ὡς |  
ἐδήλου ἐπίγραμμα ἐν Πυθοὶ ἐπὶ τινος ἔργου τοιοῦτον· τευξ' Ἑλικῶν Ἀκεσᾶ Σαλαμί-  
νιος, ᾧ ἐνὶ χερσὶ πότνια θεσπεσίην Παλλὰς ἔτευξε χάριν, οἷα δηλαδὴ ἐπιστατοῦσα τῇ 10  
ὑφαντικῇ τέχνῃ. Σαλαμίνιος δὲ ὁ ῥηθεὶς Ἑλικῶν οὐκ ἐκ τῆς Ἑλλαδικῆς ἀλλὰ τῆς  
15 κατὰ Κύπρον. Σημείωσαι δὲ καὶ ὅτι εἰπὼν ὁ Ἀθήναιος | λίτα εἶναι [[πληθυντικῶς]]  
λευκὰ καὶ ἐξῆς βούλεται βαρύτονον εἶναι, ὡς ἔοικε, τὸ λίτον πρὸς διαστολὴν τοῦ  
ἀπλῶς καὶ κοινοῦ λιτοῦ, ἵνα ἢ τὸ λίτον, τοῦ λίτου, τῷ λίτῳ, καὶ κατὰ μεταπλασμὸν  
λιτί, ὦν πληθυντικὸν τὰ λίτα. εἰ δὲ τῆς δοτικῆς τοῦ λίτῳ βαρυνομένης δοκεῖ παρα- 15  
λόγως ὀξύνεσθαι τὸ λιτί, ἐνθυμητέον τὸ ἐν μύρτου κλαδί τὸ ξίφος φορήσω, ὥσπερ  
Ἀρμόδιος καὶ Ἀριστογείτων· ὡς γὰρ ἐκ τοῦ κλάδῳ ἀναλόγου βαρυτόνου μετεπλάσθη  
τὸ κλαδί κατὰ κανόνα δισυλλάβων τοιούτων δοτικῶν, οὕτω καὶ ἐκ τοῦ λίτῳ γέγονεν  
20 ὁμοιοτόνως τὸ λιτί. Δαιδάλεον δὲ τὸ ποικίλον ἢ τὸ | τεχνικὸν ἀπὸ τοῦ Κρητικοῦ  
Δαιδάλου ἢ ἀπὸ γυναικὸς τινος Δαιδάλης, ὡς καὶ ἐν Ἰλιάδι γέγραπται. Τί δέ ἐστι 20  
μεταπλασμός, ἐν τοῖς εἰς τὴν Ἰλιάδα καὶ αὐτὸ εἴρηται.

Ὅτι συνήθως ὁ ποιητὴς τὴν ὑπὸ πρόθεσιν δοτικὴν κἀνταῦθα συντάσσει ἐν τῷ  
ὑπὸ δὲ θρηῆνυς ποσὶν ἦεν, ἥγουν θρηῆνυς ἦν ὑπὸ τοῖς ποσὶ. δύναται δὲ καὶ καθ' ὑπερ-  
βατὸν εἶναι ὅτι θρηῆνυς ὑπῆν τοῖς ποσίν. ὅτι δὲ θρηῆνυς τὸ ὑπὸ τοῖς ποσὶ τῶν καθη-  
μένων, καὶ ὅτι παρὰ τὸ θορεῖν ἄνω γίνεται ἢ κατὰ Ἀθήναιον ἀπὸ τοῦ θρηῆσαι, ὃ ἐστι 25

<sup>A</sup>1400.9–10 καὶ ὅτι — πορφύρεα Athen. 2.48c <sup>B</sup>10 ῥήγεα καλὰ πορφύρεα Ω 644; δ 297 <sup>C</sup>11–  
14 λέγων — τέχνῃ Athen. 2.48b (cum additionibus Eustathii, vide app. font.) <sup>D</sup>13 τευξ' — χάριν  
FGF 116 <sup>E</sup>17–18 ἐν μύρτου — Ἀριστογείτων PMG 893 et 895; cf. Ar. Lys. 632 <sup>F</sup>20 ὡς — γέ-  
γραπται Eust. in Il. 976.22; 1056.51 <sup>G</sup>20–21 Τί δέ — εἴρηται Eust. in Il. 108.17–23 <sup>H</sup>23 κατὰ  
Ἀθήναιον 5.192e

1400.7–8 οἱ γὰρ — ὀλίγων cf. Choer. in Th. Alex. can. 1.391.16–34; EGud. 393.51–394.5 Sturz  
8–9 ἰστέον — παραλήγουσαν Eust. ipse 13 οἷα — τέχνῃ add. Eust.; cf. e.g. E 733–35; Plat. symp.  
197b; Diod. Sic. 5.73.8; Ael. nat. animal. 1.21; Procl. in Plat. Cratyl. 53; schol. Hes. scut. 115, p. 622.17–18  
Gaisf. 14 Σαλαμίνιος δὲ — Κύπρον add. Eust.; cf. Strab. 14.6.3, p. 682.23 C.; schol. rec. Aesch. Pers.  
894; Eust. in Il. 285.14; 676.25 14–16 Σημείωσαι — λίτα Eust. ipse de Athen. 2.48c 16–19 εἰ  
δὲ — τὸ λιτί Suid. φ 592; cf. epim. Hom. α 291 19 δαιδάλεον = ποικίλον schol. V α 131a 19–

10 ᾧ MP Athen. CE (deest A) : ὦν Maior. ἔτευξε MP. Athen CE : ἔχευε Menrad : ἔπνευσε  
Kaibel 12 πληθυντικῶς M<sup>s.L</sup> : deest in P



by analogy of inflection became *lita*, in similarity to *boí bóa* [“cattle”, dat. and acc.], *podí póda* [“foot”, dat. and acc.], and for this reason it is not accentuated on the final syllable. For every two-syllable accusative singular ending in alpha is accentuated non-finally. Otherwise the word formed by metaplasm ought to have had an acute on the final syllable. For words formed by metaplasm refuse to move their accents, except for the Aeolic *mētiētēs mētiēta* [counselor] and a few others. One must know that *liti* and *lita* always have a long second syllable from the end, and that Athenaeus<sup>A</sup> says that for the poet, who is reportedly called excellent | and most divine, *lita* are white and not colored or embellished blankets, 10 whereas *peristrōmata* are “beautiful purple blankets”.<sup>B</sup> [Athenaeus] also says<sup>C</sup> that the art of weaving embellished garments flourished among the Cyprians, where Acesas and his son Helicon were skilled and esteemed weavers in this art, as shown by the following epigram at Pytho inscribed on a work of this sort: “Created by Helicon of Salamis, son of Acesas, in whose hands queenly Pallas created divine charm”,<sup>D</sup> that is because Pallas presided over the art of weaving. This Helicon mentioned here was not from Helladic Salamis but from that on 15 Cyprus. Note that when Athenaeus says that | *lita* are white blankets and so on [in the plural], it seems as though he wants *līton* to have a non-final accent, in order to differentiate it from *litón* meaning “simple” and “common”, so that the inflexion is *līton* [nom. and acc.], *lītou* [gen.], *lītōi* [dat.]—and by metaplasm *lití* [dat.]—, and the plural *lita* [nom. and acc.]. If it seems illogical that *lití* is accentuated on the final syllable whereas the dative *lītōi* is accentuated non-finally, then one must consider the phrase “In a branch [*kladí*] of myrtle I shall carry my sword, just like Harmodius and Aristogeiton”.<sup>E</sup> For just as *kladí* was formed according to the law about such two-syllable datives through metaplasm from *kládōi*, which was analogously accentuated non-finally, so did *lití* with a similar 20 accent originate from *lītōi*. *Daidaleos* means many-colored or | artful, deriving from Cretan Daedalus or from some woman called Daedale, as written in the *Iliad* too.<sup>F</sup> What metaplasm is was also addressed in the notes on the *Iliad*.<sup>G</sup>

As is common practice, the poet syntactically connects the preposition *hypo* with a dative here, in *hypo de thrēnys posin ēen*, that is “there was a footstool under (*hypo*) her feet (*posi* [dat.])”. It is also possible that it is an hyperbaton: a footstool stood under (*hypēn*) her feet. It is also shown elsewhere that a *thrēnys* is that which is placed under the feet of those who are seated, and that it derives from *thorein anō* [leap upwards] or, according to Athenaeus,<sup>H</sup> from *thrēsai*, that

20 ἡ τὸ — γέγραπται cf. schol. T Π 222a; EM 250.56      21–23 Ὅτι συνήθως — τοῖς ποσὶν Eust. ipse  
23–24 θορεῖν ~ θορεῖν ἄνω vide schol. EM<sup>1</sup> α 130b cum adn. Pontani

καθίσαι, καὶ ἀλλαχοῦ δηλοῦται. ἔοικε δὲ παρὰ τὴν θρήνυν γενέσθαι παρωνύμως καὶ  
25 τὸ ναυτικὸν θράνος καὶ θρανίον, | ὅθεν ὁ θρανίτης αὐτῆς καὶ κῶπαι θρανίτιδες αἱ  
τῶν θρανιτῶν.

α 132 "Ὅτι κλισμὸς εἶδος τι θρόνου, ὅπερ καὶ ἀνάκλιντρον παρὰ τοῖς ὕστερον λέγεται·  
ἀντιδιαστέλλεται γὰρ ὁ κλισμὸς τῷ θρόνῳ, διὸ νῦν εἰπὼν τῷ Μέντῃ τεθῆναι θρόνον, 5  
τῷ δὲ Τηλεμάχῳ κλισμόν, σαφέστερον διακρινεῖ ἐν οἷς προῖων ἔρεϊ ἔζοντο κατὰ κλι-  
σμούς τε θρόνους τε, ὡς ἄλλο τι ὄντος ἴσως κλισμοῦ καὶ ἄλλο θρόνου. ἔρεϊ δὲ πού καὶ  
κλισίαν εἶδος θρόνου, ἴσως μὲν ταὐτὸν τῷ κλισμῷ, ἴσως δὲ ἕτερον.

"Ὅτι ὥσπερ ἐκ τοῦ ὀπισθεν ἀπελθόντος τοῦ σ̄ εὗρηται πολλάκις τὸ ὀπιθεν, οὕτω  
30 καὶ ἐνταῦθα τὸ ἔκτοθεν ἐκ τοῦ ἔκτοσθεν ἐκδραμόντος τοῦ | σ̄ διὰ ἀνάγκην μετρικὴν 10  
ἐν τῷ κλισμῷ θέτο ποικίλον ἔκτοθεν ἄλλων.

α 133 "Ὅτι ὡς ἐν Ἰλιάδι, οὕτω καὶ ἐν τῇ Ὀδυσσεΐᾳ ὀρυγμαδὸς οὐ μόνον συνήθως ὁ  
κατὰ τὸ ὅρος κτύπος, ἀλλὰ καὶ ὁ ἀπλῶς θόρυβος· τὸν γοῦν ὑπὸ τῶν μνηστήρων  
γινόμενον ὁμαδὸν ὀρυμαγδὸν λέγει, μεταθεῖς τὸ γ̄ ἐκ τῆς προπαραληγουσῆς εἰς τὴν  
παραλήγουσαν, οὐ μόνον διὰ τὸ μέτρον, ἀλλὰ καὶ μᾶλλον διὰ τὸ τραχυφωνότερον. 15

α 134 "Ὅτι τὸ δειπνῶ ἀδήσειεν ἀντὶ τοῦ ἀηδισθῆ ἀπὸ τοῦ ἀηδοῦς κέκραται, διὸ καὶ  
ἐκτεταμένον ἔχει τὸ δίχρονον, καὶ ἴσως καὶ τὸ ἄδην ἐπίρρημα ἐξ αὐτοῦ γίνεται, οἷον  
35 εἰωθότες ἔδμεναι ἄδην, ἀπ' | αὐτοῦ δὲ καὶ ἄδος ὁ κόρος. ἔστιν οὖν ἀδήσαι τὸ ἀηδῶς  
ἔχειν κατὰ τοὺς δαψιλῶς καὶ εἰς κόρον ἀπολαύσαντας. τὸ μέντοι ἀδεῖν ἀντὶ τοῦ ἀρέ-  
σκειν συστέλλει τὸ ᾱ, ὡς μὴ κεκραμένον ἀλλ' ἐκ τοῦ ἦδω συσταλέν, οἷον ὡς ὀφελεν 20  
θάνατός μοι ἀδεῖν.

"Ὅτι τὸ ὑπερφιάλος μέση λέξις ἐστί, ποτὲ μὲν τραχεῖαν ὕβριν δηλοῦν, ποτὲ δὲ  
ἀνεμμένην τινὰ καὶ οὐ πάνυ σφοδράν. ὅτε μὲν γάρ πού τοὺς Πριαμίδας ὑπερφιάλους  
καλεῖ ὁ ποιητής, τραχὺ ἐκεῖ τὸ τῆς ὕβρεως· βούλεται γὰρ παρασπονδητὰς εἰπεῖν  
καὶ ὑπερβαίνοντας τὰς ἱερὰς τῶν ὀρκων φιάλας, ἐνταῦθα δὲ τοὺς μνηστήρας ὑπερ- 25

<sup>A</sup>1400.24 ἀλλαχοῦ δηλοῦται Eust. in Il. 982.63–64 <sup>B</sup>27 ἔζοντο — τε α 145 <sup>C</sup>28 ἔρεϊ δὲ πού δ 123;  
κ 55 <sup>D</sup>34 εἰωθότες — ἄδην E 203 <sup>E</sup>36 ὡς — ἀδεῖν Γ 173 <sup>F</sup>38 ὅτε μὲν — ὁ ποιητής Γ 105

1400.24–25 ἔοικε δὲ — τῶν θρανιτῶν cf. schol. bT O 729; EGud. 264.26–30 Sturz; Eust. in Il. 1040.5–7; cf. etiam (θρήνυς ~ θράνος) schol. T 240a; EM 454.53–54; κῶπαι θρανίτιδες fort. e lex. att; cf. Hsch. θ 688; Phot. θ 209 cum adn. Theodoridis 25–26 "Ὅτι κλισμὸς — λέγεται cf. schol. V α 132c1 (cum app. crit.); schol. HM<sup>a</sup>PT δ 123d1 27–28 σαφέστερον — θρόνου cf. schol. DEHJM<sup>a</sup>PTe α 145c1 28–30 "Ὅτι — ἄλλων Eust. ipse 31 ὀρυγμαδὸς = ὁ κατὰ τὸ ὅρος κτύπος cf. schol. DEe α 133c2 31 ὀρυγμαδὸς = θόρυβος schol. V α 133c1 32–33 διὰ τὸ μέτρον Eust. in Il. 698.16 33 διὰ τὸ τραχυφωνότερον Eust. ipse 33 "Ὅτι τὸ — κέκραται schol. V α 134c 34 διὸ καὶ — δίχρονον cf. Eust. in Il. 833.13–14 34 καὶ ἴσως — γίνεται cf. Ap. Dysc. adv. 198.16–17; EGud. 213–4 Stef.; Eust. in Il. 833.14 34 ἄδω ~ ἄδην ~ ἄδος aliter (ἄδος ~ ἄδην) schol. T N 315–17a1; EGen. α 69; epim. Hom. A 576b 35 ἔστιν οὖν — ἀπολαύσαντας schol. V α 134c; Ap. Soph. 9.9–11; Hsch. α 1082; Eust.

is “be seated”.<sup>A</sup> It appears that the *thranos* and *thranion* [rower’s bench] on a ship is formed by a slight change from this *thrēnys*, | whence a rower is called *thranitēs* 25 and the oars of the rowers are called *kōpai thranitides*.

(v. 132) A *klismos* is a form of chair (*thronos*), which is also called *anaklinthron* in later writers. For the *klismos* is different from the *thronos*, and this is the reason why he says that a *thronos* is prepared for Mentēs, but a *klismos* for Telemachus. Later on he distinguishes between them more clearly when he says “they were seated on *klismoι* and *thronoi*”,<sup>B</sup> indicating that the *klismos* is one thing and the *thronos* another. Somewhere he will also call a type of chair *klisia*,<sup>C</sup> which is perhaps the same as a *klismos* or perhaps something else.

Just as we often find *opithen* [behind] deriving from *opisthen* with omission of the sigma, so also we find *ektothen* [apart from] here, deriving from *ektosthen* 30 with omission of the | sigma because of metrical necessity, in “he set his painted chair apart from (*ektothen*) the others”.

(v. 133) As in the *Iliad*, so also in the *Odyssey* the word *orygmados* does not only denote the sounding of a mountain, as is generally the case, but also simply commotion. At any rate, he calls the commotion made by the suitors *orymagdos*, with metathesis of the gamma from the third to the second syllable from the end, not only for the sake of the meter, but also because of its harsher sound.

(v. 134) The phrase “that he might not enjoy his meal (*adēseien*)”, that is “be disgusted” (*aēdisthēi*), is formed by crasis from *aēdēs* [disgusting]. For this reason its vowel of unspecified length [i.e. the alpha] is long, and perhaps the adverb *adēn* [to satisfaction] originates from it, as in “used to eat to satisfaction (*adēn*)”,<sup>D</sup> and deriving from | this word *ados* means satisfaction. Hence, *adēsai* 35 means to be disgusted by those who enjoy themselves abundantly and to satisfaction. However, *hadein* meaning “to please” has a short alpha, since it is not formed by crasis, but shortened from *hēdō*, as in “if only death had pleased me”.<sup>E</sup>

The word *hyperphialos* is ambiguous, at times signifying harsh audacity but also an audacity that is permitted and not excessive. For when the poet calls the sons of Priam *hyperphialoi* somewhere,<sup>F</sup> this refers to the harshness of audacity. For he wishes to say that they are breakers of pacts and trespassers of the sacred cups (*phialai*) of oaths. But here, when he calls the suitors *hyperphialoi*

in Od. 1721.55      35–36 τὸ μέντοι — συσταλέν cf. Eust. in Od. 1400.34; κεκραμένον cf. schol. DJes α 134e et Eust. in Il. 807.24      38–39 ὅτε μὲν — φιάλας cf. schol. DEJ α 134g; Eust. in Il. 380.29–31 (huc respicit)      39–42 ἐνταῦθα δὲ — φιάλῃ Eust. ipse; cf. schol. M<sup>1</sup> α 227d; schol. M<sup>a</sup> α 310c; de intemperantia cf. etiam Porph. qu. Il. Ψ 269, p. 262.5–13 Schr. = p. 256 § 5 MacPhail; schol. Ap. Rhod. 2.54; EGud. 542.53–55 Sturz; schol. Opp. hal. 2.10; EM 780.12–13

40 φιάλους λέγων ἐν τῷ | ὑπερφιάλοισι μετελθὼν οὐκ ἐπὶ τοιαύτης σημασίας τὴν λέξιν  
τίθησιν—οὐ γὰρ ὑπόκεινται παρασπονδήσαντες οἱ μνηστήρες—ἀλλὰ λέγοντο ἂν  
ὑπερφιάλοι, ὡς εἴ τις εἴποι περιττοὶ ἢ πάρονοι ἐκ μεταφορᾶς τῶν μεγάλων φιαλῶν ἢ  
τῶν ὑπὲρ τὸ δέον χρωμένων τῇ συμποτικῇ φιάλῃ. ἐν μέντοι τῇ ἰ. ῥαψωδίᾳ τοὺς Κύ-  
κλωπας φανερώς ὑπερφιάλους καλεῖ οὐχ' ὡς ἄσεβεις—πῶς γὰρ ἄσεβεις οἷγε θεοῖς 5  
πεποιθότες, ὡς ὁ ποιητὴς λέγει, γῆν ὥκουν ἀρίστην;—ἀλλ' ὑπερφιάλους ἐκεῖ λέγει  
τοὺς μεγάλους, ὡς ἀρέσκει τοῖς παλαιοῖς. καὶ ὅτε δὲ αὐτοὶ ἑαυτοὺς οἱ μνηστήρες  
45 ὑπερφιάλους καλέσουσιν ἐν τῷ | ὑπερφιάλοισι ἡμῖν μετελθὼν, ἔπαινον πάντως ἡ λέξις  
δηλοῖ—οὐ γὰρ δήπου καθ' ἑαυτῶν ἐκείνοι λέγουσι—καὶ σημαῖνοι ἂν ἡ λέξις τηνι-  
καῦτα τὸ μέγα καὶ εὐμέγεθες, εἰ μὴ τις καὶ ἐκεῖ ἐπὶ παροίωνων καὶ ὑβριστῶν τὴν λέξιν 10  
θέλει τάττεσθαι, ὡς εἰρωνικῶς λεχθεῖσαν ὑπὸ τῶν μνηστήρων, οἷα δῆθεν τοιού-  
των νομιζομένων τοῖς πολλοῖς, ὅθεν καὶ μετ' ὀλίγα φησὶν ὁ Μέντης ὅτι ὑβρίζοντες  
ὑπερφιάλως δοκοῦσι δαίνυσθαι οἱ μνηστήρες. Τὸ δὲ μετελθὼν ἀντὶ τοῦ συνελθὼν,  
ὥσπερ καὶ πρὸ ὀλίγου μνηστήρσι μεθήμενος ἔφη ἀντὶ τοῦ συγκαθήμενος. οὕτω καὶ  
'Ἡσίοδος μετεῖναι τὸ συνεῖναι φησιν. 15

α 136- St. 50  
45 34

Ὅτι | τραπέζης βασιλικῆς ἀρχαίας ἐκφράζων διάθεσιν ὁ ποιητὴς | οὕτω φράζει·  
χέρνιβα δ' ἀμφίπολος προχῶ ἐπέχευε φέρουσα καλῇ χρυσεῖῃ, ἥγουν, κατὰ τὸν Παρα-  
φραστήν, πρῶτον μὲν κατὰ χειρὸς θεράπεινα ἔφερε χρυσῇ πρόχῳ, ὑπὲρ ἀργυρέοιο  
λέβητος, νίψασθαι, παρὰ δὲ ξεστὴν ἐτάνυσσε τράπεζαν, σῖτον δ' αἰδοίῃ ταμίῃ παρέθηκε 10  
φέρουσα, εἶδατα πόλλ' ἐπιθείσα, χαριζομένη παρεόντων. δαιτρὸς δὲ κρειῶν πίνακας πα-  
ρέθηκεν ἀείρας παντοίων, παρετίθει δὲ χρύσεια κύπελλα, ὡς αὐτοῦ ἔργον καὶ τοῦτο ὄν,  
κῆρυξ δ' αὐτοῖς θάμ' ἐπώχετο οἰνοχοεύων, οἳ δ' ἐξείης ἔζοντο κατὰ κλισμούς τε θρόνους  
55 | τε. Καὶ ὅρα ὅπως ἄλλο τι ἔχει τὸν κλισμὸν καὶ ἄλλο τὸν θρόνον, ὡς καὶ πρὸ μικροῦ M 3<sup>v</sup>  
γέγραπται καὶ ἐν τοῖς ἐξῆς δὲ φανεῖται. Λέγει δὲ ἀμφίπολον τὴν δούλην ὡς ἐν Ἰλιά-  
δι. καὶ ζῆτει ἐκεῖ, ἔνθα καὶ ὅτι τὸ ἄρρεν ὁ πρόπολος—ἡ χρῆσις παρὰ τῷ Κωμικῷ— 25  
καὶ ὅτι τύμβος λέγεται πον ἀμφίπολος ὁ κύκλῳ περιπολούμενος. φασὶ δὲ οἱ παλαιοὶ  
καὶ ὅτι ὥσπερ ἀμφίπολοι, οὕτω καὶ ἐπέται οἱ θεράποντες παρὰ τὸ ἔπεσθαι, ὅπερ  
ἔοικε τῷ ἀμφιπολεῖν. Χέρνιβα δὲ τὸ κατὰ χειρὸς διδόμενον ὕδωρ, ὅπερ τινὲς παροξυ-

<sup>A</sup>1400.42 ἐν μέντοι — καλεῖ ἰ 106; 116 <sup>B</sup>44-45 ὑπερφιάλοισι — μετελθὼν cf. φ 289 <sup>C</sup>47-48  
μετ' ὀλίγα — οἱ μνηστήρες α 227 <sup>D</sup>48-49 μνηστήρσι μεθήμενος α 118 <sup>E</sup>49 μετεῖναι Hes. op. 174  
<sup>F</sup>51 κατὰ τὸν — πρόχῳ Dem. Thr. fr. 4 Gehrman <sup>G</sup>56-57 καὶ ζῆτει — περιπολούμενος Eust. in Il.  
642.31-33 <sup>H</sup>57 παρὰ τῷ Κωμικῷ Ar. nub. 436

1400.42-44 ἐν μέντοι — παλαιοῖς schol. V ἰ 106; cf. Eust. in Od. 1618.11-18 44-46 καὶ ὅτε — εὐ-  
μέγεθες cf. Porph. qu. Od. ἰ 106, p. 87.26-88.3 Schr.; ; schol. V φ 289; Eust. in Od. 1910.24-27; Ap. Soph.  
158.30-31; cf. etiam Eust. in Od. 1749.4 46-47 εἰ μὴ — τοῖς πολλοῖς cf. Eust. in Od. 1910.27-28  
48 μετελθὼν = συνελθὼν schol. V α 13411 49 μεθήμενος = συγκαθήμενος schol. V α 118d 55-

in | “going among audacious men (*hyperphialoi*)”, he does not use the word in 40  
 this sense—for it is not suggested that the suitors are breaking a pact—but they  
 would be called *hyperphialoi* as if to say “excessive” or “drunken”, as a metaphor  
 from large cups or from those who make use of the cup of the symposium more  
 than they should. However, in rhapsody *iota* he clearly does not call the Cyclo-  
 pes *hyperphialoi* because they are impious;<sup>A</sup> for how could those who rely on  
 the gods be impious and, as the poet says, live on the best of soils? Rather, he  
 calls them *hyperphialoi* there since they are large, as the ancients believe. And  
 when the suitors call themselves *hyperphialoi* in | “going among us, the *hyper-* 45  
*phialoi*”,<sup>B</sup> the word evidently entails praise—evidently they do not speak against  
 themselves—and in this case the word would mean large and sizable, unless any-  
 one prefers that the word refers to drunken and audacious men here too, used  
 ironically by the suitors, since they are surely regarded as such by the majority  
 of people. In this way, Mentēs will soon say that the suitors seem to enjoy the  
 feast audaciously “in excess” (*hyperphialōs*).<sup>C</sup> The word *metelthōn* means “come  
 together with”, just as he previously said *mnēstērsi metēmenos*,<sup>D</sup> meaning “sitting  
 together with [the suitors]”. Hesiod also says *meteinaī* in this way for “be togeth-  
 er with”.<sup>E</sup>

(v. 136–45) Describing | the arrangement of the ancient royal dining table, 50  
 the poet uses the following phrasing: “the handmaid poured (*epecheue*) water  
 for washing the hands (*chernips*), bringing it in a beautiful golden vessel”—ac-  
 cording to the Paraphrast,<sup>F</sup> this means: “first of all the handmaid brought [water]  
 for the hands (*kata cheiros*) in a golden vessel”—“over a silver basin, so they  
 could wash, and at the side she set a polished table, and the revered housekeeper  
 came carrying bread that she served up, adding many dishes, giving freely from  
 the storage. A carver brought platters of various meats and placed them beside  
 them, and nearby he set down golden cups”, seeing as this was also a task for the  
 carver, “and a herald often went around and poured wine for them, while they sat  
 one besides the other on *klismoi* and *thronoi*”. | And observe that *klismos* means 55  
 one thing and *thronos* another, as written above and shown later on too. He calls  
 the slave-woman *amphipolos* as in the *Iliad*. And search for it there,<sup>G</sup> where it is  
 also said that the male servant is called *propolos*—its usage is found in the Come-  
 dian<sup>H</sup>—and that a tomb that runs round in a circle is called *amphipolos* some-  
 where. The ancients say that just as *amphipoloi*, so also *hepetai* means “servants”,

56 Καὶ ὅρα — φανεῖται Eust. in Od. 1400.27–28

58 ἐπέται — τὸ ἐπεσθαί Ael. Dion. fr. ε 46 Erbse

58–59 Χέρνιβα — ὕδωρ schol. V α 136b1

59 ὅπερ — εὐθείας cf. Athen. 9.409a; schol. vet. Ar. pac.

956b; schol. Eur. Alcest. 99; lex. Herm. 14

τόνως χερνίβα λέγουσιν ὡς ἀπὸ τῆς χερνίψ ὀξυτόνου εὐθείας. τὸ δ' αὐτό τινες ὕδωρ  
 60 καὶ | χειρόνιπτρον φασίν, ὡς δηλοῖ ὁ γράψας ὅτι χειρόνιπτρα τὸ κατὰ χειρὸς ὕδωρ.  
 Καὶ τὸ χέρνιβον ὁ ἐνταῦθα δηλαδὴ λέβης, ὃν ἡ κοινὴ γλῶσσα χερνίβιον λέγει. τὸ  
 μέντοι μετάνιπτρον οὐ τοιοῦτόν τί ἐστι, ἀλλὰ κύλιξ ἢ πόσις διδομένη μετὰ νίπτρον,  
 ἥτοι μετὰ τὸ νίψασθαι. Πρόχοος δὲ θηλυκῶς ὁ ξέστης παρὰ τὸ προχέειν, ὅθεν καὶ τὸ 5  
 προχοῖδιον καὶ συναίρεσει προχοῖδιον, ὡς βοῖδιον βοῖδιον, τὸ ἱμάτιον θοιμάτιον, ρο-  
 ῖδιον ροῖδιον. καὶ ἄλλα δὲ διάφορα ἐκ τοῦ χέω παράγονται, ὧν ἔστι καὶ ὁ χοεύς μέ-  
 1401 τρον τι, οἶον· στέφανον ἕκαστος ἀπέφερε κατὰ τὸ ἐν Λίμναις τέμενος τῇ ἱερείᾳ περιθίς  
 εἰς τὸν | ἑαυτοῦ χοᾶ, οὗ τὸ ἐντελὲς χοέα, ὡς Πειραιέα Πειραιᾶ. ὁ δ' αὐτὸς χοεύς καὶ  
 χοῦς ἐλέγετο ὁμωνύμως τῷ κατὰ γῆν, ὅθεν καὶ δίδουσι ποτήριον τὸ χωροῦν δύο 10  
 χοᾶς. ἔλεγον δὲ καὶ Ἀθηναίων ἐορτὴν τινα Χοᾶς συναυροῦντες ἐκ τοῦ Χοᾶς, ὡς δὲ  
 καὶ χοῆ ἐπὶ νεκρῶν ἐκ τοῦ χέειν καὶ χόανα τὰ ἐν Ἰλιάδι, καὶ ἡ τῶν ποταμῶν δὲ χοῦς,  
 καὶ σύνθετα δὲ ὁ φυλλοχόος καὶ ὁ πολύχους. ἀρκεῖ ἐς τόσον εἰπεῖν. ἐν δὲ γε τοῖς τοῦ  
 5 Ἀθηναίου τοιαῦτα περὶ τῶν εἰρημένων κεῖται· πρόχοος ἀγγεῖον ἐν ᾧ τὸ | ὕδωρ, χέρ-  
 νιβα δὲ τὰ εἰς χειρὸς νίμμα καταχεόμενα, οἷς πολλάκις καὶ τι προσεδίδοτο καθαρτι- 15  
 κὸν χειρῶν κατὰ τὸ δότω τις δεῦρο ὕδωρ καὶ σμῆμα, ὡς φησιν Ἀντιφάνης, τὸ δὲ μετὰ  
 τὴν κάθαρσιν καταπεσὸν ὑγρὸν ἀπόνιπτρον ἐκαλεῖτο, ἥγουν χειρῶν καὶ ποδῶν ἀπό-  
 νιμμα. ἴσως δέ, φησί, καὶ τὴν λεκάνην οὕτως ἔλεγον, ἐν ᾧ τρόπῳ καὶ τὸ χειρόνι-  
 πτρον. ἰδίως δέ, φασί, καλεῖται παρ' Ἀττικοῖς ἀπόνιμμα ἐπὶ τε χῶων νεκρικῶν καὶ ἐπὶ  
 ἐναγῶν καθαρομένων, οἶον· ὄρυξαι βόθρον πρὸς ἐσπέραν, καὶ τάδε τινα ποιήσας 20  
 10 λέγε· ὑμῖν ἀπόνιμμα οἷς χρῆν καὶ οἷς θέμις. καὶ οὕτω μὲν ταῦτα. ὁ δὲ ἡμεῖς ἐν τῇ |  
 συνηθείᾳ χέρνιβον φαμέν, Ἀττικοὶ χερνίβιον φασί. Λυσίας· χρυσοῖς χερνίβις καὶ

<sup>A</sup>1400.64–1401.1 στέφανον — χοέα Athen. 10.437d (mut. verb.) <sup>B</sup>1401.3 χόανα — Ἰλιάδι Σ 470  
<sup>C</sup>4–5 πρόχοος — ὕδωρ Athen. 6.225d; 15.686d <sup>D</sup>5 χέρνιβα δὲ — καταχεόμενα Athen. 9.409b–  
 e <sup>E</sup>5–6 οἷς πολλάκις — Ἀντιφάνης Athen. 9.409c–d <sup>F</sup>6 δότω — σμῆμα Antiphan. fr. 134.2–3  
 K.–A. (ex Athen.) <sup>G</sup>6–9 τὸ δὲ μετὰ — οἷς θέμις Athen. 9.409f–10a <sup>H</sup>8–9 ὄρυξαι — οἷς θέμις  
 Cleidemus FG<sup>2</sup> 323 F 14 <sup>I</sup>9–11 ὁ δὲ ἡμεῖς — χειρόνιβα Athen. 9.409b–d; aliter Eust. in Od.  
 1400.61 <sup>J</sup>10 Λυσίας — θυμιατηρίους ps.-Andocid. 4.29

1400.60 χειρόνιπτρα — ὕδωρ cf. Athen. 9.408c–d; synag. χ 49; EM 810.50–51; cf. etiam schol. T Ω 304a2  
 60–61 λέβης = χέρνιβον schol. V α 137c 61 ἡ κοινὴ γλῶσσα χερνίβιον Eust. ipse; aliter Eust. in Od.  
 1401.10; Koukoules, Γραμματικά 27; cf. etiam lex. Theaet. 6; ps.-Zon. lex. 1292.20 61–62 τὸ μέντοι  
 — νίψασθαι cf. Athen. 11.486f; Hsch. μ 1033 62 πρόχοος — προχέειν schol. V α 136g1 62 προ-  
 χοῖδιον ~ πρόχοος cf. Poll. 6.92; Phryn. preap. soph. 102.5–6 de Borries; Suid. v 574 63 ὡς βοῖδιον  
 — ροῖδιον exempla collegit Eust. ipse; βοῖδιον βοῖδιον cf. Suid. β 581; EGud. 276.12 Stef.; ps.-Hdn. part.  
 10.12 Boissonade; ps.-Zon. 401.3; τὸ ἱμάτιον θοιμάτιον cf. schol. rec. Ar. nub. 497d; Moer. θ 8; Hsch. θ  
 622; Phot. θ 191; ροῖδιον ροῖδιον cf. Phryn. ecl. 223 1401.1 οὗ τὸ — Πειραιᾶ de declinatione vocis  
 cf. Eust. in Il. 279.32–33 et 746.62 cum adn. v.d.Valk 1 ὁ δ' — γῆν cf. Eust. in Il. 1085.51; in Od.  
 1835.19 1–2 ὅθεν καὶ — χοᾶς Athen. 10.434a respicit; cf. Eust. in Il. 746.63; in Od. 1834.5; cf. etiam  
 Athen. 11.495a (= Posidon. fr. 210 Theiler) 2 ἔλεγον — Χοᾶς Athen. 10.437d; συναυροῦντες ἐκ τοῦ



deriving from *hepesthai* [follow]. The word *chérnips* denotes water designated for the hands, which some pronounce with an acute accent on the second syllable from the end *cherníba* [acc.], as though it derived from the nominative *cherníps* with an acute accent on the final syllable. The same water some | call *cheironip-* 60  
*tron*, as he shows who wrote that “*cheironiptra* means water for the hands”. This basin (*lebēs*) here is clearly also called *chernibon*, which the common tongue calls *chernibion*. However, a *metaniptron* is not anything of this sort, but a cup or a drink given *meta niptron*, that is “after washing”. The *prochoos* in the feminine is a pitcher, deriving from *procheein* [pour forth], whence also *prochoídion* derives, and through contraction *prochoidion* [small pitcher], like *boídion boidion* [little bull], *to himation thoimation* [the garment], *rhoidion roidion* [small pomegranate]. Various other words are also derived from *cheō*, one of them being *choeus* denoting some sort of measure, as in: each brought a garland to the sanctuary in the Marshes for the priestess, having put it around | his pitcher (*choa*)<sup>A</sup>, the 1401  
non-contracted form of which is *choea*, like *Peiraiea Peiraia*. The same *choeus* and *chous* was a homonym that could refer to soil too, whence the words *dichoun potērion* refer to [a cup] holding two *choes*. They also called a certain Athenian festival *Choas* [acc. of *Choes*], contracted from *Choeas*, just like the libation (*choē*) for the dead deriving from *cheein*, and *choana* [melting-pots] in the *Iliad*,<sup>B</sup> and the soil (*chous*) cast up by rivers, and the compounds *phyllochoos* [shedding leaves] and *polychous* [pouring forth much]. It is sufficient to have said this much. In the work of Athenaeus the following is found about these words: a  
*prochoos* is a vessel in which | water is kept,<sup>C</sup> *cherniba* are vessels used to pour 5  
water for washing hands,<sup>D</sup> along with which some sort of cleaning agent for the hands was often given, as in “may somebody give me here water and soap”,<sup>F</sup> as Antiphanes says,<sup>E</sup> and the water poured after the cleansing was called *aponiptron*, that is water used for washing off hands and feet. Perhaps, he says, they also called the pot in this way, in the same manner as with *cheironiptron*. Specifically, they say,<sup>G</sup> the speakers of Attic apply *aponimma* to the water used for the dead and for purifying pollution, as in: “dig a pit to the west”, and having done this and that, say: “water for cleansing (*aponimma*) to you, for whom it is proper and lawful”.<sup>H</sup> And this is how it is with these things. What we usually | call *chernibon*, 10

Xoέας add. Eust. 2–3 ὥς δὲ — χέειν cf. schol. V κ 518; schol. Eur. Or. 96; EGud. 569.14–17 Sturz; Suid. χ 364; Eust. in Il. 1296.41; in Od. 1661.28; EM 813.15–17; ps.-Zon. 27.5 3 χάνα cf. Eust. in Il. 1153.17 3 ἢ τῶν — χοῦς cf. Eust. in Od. 1390.61 3 φυλλοχόος cf. Hes. fr. 333 M.-W.; Eust. in Il. 631.4 3–4 πολύχους cf. Eust. in Od. 1890.4 9–11 ὁ δὲ ἡμείς — χειρόνιβα ex Athen. (vide app. loc. cit.); aliter Eust. in Od. 1400.61



θυμιατηρίοις. Εὐπολις δὲ χειρόνιπτρον αὐτὸ λέγει. Ἐπίχαρμος δὲ χειρόνιβα. παρὰ δὲ τραγικοῖς καὶ κωμικοῖς παροξυτόνως εὐρηται χερνίβα. Εὐριπίδης· *εἰς χερνίβ' ὡς βάψειεν Ἀλκμήνης γόνος*, ἤγουν εἰς ὕδωρ ἐν ᾧ ἀπέβαπτον δαλὸν ἐκ τοῦ βωμοῦ λαμβάνοντες καὶ τῆς θυσίας. καὶ τούτῳ περιρραίνοντες τοὺς παρόντας ἤγνιζον. χρὴ μέντοι, φησί, προπαροξυτόνως προφέρεσθαι· τὰ γὰρ τοιάδε ῥηματικά σύνθετα εἰς  $\bar{\psi}$  5 λήγοντα φυλάττοντα παραλήγουσαν παρακειμένου, παθητικοῦ δηλαδὴ λεγομένου διὰ τῶν δύο μῦ, ἐξ οὗ καὶ | γεγόνασι, βαρύνονται· λέλειμμαι λέλειψαι αἰγίλιψ, τέτριμμαι τέτριψαι οἰκότριψ, κέκλεμμαι βοόκληψ, βέβλεμμαι κατώβλεψ, οὕτως οὖν καὶ νένιμμαι χέρνιψ. κειμένου δ' ἐν τούτοις καὶ ὅτι ὁ ἡμεῖς ἐν τῇ συνηθείᾳ χέρνιβον φα- 15 μέν, ἔστι καὶ παρ' Ὀμηρῷ ἐν Ἰλιάδι, οἷον ἡ δὲ *παρέστη χέρνιβον ἀμφίπολος πρόχον θ' ἅμα χερσὶν ἔχουσα*, ζῆται ποῦ τοῦτο. Λέγει δὲ καὶ ὅτι τὸ χεῖρας νίπτεσθαι, ἀφ' οὗ χέρνιβα καὶ χερνίπτεσθαι, ἢ πλείων χρήσις κατὰ χερρός εἴωθε λέγειν καὶ κατὰ χερῶν. Ἀριστοφάνης δ' ὁ γραμματικὸς φησι παρὰ τοῖς παλαιοῖς τὸ μὲν πρὸ ἀρίστου καὶ 20 δείπνου λέγεσθαι κατὰ χερρός, | τὸ δὲ μετὰ ταῦτα ἀπονίψασθαι. τοῦτο δὲ παρ' Ἀττικοῖς ἴσως πεφύλακται, ἐπεὶ τοῖς Ὀμηρὸς φησι *νίψασθαι*, παρὰ δὲ *ξέστην ἐτάνυσε τράπεζαν*, ἐν καιρῷ δηλαδὴ δείπνου, ἤγουν πρωϊνοῦ ἐμβρώματος. τοῦτο δὲ εἵπομεν ἐπειδὴ ποτε δείπνον λέγεται καὶ τὸ δόρπον, ὡς που δηλοῖ Ἀθήναιος ἐν τῷ ὁ *τραγηματισμὸς ἐπιδορπισμὸς τίς ἐστι καὶ δείπνον ἕτερον*. εἰρήσθω μὲν δὴ ταῦθ' οὕτω. ἐν οἷς ὄρα καὶ τὸ σμῆμα, ὡς ἀπὸ τοῦ σμῶ σμήσω, οὐ παράγωγον τὸ σμήχω, ὡς καὶ τοῦ νῶ νήσω τὸ νήχω. Τὸ δὲ καλὴ ταῦτόν ἐστι τῷ εὐειδῆς· ἐπὶ τοιούτου γὰρ λαμβάνεται τὸ 25 καλόν, οὐ τὸ ἐναντίον αἰσχρόν. ὅθεν καλὸς μὲν ὁ | Νιρεύς, κάλλιστος δὲ ὁ | Ἀχιλλεύς, ἥτοι καλὸς λίαν—οὕτω γὰρ ἔοικεν ἐτυμολογεῖσθαι καὶ τὸ κάλλος—αἰσχιστος δὲ ὁ Θερσίτης, διὸ καὶ Εὐριπίδης ἐν σχήματι ἀντιθέτω φησί· *διὰ καλῶν γὰρ ὁμμάτων αἰσχιστα Τροίαν εἴλε τὴν εὐδαίμονα*, ὡς τοῦ καλοῦ ἀντικειμένου τῷ αἰσchrῷ καὶ τῷ αἰσχίστῳ. καλὸν οὖν τὸ λαμπρόν καὶ ὡς ἂν εἴποι τις ἡλιῶδες παρὰ τὸ κῶ καὶ τὸ 25

<sup>A</sup>1401.10–11 Εὐπολις — λέγει fr. 129 K.–A.

<sup>B</sup>11 Ἐπίχαρμος — χειρόνιβα Epicharm. fr. 68 K.–A.

<sup>C</sup>11–16 παρὰ δὲ τραγικοῖς — νένιμμαι χέρνιψ Athen. 9.409a–c

<sup>D</sup>12 Εὐριπίδης — γόνος

Herc. 929

<sup>E</sup>16–17 κειμένου — τοῦτο Athen. 9.408b–c

<sup>F</sup>17 ἡ δὲ παρέστη — ἔχουσα Ω 303–4

<sup>G</sup>17–19 Λέγει — χερῶν Athen. 9.408e

<sup>H</sup>19–21 Ἀριστοφάνης — τράπεζαν Athen. 9.408f–9a et 410b–c

<sup>I</sup>19–20 Ἀριστοφάνης — ἀπονίψασθαι Ar. Byz. fr. 368 Slater

<sup>J</sup>20–21 νίψασθαι

— τράπεζαν α 138

<sup>K</sup>22 ὡς που — ἕτερον Athen. 14.641e

<sup>L</sup>23 ἐν οἷς — σμῆμα vide supra Eust.

in Od. 1401.6 (= Athen. 9.409c–d)

<sup>M</sup>24–25 καλὸς — Ἀχιλλεύς B 673–75

<sup>N</sup>26 διὰ καλῶν —

εὐδαίμονα Eur. Hec. 442–43

1401.21–22 ἐν καιρῷ — τὸ δόρπον cf. Eust. in Od. 1432.6–8 cum adn. 23 οὐ παράγωγον — τὸ νήχω cf. Arcad. 175.22–25 (= Hdn. cath. 437.8–10 Lentz); Theogn. can. 842 Cramer; Suid. v 360; ps.-Hdn. part. 248.13–16 Boissonade 24–25 ὅθεν καλὸς — ὁ Ἀχιλλεύς Eust. in Il. 317.36–39 25–27 αἰσχιστος — αἰσχίστῳ Eust. in Il. 206.4 27–28 καλὸς ~ κῶ ἥλιος Eust. ipse

2 χερνίβ' ὡς M : χερνίβος P

3 γόνος MP Athen ACE : τόκος codd. Eur.

20 νήσω P : νόσω

M ut videtur

νήχω M : νόχω P

the speakers of Attic call *chernibion*: Lysias:<sup>I</sup> “with golden cups (*chernibia*) and incense burners”; Eupolis calls it *cheironiptron*;<sup>A</sup> Epicharmus *cheiróniba*.<sup>B</sup> In the tragedians and comedians, *cherníba* is found accentuated on the second syllable from the end. Euripides: “that Alcmene’s child might dip it in the *cherníba*”,<sup>D</sup> meaning in the water in which they had dipped a burning piece of wood taken from the altar and the sacrifice. And they sprinkled those who were present with it to purify them. Yet, it is necessary, Athenaeus says, to pronounce it with an acute accent on the third syllable from the end. For such compounds deriving from verbs ending in *psi*, which retain the second syllable from the end of the perfect—i.e. the passive form with a double mu from which such words derive—are not accentuated on the final syllable: *léleimmai* [I have left] *léleipsai* 15 [you have left] *aigílips* [lacking goats], *tétrimmai* [I have been worn out] *tétripsai* [you have been worn out] *oikótrips* [slave reared at home], *kéklemmai* [I have been deceived] *boókleps* [cattle thief], *béblemmai* [I have been seen] *katóbleps* [downward-looking]. Indeed, this is also the case with *nénimmai* [I have been cleansed] *chérnips*.<sup>C</sup> In this work<sup>E</sup> we also find that what we usually call *chérnibon* is also found in Homer, in the *Iliad*: “the servant stood beside him with a *chernibon* along with a pitcher in her hands”.<sup>F</sup> Search for where this is. Athenaeus<sup>G</sup> also says that to wash one’s hands (*cheiras niptesthai*), from which *cherniba* and *cherniptesthai* derives, is generally called “over the hand” and “over the hands”. But Aristophanes the grammarian<sup>I</sup> says that among the ancients the washing that takes place before the *ariston* and *deipnon* [morning/evening meal] was called 20 “over the hand”, | but that which takes place after was called “to wash off”. This was perhaps retained by the speakers of Attic, since Homer indeed says “so they could wash, and at the side she set a polished table”,<sup>J</sup> in time for the *deipnon*, that is the morning meal.<sup>H</sup> We say this because sometimes the evening meal is also called *deipnon*, as Athenaeus shows somewhere in “dried fruits is a dessert and second supper (*deipnon*)”.<sup>K</sup> Let these things be said in this way. In this section observe also the word *smēma* [soap],<sup>L</sup> deriving from *smō smēsō* [cleanse], from which *smēchō* [wash away] derives, like *nēchō* [swim] from *nō nēsō* [swim]. The word *kalē* means “well-shaped”. For beauty (*to kalon*) refers to things of this sort, the opposite of which is *aischron* [hideous], whence Nireus is beautiful (*kalos*), | but Achilles most beautiful of all (*kallistos*),<sup>M</sup> that is very beautiful (*kalos* 25 *lian*)—for this seems to be the etymology of *kallos*—but Thersites is most hideous of all (*aischistos*), for which reason Euripides,<sup>N</sup> using a figure of antithesis, says: “for through her beautiful (*kala*) eyes she [Helen] most hideously (*aischista*) took blessed Troy”, since the beautiful is the opposite of the hideous and

- ἥλιος, οἰονεὶ τὸ ἀνακείμενον ἥλιw ἢ καόμενον ὡς ἥλιος. διὸ καὶ ἐκτείνει αἰεὶ τὸ δίχρο-  
νον παρὰ τῷ ποιητῇ ὡς ἀπὸ συναιρέσεως. τὸ μέντοι αἰσχροὺν ἐκ τοῦ ἐναντίου τῷ  
30 σκότει ἀνάκειται, ὅθεν καὶ τὸ ἐγγίσαν τῇ νυκτὶ τέλος τῆς καλῆς ἡμέρας | αἰσχρία καὶ  
αἰσχροῖσμά λέγεται. ἐπεὶ τοίνυν καὶ ὁ χρυσὸς ἥλιw ἀνάκειται κατὰ τοὺς παλαιούς,  
εἴη ἂν καὶ αὐτὸς κυρίως καλός, καὶ δι' αὐτὸν καλὴ καὶ ἡ χρυσὴ πρόχοος, ὥπερ 5  
ἐλέχθη καλὰ πρὸ βραχέων καὶ τὰ τῆς Ἀθηνᾶς χρύσεια πέδιλα. Λέβης δὲ νῦν παρὰ  
τῷ ποιητῇ τὸ παρ' ἡμῖν λεγόμενον χερνίβιον, καθ' οὗ νιπτόμεθα παρὰ τὴν λαβὴν, ὡς  
φασιν οἱ παλαιοί, ἢ μᾶλλον διότι λείβεται ὕδωρ εἰς αὐτόν. καὶ σημειῶσαι τὴν λέξιν  
ἐνταῦθα· ἐν γὰρ ἄλλοις τόποις ἀλλοῖόν τι σκευὸς οἱ λέβητες λέγονται, ὡς καὶ ἐν  
35 Ἰλιάδι φαίνεται. ὅτι δὲ κοινῶς μὲν διὰ τοῦ ἥ οὐ λέβης, κατὰ δὲ Βοιωτοὺς διὰ | διφθόγ- 10  
γου, καθὰ καὶ ὁ πένης καὶ τὰ κατ' αὐτά, ὁ Ἡρακλείδης δηλοῖ. Ἀργύρεος δὲ ὁ λέβης  
ἢ πρὸς ποικιλίαν, ἵνα μὴ αὐτὸς χρυσοῦς εἴη, ἢ ὅτι σπάνιον πάλοι ὁ χρυσὸς ἢ καὶ ὅτι  
ἐχρῆν τὸ ὑποκείμενον τῇ ῥύψει ὑποδεῶς ἔχειν πρὸς τὸ σκευὸς ἀφ' οὗ τὸ ῥύπτον  
πρόεισι. Σημειοῦνται δὲ οἱ παλαιοὶ ὅτι παρ' Ὀμήρῳ πρὸ τῶν βρωμάτων εὐρίσκον-  
ται νιπτόμενοι, ὡς ἂν εὐαγῶς ἐπὶ τὰς σπονδὰς ἔλθωσιν. εἰ δὲ καὶ μετὰ τὸ φαγεῖν, ὡς 15  
εἰκός, ἐνίπτοντο, σιωπᾶ ὁ ποιητῆς ὡς καὶ ἄλλα πολλὰ κατὰ σχῆμα τὸ καλούμενον  
σιωπώμενον. παρὰ δὲ τοῖς παλαιοῖς κείται καὶ ὅτι ἐν Ἰλιάδι οὐδὲ πρηνὴ φαγεῖν ποιεῖ  
40 Ὀμηρος | ἀπονιζομένους· σχολαζόντων γὰρ βίος ὁ ἐν Ὀδυσσεΐα καὶ τρυφώντων ἐν  
εἰρήνῃ. διὸ καὶ ἐθεράπευον τὸ σῶμα λουτροῖς καὶ κατανίσμασιν, οἷγε καὶ ἀστραγα-  
λίζουσιν ἐν τῇ κατ' αὐτοὺς πολιτείᾳ καὶ σφαιρίζουσι παίζοντες, εἰ δὲ Ἡρόδοτος ἐν 20  
Λιμῶ εὐρήσθαι φησι τοιαύτας παιδιὰς ἐπὶ Ἄττος, ἀλλὰ πρεσβεύει, φασί, τοῖς χρόνοις  
τὰ ἡρωϊκά. θετέον δ' ἐνταῦθα καὶ Τρύφωνος τὸ κατὰ χειρῶν μὲν πρὸ τροφῆς παρὰ  
τοῖς ὕστερον, νίσασθαι δὲ μετὰ τροφῆν. Τράπεζαν δὲ τανύεσθαι εἰπὼν ἐμφαίνει  
μήπω κυκλοτερεῖς εἶναι τότε τὰς τραπέζας, ἀλλὰ τετανυσμένας εἰς μήκος· ἴσως γὰρ  
45 ὕστερον ἐπενοήθησαν αἱ | κυκλοειδεῖς διὰ τε τὴν ἀνυπέρβλητον ἰσότητα καὶ πρὸς 25

<sup>A</sup>1401.31 πρὸ βραχέων α 96 <sup>B</sup>34 ὡς — φαίνεται I 123 etc. <sup>C</sup>34–35 ὅτι δὲ — δηλοῖ Heraclid. Mil. fr. 57 Cohn <sup>D</sup>41 οἷγε — παίζοντες ζ 99–118 <sup>E</sup>41–42 εἰ δὲ — ἐπὶ Ἄττος Hdt. 1.94 <sup>F</sup>43–44 θετέον δ' — μετὰ τροφῆν Tryph. fr. 137 von Velsen

1401.28–29 διὸ καὶ — συναιρέσεως Eust. ipse; de re cf. epim. Hom. κ 144; Eust. in Il. 161.41; Hdn. cath. 527.25–26 Lentz = διχρ. 16.15–16 Lentz 29–30 τὸ ἐγγίσαν — λέγεται Eust. ipse de lingua aetatis suae; vide S. Deinakis, Athena 39 1927, 193–94 30 ὁ χρυσὸς ἥλιw ἀνάκειται cf. Eust. in Il. 25.2–4 (ad commentarios in Pindarum lectorem relegat); 33.1; 436.29–30; 598.43 (cum adn. v.d.Valk); in Od. 1700.61–62; in Dion. per. 288, p. 267.34–35 Müller; cf. etiam schol. Pind. Isthm. 5.2b; Jo. Lyd. mens. fr. 2; Olympiod. in Aristot. meteor. 67.18–19 Stuve 32 Λέβης — χερνίβιον schol. V α 137c 32 λέβης ~ λαβή schol. H α 137d (v. app. crit.) 33 λέβης ~ λείβω cf. EGen. λ 52; Pontani ad schol. HM<sup>a</sup> α 137d; schol. E γ 44oh1 33–34 καὶ σημειῶσαι — φαίνεται Eust. in Il. 739.60–62; 740.7–9; 1241.23 et 43–46 34–35 ὅτι δὲ — δηλοῖ cf. etiam Theogn. can. 233 Cramer; Choer. in Th. Alex. can. 1.169.26–29; 207.29–34 35 ἢ πρὸς ποικιλίαν Eust. ipse 36 ἢ ὅτι — χρυσός cf. Athen. 6.231b; Eust. in Il.

10–11 διφθόγγου (ει) Cohn 13 ῥύψει scripsi : ῥίψει MP ῥίπτων P 24 τράπεζας P (accent.)

most hideous. Surely, what is bright is beautiful and, as one might say, sun-like, deriving from *kō* and *hēlios*, meaning that which belongs to the sun or burns like the sun. For this reason the vowel of unspecified length [scil. the alpha in *kalos*] is always long as though formed by contraction. The hideous (*to aischron*), on the contrary, is consecrated to darkness, whence the end of a beautiful day approaching night is called | *aischria* and *aischriasma*. Now, since gold belongs to the sun according to the ancients, it in itself would be called “beautiful” in its proper sense, and thereby the golden pitcher is beautiful, just as Athena’s golden sandals were called “beautiful” not long ago.<sup>A</sup> The *lebēs* mentioned by the poet here is that which we call *chernibion*, by which we wash ourselves, deriving from *labē* [handle], as the ancients say, or rather because water is poured (*leibetai*) into it. And take note of the word here. For in other places some other sort of implement is termed *hoi lebētes* [cauldrons], as shown in the *Iliad*.<sup>B</sup> Heraclides shows that *lebēs* is generally written with an eta, but that the Boeotians write it with | a diphthong, just as with *penēs* [poor] and such words.<sup>C</sup> The basin is made of silver either for the sake of distinction, in order that it should not be made out of gold too, or because gold was rare in ancient times or because the vessel used for cleansing had to be inferior to the vessel from which the cleansing water was poured. The ancients note that the characters in Homer are found cleaning their hands before the meals, so that they proceed to the libations freed from pollution. Yet, whether or not they washed after meals, which is likely, the poet passes over in silence, just as with many other things according to the figure called “in silence” (*to siōpōmenon*). In the ancients we also find that in the *Iliad* Homer does not have them wash even before | eating. For the life portrayed in the *Odyssey* is one of leisure and luxury during peace. For this reason they also treated their bodies with baths and cleaning, and they play *astragalos* as part of their daily life and ball games,<sup>D</sup> even if Herodotus says that such games were invented during a famine under the reign of Atys;<sup>E</sup> yet, the heroic age is more ancient, they say, than those times. In this context one must also place the words of Trypho, saying that *kata cheirōn* refers to the [cleansing] before the meal in later writers, *nipsasthai* to that after the meal.<sup>F</sup> By saying “stretching out a table”, Homer indicates that in those times tables were not yet round, but stretched out

868.47–53      36–37 ἡ καὶ — πρόεισι Eust. ipse      37–38 Σημειοῦνται — ἔλθωσιν schol. DEHJM<sup>1+a</sup>  
 α 136a      38–39 εἰ δὲ καὶ — σιωπώμενον schol. bT (Porph.) A 449a ≈ schol. H (Porph.) δ 52b (ll. 21–33 Pontani); cf. Meinel, *Katὰ τὸ σιωπ.* 18; Roemer, *Homerexegeese* 239–40; de re vide Nünlist, *The Ancient Critic* 157–70      39–42 παρὰ δὲ — τὰ ἡρωϊκά Athen. 1.18f–19a      44 ἐμφαίνει — εἰς μῆκος schol. BDEH<sup>1</sup>HJM<sup>a</sup>N α 138f      44–45 ἴσως γὰρ — ἄλωνος Athen. 11.489e–d; cf. Eust. in Od. 1816.29–30

5 ομοιότητα τῆς τροφοφόρου ἄλωνος. Ἰστέον δὲ ὅτι τε τῶν δαιτυμόνων ἐκάστῳ κατ' ἄνδρα παρακεῖσθαι τράπεζαν οἶονταί τινες, ὥς καὶ ἐνταῦθα ἐπὶ τοῦ φαινομένου Μέντου γίνεται καὶ ἐν τοῖς ἐξῆς δὲ ἐπὶ τοῦ συμβώτου, καὶ ὅτι αἱ οὕτω πολυτελεῖς τράπεζαι κατηρεφέες παντοίων ἀγαθῶν πρὸς τινος τῶν παλαιῶν ἐρρέθησαν, καὶ ὅτι τράπεζαι παρὰ τοῖς παλαιοῖς καὶ δευτεραί τινες ἐκαλοῦντο. αἱ δὲ ἦσαν αἱ τῶν τραγη- 5 M 4<sup>r</sup>  
 50 μάτων, αἱ, ὥς ἐν τοῖς τοῦ Ἀθηναίου κείται, καὶ τρωγάλια ἐλέγοντο. Πίνδαρος· δει-  
 πνον δὲ λήγοντος γλυκὺ τρωγάλιον. ὁ δὲ | κωμικὸς εἶδος τραγημάτων οἶδε τὸ τρωγά-  
 λιον. λέγει δὲ Ἀθήναιος καὶ ὅτι ὄντως ὁ τραγηματισμὸς ἐπιδορπισμὸς τίς ἐστι καὶ  
 δεῖπνον ἕτερον. καὶ ἦσαν παρὰ τοῖς ἀρχαίοις αἱ δευτεραί τράπεζαι πολυτελῶς πάνυ  
 μεμεριμνημέναι, ἐν αἷς, λαγῶα καὶ κίχλαι καὶ μελίπηκτα καὶ ὠὰ προεφέροντο, διὸ 10  
 ἀστεῖως Ἀντιφάνης φησὶν ἐν ἐρωτήσῃ καὶ ἀποκρίσει ταῦτα· οἶνον Θάσιον πίνεις ἄν;  
 εἴ τις ἐγγχεί. πρὸς ἀμυγδαλᾶς δὲ πῶς ἔχεις; εἰρηνικῶς μᾶλλον δι' ἅς μέλιτι προσπαίξῃν P 11<sup>r</sup>  
 δέδοται. μελίπηκτα δ' εἴ σοι προσφέρει; τρώγοιμ' ἄν. ὠὼν δέ; καταπίνοιμ' ἄν. Ἔτι ἰστέ-  
 55 ον καὶ ὅτι ἡ εἰρημένη | ἀνυπερβλήτος ἰσότης δηλοῦται καὶ ἐν τῷ δαιτὸς ἔϊσῃ· δαῖς  
 γὰρ ἔϊση ἄλλως μὲν κοινότερον ἢ ἰσόμοιρος, κατὰ δὲ Ζηνόδοτον ἢ ἀγαθὴ, ὥς ἰστο- 15  
 ρεῖ καὶ Ἀθήναιος λέγων ὅτι ἐπεὶ ἡ τροφή τοῦ ἀνθρώπου ἀγαθὸν ἀναγκαῖον, ἐπεκτεί-  
 νας εἴρηκεν ἔϊσῃ. ἔνθα σημειῶσαι τὸ ἐπεκτείνας, ὥς τοῦ Ζηνοδότου ἐπέκτασιν δο-  
 ξάζοντος καὶ τὸ ἀντὶ τοῦ ἴσῃν εἰπεῖν ἔϊσῃν. τούτοις δὲ ἐπάγει καὶ ὅτι ἐπεὶ οἱ πρῶτοι  
 ἄνθρωποι, οἷς οὐ παρῆν ἀφθονος τροφή, ἄρτι φαινομένης ἀθρόον ἐπ' αὐτὴν ἰόντες  
 βία ἤρπαζον, καὶ σὺν ἀκοσμίᾳ ἐγίνοντο καὶ φόνοι, ἐξ ὧν εἰκὸς λεχθῆναι καὶ ἀτασθα- 20  
 60 λίαν τὴν ἐν θαλαίᾳ ἀμαρτίαν. τέως μὲν οὐκ εἶχον ὅ τι | δράσουσιν, ὥς δὲ παρεγένετο  
 αὐτοῖς πολλὴ τροφή ἐκ τῆς Δήμητρος, διένεμον ἐκάστῳ ἴσῃν καὶ οὕτως εἰς κόσμον  
 προήλθε τὰ δόρπα πάντων εἰς ἴσον διαμεμοιραμένων, ὥστε δαῖς ἔϊση ἢ ἀνθρωπίνῃ  
 τροφῇ παρὰ τὸ δατεῖσθαι, ὃ ἐστὶ διαμοιρᾶσθαι ἐπίσῃ· καὶ οὐ κρέα μόνον, ἀλλὰ καὶ  
 οἶνον καὶ λοιπά. οὕτω δὲ καὶ δαιτὸς ὁ ἴσῃν ἐκάστῳ μοῖραν δαιόμενος. ὅτι δὲ ἐπὶ 25

<sup>A</sup>1401.47 ἐπὶ τοῦ συμβώτου cf. p 333-35 <sup>B</sup>47-48 κατηρεφέες — παλαιῶν Anacr. PMG 435 <sup>C</sup>49 ἄ — ἐλέγοντο Athen. 14.641b-c <sup>D</sup>49 δειπνον — τρωγάλιον Pind. fr. 124c Maehler <sup>E</sup>49-50 ὁ δὲ κωμικὸς — τρωγάλιον Ar. pax 772; plut. 798 <sup>F</sup>50-51 λέγει — ἕτερον Athen. 14.641e <sup>G</sup>53-54 Ἀντιφάνης — καταπίνοιμ' ἄν Antiph. fr. 138 K.-A. <sup>H</sup>55 δαιτὸς ἔϊσῃς A 468; θ 98 etc. <sup>I</sup>55-56 δαῖς γὰρ — ἔϊσῃν Athen. 1.12c-d <sup>J</sup>57-62 τούτοις — δαιόμενος Athen. 1.12d-e

1401.45-46 τῶν δαιτυμόνων — γίνεται Athen. 1.11f; cf. Eust. in Od. 1920.17-18 47 καὶ — τοῦ συ-  
 βώτου add. Eust. 47-48 αἱ οὕτω πολυτελεῖς — ἐρρέθησαν Athen. 1.12a 48-49 καὶ ὅτι — τῶν  
 τραγημάτων Athen. 14.641c-e 49-50 ὁ δὲ κωμικὸς — τὸ τρωγάλιον add. Eust. ipse 51-54 καὶ  
 ἦσαν — καταπίνοιμ' ἄν Athen. 15.641e-f 55 δαῖς ἔϊση = ἰσόμοιρος schol. D A 468; schol. θ 98; Suid.  
 δ 132; EM 251.35; Eust. in Il. 161.19-20 55-56 κατὰ δὲ Ζηνόδοτον — ἔϊσῃν cf. etiam Suid. δ 128

6 ὥς M : καὶ P 12 ἐγγχεί MP Athen ACE : -έοι Rutherford μᾶλλον δι' ἅς MP Athen  
 CE : μαλακάς σφόδρα διας Athen. A 13 δέδοται MP : δέει Athen E : δέι Athen. C : βιᾶ  
 Athen. A προσφέρει MP Athen. CE : -οι Athen. A τρώγοιμ' ἄν MP Athen. CE : -οιμ  
 καὶ Athen. A 20 φόνοι M : φόνοι P

in length. For perhaps it was later that circular tables were invented, | partly be- 45  
 cause of their absolute equality, partly because the form imitates the threshing  
 floor. One must know that some believe that there was one individual table for  
 each of the banqueters, which is the case here when Mentès appears and with  
 the swine herder later on.<sup>A</sup> One must know too that lavish tables were called  
 “overhanging with various delicacies” by one of the ancients,<sup>B</sup> and that some ta-  
 bles were called “second” by the ancients. These were the tables with dessert,  
 which were also called *trōgalia*, as we read in the work of Athenaeus.<sup>C</sup> Pindar: “as  
 dinner ends comes the sweet dessert (*trōgalion*).<sup>D</sup> For the | Comedian,<sup>E</sup> *trōgalion* 50  
 was a form of dessert. Athenaeus also says that “*tragēmatismos* is truly a dessert  
 and second dinner (*deipnon*)”.<sup>F</sup> Among the ancients the “second tables” were  
 prepared with great care, upon which there were hares, thrushes, honey cakes  
 and eggs. Therefore, Antiphanes wittily says the following in the form of ques-  
 tions and answers: “—Would you drink Thasian wine? —If someone pours it.  
 —How do you feel about almonds? —Calm. Through them I might play with  
 honey. —And what if someone brings you honey-cakes? — I’d eat them! —  
 How about eggs? —I’d gulp them down!”<sup>G</sup> Moreover, one must know that the 55  
 aforementioned | absolute equality is also shown in *dais eîsē* [“dinner of which  
 each partakes alike”].<sup>H</sup> For a dinner that is *eîsē* is otherwise more commonly  
 called *isomoiros* [sharing equally], although according to Zenodotus it means  
 “good”, as Athenaeus relates,<sup>I</sup> saying that food is a necessary good for/of the hu-  
 man beings, and therefore Homer lengthened the word and called it *eîsē*. Note  
 here the word “lengthened”, meaning that Zenodotus imagined that *eîsē* is a  
 lengthened form of *isē*. To these things Athenaeus adds that the first human be-  
 ings did not have much of food. Therefore, whenever food appeared after long  
 periods of waiting, everyone went after it at once and took what they could with  
 violence. In the midst of this disorder murders were committed, deriving from  
 which it is likely that a crime committed during festivities (*thaliai*) is called  
*atasthalia*. For a while there was nothing they could do | about it, but when great 60  
 amounts of food later became available from Demeter, they allotted to each and  
 everyone an equal share and thus meals proceeded in an ordered fashion and  
 everything was distributed equally to all, so that *dais eîsē* means human food,  
 deriving from *dateisthai*, that is divide equally (*episēs*). This refers not only to

56–57 ἐνθα σημείωσαι — ἔισην add. Eust.      61 δαῖς ~ δατεῖσθαι cf. praeter Athen. (vide app. loc. cit.), epim. Hom. A 125b; Herm. in Plat. Phaedr. 150.21–23 Lucarini-Moreschini; 62 δαρπός ~ δαίω Or. 48.15 (Philox. fr. 466 Theodoridis); Ap. Soph. 56.8–10; ps.-Hdn. part. 19.6–7 Boissonade; Choer. epim. Ps. 75.33; epim. Hom. A 125b; EGud. 330.8–9 Stef.; EM 252.1–2



St: 1402  
36

μόνων ἀνθρώπων ἡ δαίς, καὶν ὁ Ζηνόδοτος ἄλλο τι βούληται, καὶ ἐν τοῖς εἰς τὴν  
 Ἰλιάδα δεδήλωται. Σῖτον δὲ οὐδετέρως ἐπὶ | ἄρτου· ὁ σῖτος γὰρ ἀκατέργαστος. |  
 Ἰστέον δὲ ὅτι παρὰ τὰ καθ' Ὅμηρον σῖτα ἡ σπανοσιτία σύγκειται. Ξενοφῶν· φο-  
 βούμενος τὴν σπανοσιτίαν. Ἐν δὲ τῷ λέγειν αἰδοίῃ ταμία ὑποτίθεται ὅτι καὶ τὰς ἐν  
 τοῖς τοιούτοις ὑπουργούσας ἀμφιπόλους σῶφρονας εἶναι χρή· οὕτω γὰρ οὐκ ἂν ὁ  
 δεσποτικὸς αὐταῖς οἶκος ἐξαντλοῖτο. Εἶδατα δὲ τὰ ὅσα ἔοικε λέγειν κατ' ἐξοχὴν δια-  
 στέλλων αὐτὰ πρὸς τὰ σῖτα, ἦτοι πρὸς τοὺς ἄρτους. Τὸ δὲ ἐπιθεῖσα γέγονε τοῖς πα-  
 5 λαιοῖς ἀφορμὴ τοῦ | εἰπεῖν ἐπιτραπεζώματα τὰ ἐπιτιθέμενα τραπέζαις βρώματα. εἰ δὲ  
 ἐχρῆν τὰ αὐτὰ καὶ ἐπιθήματα λέγειν διὰ τὸ ἐπιθεῖσα, ὅμως ἤρесе τοῖς ὀνοματοθέταις  
 σανιδίῳ τινὶ χαρίσασθαι τὸ τοιοῦτον ὄνομα. καὶ ζῆτει εἰς τὸν Ἀθηναῖον. Χαριζομένη 10  
 δὲ ἡ τὰ πρὸς χάριν καὶ ἡδονὴν ποιοῦσα· οὕτω γὰρ καὶ Ὀδυσσεὺς ἐχαρίζετο τῷ Διὶ  
 ἱερὰ ῥέζων. Παρεόντα δὲ βρώματα λέγει τὰ ἐν τῷ ταμείῳ ἀπόθετα ἦτοι ἔωλα—τὰ  
 γὰρ πρόσφατα ὁ δαιτρὸς παρατίθῃσιν—ἡ καὶ ἄλλως παρεόντα λέγει τὰ ἐπὶ πολὺ  
 παραμένοντα, ὅποια τὰ ἀλίπαστα. Ἰστέον δὲ ὡς τὰ μὲν καθ' Ὅμηρον παρεόντα,  
 10 ἦγουν τὰ ἐκ τῆς χθὲς | τραπέζης ἔωλα λείψανα, μέτρια ὡς εἰκὸς ἂν ἦσαν καὶ οἷα δεῖ-  
 σθαι καὶ τῆς ἐπαύριον ἐν ἐδέσμασιν ἐπισκευῆς. οὐ μὴν τοιαῦτα καὶ τὰ τῆς ὕστερον  
 ἐκδιαιτήσεως· Δημητρίου γοῦν, φασί, τοῦ Φαληρέως χαρισάμενου Μοσχίωνι λείψα-  
 να τραπέζης τῆς κατ' αὐτόν, ὁ Μοσχίων ἐξ ἐκείνων ἐν ἔτεσι δύο τρεῖς συνοικίας  
 ἐωνήσατο. Πίνακες δὲ νῦν μὲν τὰ ἐπὶ τραπέζης ξύλινα σκευῆ, ἀλλαχού δὲ καὶ αἱ σα-  
 νίδες οὕτω λέγονται, ὅπου νεῶν πίνακας ὁ ποιητὴς ἐρεῖ. λέγει δὲ πού καὶ ὁ κωμικὸς 20  
 πινακηδὸν ἀποσπῶν, ὃ ἐστὶ δίκην σανίδων. Ἰστέον δὲ ὅτι Ὅμηρος μὲν πίνακας οἶδε  
 15 λέγειν καὶ κάνεα, οἱ δὲ ὕστερον καὶ τρύβλια | ἑτεροῖά τε καὶ ὀξύβαφα, ἔτι δὲ καὶ λε-  
 κάνας, καὶ λεκανίδια δέ, οἶον· τὰς χεῖρας πρὸς τὰ λεκανίδια προσῆγεν ἐν οἷς τὰ μα-  
 γειρεύματα. Ὅρα δὲ ὑποκατάβασιν εἰς εὐτέλειαν εὐτακτον· χρυσέα μὲν γὰρ ἡ κα-  
 θαρείως ἔχουσα πρόχοος ὡς καὶ τὰ κύπελλα, ἀργύρεος δὲ ὁ λέβης διὰ τὸ τῶν 25  
 χειρονίπτρων μὴ ἄρρυπον, ξύλινοι δὲ οἱ πίνακες ὡς αὐτοὶ τοῦ συρφετοῦ ἤδη ὄντες

<sup>A</sup>1401.62–63 ὅτι δὲ — δεδήλωται Eust. in Il. 19.45–20.1 (ex Athenaeo 1.12e–f) <sup>B</sup>1–2 Ξενοφῶν  
 —φοβούμενος τὴν σπανοσιτίαν Xen. Hell. 4.8.7 <sup>C</sup>6 καὶ ζῆτει εἰς τὸν Ἀθηναῖον Athen. 4.170e;  
 14.641b <sup>D</sup>7 ἱερὰ ῥέζων α 61 <sup>E</sup>13 ὅπου — ἐρεῖ μ 67 <sup>F</sup>13–14 λέγειν — ἀποσπῶν Ar. ran.  
 824 <sup>G</sup>14 Ὅμηρος — κάνεα π 49 <sup>H</sup>14–15 οἱ δὲ — ὀξύβαφα e.g. Ar. av. 361 <sup>I</sup>15 ἔτι δὲ καὶ  
 λεκάνας Ar. av. 1146

1401.63–1402.1 Σῖτον — ἀκατέργαστος Eust. ipse, haud recte; cf. Eust. in Il. 726.38 (cum adn. v.d.Valk);  
 1170.33; aliter schol. T T 44b–c 2–3 Ἐν δὲ τῷ — ἐξαντλοῖτο Eust. ipse; cf. Kazhdan & Franklin  
 1984, 164–66 3–4 Εἶδατα — τοὺς ἄρτους Eust. ipse 4–5 ἐπιτραπεζώματα — τραπέζαις βρώ-  
 ματα Athen. 4.170e; 14.641b; Hsch. ε 5349; Phot. ε 1769; Suid. ε 2721; EM 366.52–53; Eust. in Il. 1141.11  
 5–6 εἰ δὲ — ὄνομα Eust. ipse 7–9 Παρεόντα — ἀλίπαστα schol. DEHJM<sup>a</sup> α 140e1 (cum app. crit.);  
 8 τὰ γὰρ — δαιτρὸς παρατίθῃσιν add. Eust. 11–12 Δημητρίου γοῦν — ἐωνήσατο Athen. 12.542f

10 τὸν PM<sup>s.l.</sup> (corr.) 12 ἔωλα P : ἑώλα M (accent.) 16 τῆς scripsi : τοῖς MP 26 ἄρυ-  
 πον P



meat, but also to wine and other things. In this way the *daitros* [carver] distributes (*daiesthai*) an equal share to all. It has been shown in the *Iliad* that *dais* is only applied to human beings, even though Zenotodus disagrees.<sup>A</sup> *Siton* in the neuter refers to | bread. For *sitos* [in the masculine] is non-processed grain. One must know that *spanositia* [food-shortage] is related to the *sita* in Homer. Xenophon: “afraid of food shortage (*spanositia*)”.<sup>B</sup> In saying “the revered housekeeper” it is suggested that servants working with such tasks need to be temperate. In this way the master’s house will not be squandered. He seems to call cooked dishes *eidata* [foods], being the supreme example of its kind, distinguishing them from *sita*, meaning from bread. The word *epitheisa* [having placed upon] served as the starting point for the ancients when they | called food placed upon the tables *epitrapezōmata*. Although they ought to have called them *epithēmata* owing to *epitheisa*, the namegivers preferred to allot this word to some sort of small tablet. Search in Athenaeus.<sup>C</sup> *Charizomenē* means she who produces grace and pleasure. For in this way Odysseus pleased (*echarizeto*) Zeus by “offering sacrifices”.<sup>D</sup> By *pareonta brōmata* [food being present] he refers to that which is stored away in the storeroom, that is day-old food—for fresh food was distributed by the carver—or he calls that which remains for a long time *pareonta*, such as salty preserves. One must know that *pareonta* in Homer, that is the leftovers from yesterday’s | table, would have been meager, as it seems, and in need of being augmented when served on the next day. This was certainly not the case with the way of life in later times. At any rate, they say that Demetrius of Phaleron bestowed the leftovers from his table to Moschion, and that in two years time Moschion used them to buy three houses. Here *pinakes* are wooden tableware, but elsewhere planks are called by this name, where the poet will speak of the planks (*pinakes*) of ships,<sup>E</sup> and somewhere the Comedian says “ripping them apart *pinakēdon*”,<sup>F</sup> that is “like planks”. One must know that Homer knew of the words *pinakes* and *kanea* [“baskets”],<sup>G</sup> but later writers also knew of *tryblia* [bowls], | which were of a different sort, and *oxybapha* [“vinegar-saucers”],<sup>H</sup> and also *lekanai* [“pans”],<sup>I</sup> and *lekanidia* [small pans], for instance: he stretched his hands towards the *lekanidia* in which the food was placed. Observe the well-ordered gradual descent to simplicity. For the pitcher with clean water is golden like the cups, but the basin is silver because the water for washing hands is un-

13 ἀλλαχού δὲ — ἐπεὶ schol. DH<sup>1</sup>M<sup>a</sup> α 141d1

14 ὃ ἐστὶ δίκην στανίδων cf. schol. vet. Ar. ran. 824b

14 Ἰστέον δὲ — κάνα Eust. in Od. 1586.16; 1793.63–64

15 λεκανίδια δέ — τὰ μαγειρεύματα Eust.

ipse, ut videtur, exemplum praebet

16–18 Ὅρα δὲ — εἶναι Eust. ipse; cf. in Od. 1401.36

καὶ μὴ πρέποντες ἐκ τιμίας ὕλης εἶναι. ὥς δὲ μέχρι καὶ ἐσάρτι τῶν τινα ἔθνων καὶ οἱ  
κατ' αὐτοὺς δὲ ἄρχοντες χαίρουσι σκεύεσι ξυλίνοις, ἃ καὶ κάνεα λέγεται καὶ τραπε-  
20 ζώματα, δηλὸν ἐστίν. Ὅρα δὲ καὶ τὸ παντοίων, δι' ὧν | εἰδέναι δηλοῖ ὁ ποιητὴς καὶ  
τὰς ποικίλας τροφάς, ὥς καὶ ἐν τῷ ἐδωδῇ παντοίην καὶ ἐν τῷ ὄψα οἷα ἔδουσι διοτρε-  
φέες βασιλῆες. Σημείωσαι δὲ καὶ ὅτι τὸ δαιτρὸς δὲ κρειῶν πίνακας παρέθηκεν αἰέρας 5  
διαγράφεσθαι ἱστορεῖ Ἀθήναιος, ἐπειδὴ ἀπαρκεῖν δοκεῖ τὸ πρὸ αὐτοῦ δίστιχον. εἰ  
γάρ, φησὶν, εἶδατα παρέθηκεν ἡ ταμίη κρεάτων ὄντα λείψανα, τὸν δαιτρὸν οὐκ ἔδει  
παρεισφέναι. καὶ μὴν καινὸν ἄλλως οὐδὲν τῶν τριῶν στίχων φυλαττομένων τὴν μὲν  
ταμίην ἔωλα παραθέσθαι, τὸν δ' αὖ δαιτρὸν ἑτεροῖα παντοῖα πρόσφατα ποικιλίας τε  
25 χάριν καὶ πρὸς φιλοφροσύνης ἔνδειξιν. ὅτι δὲ οὐ μόνον | ὁ χρυσὸς πάλαι ποτὲ ἀλλὰ 10  
καὶ ὁ ἄργυρος σπάνιον τι χρῆμα ἦν, δηλοῖ κατὰ τοὺς παλαιούς καὶ τὸ περιμάχητον  
χρυσόμαλλον ἄρνιον τοῦ Ἀτρέως, ὃ φασιν ἀργυρίδα εἶναι, τουτέστι φιάλην ἀργυρᾶν,  
ἧς ὁ πυθμὴν ἐμπεπαισμένον εἶχεν ἄρνιον ἐπίχρυσον. Κύπελλα δὲ ποτήρια νεύοντα  
τοῖς χεῖλεσι καὶ ἐπικύπτοντα ἐντός, περὶ ὧν ἐν Ἰλιάδι κάλλιον εἴρηται. Τὸ δὲ θαμὰ οἶ-  
νοχοεῦν οὐ πολυποσίαν ἐνταῦθα κατηγορεῖ, ἀλλὰ φιλοφροσύνην ἐνδείκνυται. εἰκὸς 15  
δὲ καὶ βραχέα εἶναι τὰ κύπελλα. Τὸ δὲ οἶνοχοεῦν καὶ οἶνοχοεῖν οὐ μόνον κινρᾶν λέ-  
γεται, ἀλλὰ καὶ ἐγκανάσσειν, ὃ ἐστὶν ἐγχέειν οἶνον, ὥς | τὸ ἄκρατον ἐγκάναξόν μοι πο-  
30 λύν, ὅθεν καὶ κánaστρον τρύβλιον, ὥς ἐν παλαιῷ κεῖται ῥητορικῶ Λεξικῶ. καὶ ἴσως  
ἔχει τοῦτο συγγενές τι καὶ πρὸς τὰ μετ' ὀλίγον σιτοφόρα κάνεα.

α 146–48 Ὅτι Τηλεμάχῳ μὲν καὶ τῷ σῶφρονι ξένῳ ἀμφίπολος χέρνιβα φέρει καὶ ἐπιχέει, 20  
τοῖς δὲ ἀτασθάλοις μνηστήρσι κήρυκες ὕδωρ ἐπὶ χεῖρας ἔχευαν· οὐ γὰρ ἐχρῆν τοῖς  
ὑβρισταῖς καὶ ἀκολάστοις παιδίσκας διακονεῖν.

Ὅτι ὅπερ ἀνωτέρω περιφραστικῶς εἶπεν ἐν δυσὶ στίχοις τὸ χέρνιβα δ' ἀμφί-  
πολος προχόῳ ἐπέχεε καὶ ἐξῆς, ἐνταῦθα συντομώτατα ἔφρασεν ἐπὶ τῶν μνηστήρων  
35 ἐν τῷ κήρυκες ὕδωρ ἐπὶ χεῖρας ἔχευαν. | οὕτω δὲ καὶ τοῦ μὲν σῶφρονος Τηλεμάχου 25  
τὴν τράπεζαν διεσκεύασεν ἤδη ἐν στίχοις πλείοσιν, ἐναβρυνόμενος οἶον τῇ ἐκ-  
φράσει, τὴν μέντοι τῶν ὑπερφιάλων μνηστήρων ἐπιτρέχων συντέμνει ἐν ὀλίγοις  
ἔπεσι, τάχιον οἶον σπεύδων αὐτῆς ἀπαλλάττεσθαι. φησὶ γάρ· τοῖς δὲ κήρυκες μὲν

<sup>A</sup>1402.20 ἐδωδῇ παντοίην ζ 76–77 <sup>B</sup>20–21 ὄψα — βασιλῆες γ 48ο <sup>C</sup>21–23 Σημείωσαι δὲ —  
παρεισφέναι Athen. 5.193b <sup>D</sup>30 ἄκρατον — πολύν Ar. eq. 105 <sup>E</sup>30 ὅθεν — Λεξικῶ Paus. att. fr.  
κ 12 Erbse <sup>F</sup>31 μετ' ὀλίγον α 147 <sup>G</sup>33–34 ἀνωτέρω — καὶ ἐξῆς α 136

1402.18–19 ὥς δὲ — δηλὸν ἐστίν Eust. ipse; cf. Koukoules, *Λαογραφικά* 219–22 19–21 Ὅρα δὲ —  
βασιλῆες Athen. 1.16c; cf. Eust. in Od. 1552.21 21–23 Σημείωσαι δὲ — παρεισφέναι de Aristarchi  
athetesi vide Pontani ad schol. α 139 23–24 καὶ μὴν — ἔνδειξιν Eust. ipse; cf. in Od. 1402.7–9  
25–27 τὸ περιμάχητον — ἐπίχρυσον Athen. 6.231b–c; Eust. in Il. 868.49; 1319.45–46 27 Κύπελλα δὲ

clean, and the tableware is wooden, since they are already not clean and not fit to be made of a costly material. It is evident that even in recent times some peoples and their leaders made use of wooden vessels, called *kanea* and *trapezōmata*. Observe the word “of all sorts”, through which | the poet shows that he is aware of various forms of food, as in “all sorts of nourishment”,<sup>A</sup> and in “dishes such as kings reared by Zeus eat”.<sup>B</sup> Note also that “the carver brought and set forth wooden platters with meat” was crossed out according to Athenaeus,<sup>C</sup> because the two preceding verses seem to be sufficient. For if the housekeeper put forth leftovers, he says, the carver ought not to have been brought in afterwards. Yet, there is nothing out of the ordinary if the three verses are retained and the housekeeper serves yesterday’s leftovers, whereas the carver also serves various other fresh foods for the sake of variation and display of generosity. According to the ancients, the fact that not only gold was | scarce in ancient times but even silver was a rare thing is shown by Atreus’ highly prized lamb with a golden fleece, which they say was an *argyris*, that is a silver cup with an engraved golden lamb on the bottom. Also, *kypella* are drinking cups that slope at the rim and slant inwards, which have been more properly addressed in the *Iliad*. The act of frequently pouring wine does not bring a charge against excessive drinking here, but it is a display of generosity, and it is likely that the *kypella* are small. The verb *oinochoeuein* and *oinochoein* [pour wine] is not only termed *kirnan* but also *enkanassein*, that is “pour in wine”, as | in “pour me a lot of unmixed wine”,<sup>D</sup> whence *kanastron*, “wicker basket”, derives, as one finds in the ancient *Rhetorical Lexicon*.<sup>E</sup> And perhaps there is some sort of relationship between this and the *kanea* for carrying food that appear soon.<sup>F</sup>

(v. 146–48) The handmaid brings vessels for washing the hands to Telemachus and the temperate guest and pours it for them, but for the wicked suitors “heralds poured water over their hands”, since it was not befitting for female servants to attend such audacious and unbridled men.

Earlier on the poet used a periphrastic expression in two verses “the servant poured the washing water from the vessel” and so on,<sup>G</sup> but here he expressed the same thing concisely about the suitors in “the heralds poured water over their hands”. | In this way he also offered an elaborate account of temperate Telemachus’ table in several verses, priding himself, as it were, on his description (*ekphrasis*), whereas he runs through that of the arrogant suitors and cuts

— εἴρηται Eust. in Il. 158.40–41; κύπελλα ~ κύπτω cf. schol. Ge. Γ 248; EM 546.5 27–29 Τὸ δὲ —  
τὰ κύπελλα cf. schol. V α 143b 29 οἰνοχοεῦν = οἰνοχοεῖν = κερνᾶν schol. V α 143fi 32–33 οὐ  
γὰρ ἔχρηγ — διακονεῖν Eust. ipse 33–38 Ὅτι ὅπερ — ὁ ποιητής Eust. ipse

ὕδωρ ἐπὶ χεῖρας ἔχευαν, σίτον δὲ δμῳαὶ παρενήνεον ἐν κανέοισι, κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο. οὕτως ἐν καιρῷ καὶ πλατύνει τὰς ἐννοίας καὶ ἐπιτέμνει ὁ ποιητής. Ἰστέον δὲ ὅτι κήρυκας οἱ μὲν πλείους Ὀμηρικῶς οἶδασι, Κλειδῆμος δὲ κατὰ τὴν τοῦ Δειπνοσοφιστοῦ ἱστορίαν | καὶ τοὺς μαγείρους οὕτω | καλεῖσθαι φησιν. ἐν-  
 40 ταῦθα δὲ ἴσως κήρυκας τοὺς οἰνοχόους εἶπεν ὁ ποιητής, οὓς καὶ ἐπεγχύτας ἔλεγον  
 37 οἱ Ἑλλησπόντιοι. ὥς δὲ καὶ γυναῖκες ἐφονόχουν, ὁ αὐτὸς ῥήτωρ δηλοῖ, λέγων ὅτι Κλίνης γυναικὸς τινος οὕτω καλουμένης τῆς οἰνοχόου Πτολεμαίου τοῦ βασιλέως ἀνδριάντες ἴσταντο κατὰ πολλὰ μέρη τῆς πόλεως μονοχίτωνες, ῥυτὸν κρατοῦντες  
 45 ἐν ταῖς χερσίν. ἔστι δὲ ποτηρίου εἶδος τὸ ῥυτόν, ὥς ἐν ἄλλοις δηλοῦται σαφῶς. χρή δὲ μὴ δοῦλους νοεῖν τοὺς Ὀμηρικοὺς οἰνοχόους· δοῦλος γάρ, φασίν, οὐδεὶς ἦν ἐν  
 10 τοῖς τοιοῦτοις διακονῶν, ἀλλ' οἱ ἐλεύθεροι, φασί, τῶν νέων φονόχουν, ὥς καὶ ὁ τοῦ  
 55 Μενελάου | υἱός, καίτοι νυμφίος ὢν, ἐν αὐτοῖς τοῖς γάμοις.

Ὅτι δὲ τὸ τὰς χεῖρας νίπτεσθαι κατὰ χειρὸς καὶ κατὰ χειρῶν ὕδωρ λαμβάνειν ἢ δίδοναι ἢ δίδοσθαι ἢ χεῖσθαι ἐλέγετο, παραδιδόασιν οἱ πάλαι ῥήτορες, παρ' οἷς ἄδεται τις παράσιτος, ἐγκωμαζόντων τινῶν μὲν τὸ ἀπὸ Λέρνης ὕδωρ κρήνης Ἀρ-  
 15 γείας, τινῶν δὲ τὸ ἀπὸ Πειρήνης τῆς κατὰ Κόρινθον, αὐτὸς εἰπεῖν ἄριστον εἶναι τὸ κατὰ χειρῶν, ἤγουν τὸ ἐν συσσιτίοις διδόμενον. Κερᾶν δέ, ἀφ' οὗ καὶ ὁ κρατὴρ καὶ τὸ κερνᾶν καὶ ὅσα τοιαῦτα, οὐ μόνον οἶνω προσαρμόττει, ἀλλὰ καὶ ἐτέροις ὕγροις,  
 50 ὥς δῆλον καὶ ἐκ τοῦ μελικρήτου καὶ ἐκ τοῦ θυμῆρες κεράσασα | κατὰ κρατὸς τε καὶ ὤμων καὶ ἐξ ἄλλων δὲ διαφόρων. Τὸ δὲ παρενήνεον λέξις μὲν ἐστὶ ποιητικὴ καὶ τοῖς  
 20 πεζολεκτοῦσιν ἀσυντελής. δηλοῖ δὲ τὸ σωρεῦν καὶ ἐμφαίνει τὸν πληθυσμὸν τοῦ σίτου ἀπὸ τοῦ νῶ τὸ σωρεύω, ἵνα ἡ κατὰ ἀναδιπλασιασμὸν νανῶ καὶ ἐκτάσει νηνῶ. ὅμοιον καὶ τὸ τῷ τητῶ, ἥτοι στερίσκω. τοιοῦτον καὶ τὸ ἀνακηκίειν ἐν Ἰλιάδι. ὅμοιον δὲ καὶ τὸ κηκάζειν, ὅθεν ἐπικήκαστον τὸ ἐπονείδιστον καὶ καταγέλαστον. ὅτι δὲ καὶ  
 25 τὸ κακάζειν ἐν χρήσει ἐστί, δῆλον, ἐπὶ ὀρνίθων ὀνοματοποιηθέν. Οἱ δὲ δηλωθέντες  
 55 κοῦροι δῆλον ὥς καὶ τρυφερῶς εἶχον καὶ πρεπόντως τοῖς ὑπερφιάλοις | μνηστῆρσιν,

<sup>A</sup>1402.39–40 Κλειδῆμος — φησιν Athen. 10.425e (cf. 14.660a) = *FGrH* 323 F 5 <sup>B</sup>41–43 ὁ αὐτὸς — ταῖς χερσίν Athen. 10.425e–f <sup>C</sup>49 τοῦ μελικρήτου κ 519; λ 27 <sup>D</sup>49–50 θυμῆρες — ὤμων κ 362  
<sup>E</sup>52 τὸ ἀνακηκίειν ἐν Ἰλιάδι N 705

1402.40 οὓς καὶ — Ἑλλησπόντιοι Athen. 10.425c 43 ἔστι δὲ — σαφῶς Eust. in Il. 917.54–57; 1286.26–27 43–45 χρή δὲ — γάμοις Athen. 5.192b 45–46 Ὅτι δὲ — ῥήτορες Athen. 9.408b–e; cf. Phot. ε 393; Suid. ε 863; Eust. in Od. 1401.19–21 46–48 παρ' οἷς — διδόμενον Athen. 4.156e 48 κρατῆρ ~ κερᾶν cf. epim. Hom. A 470; EGen. α 377; EGud. 73.17 Stef.; Sym. α 446; EM 50.50–51; Eust. in Il. 490.9 48 κερνᾶν ~ κερᾶν cf. schol. Hes. theog. 459; EM 717.44–45; Eust. in Il. 691.4 51 δηλοῖ δὲ — τοῦ σίτου schol. V α 147c1 51–52 κατὰ ἀναδιπλασιασμὸν — νηνῶ cf. Eust. in Il. 641.55; 689.12; 1292.37; cf. etiam schol. Y α 147c2 52 ὅμοιον καὶ τῷ τητῶ cf. EM 757.52–54; ps.-Zon. lex. 1729.23–25; Eust. in Il. 680.21–22 52 τοιοῦτον καὶ τὸ ἀνακηκίειν cf. Arcad. 188.9; EGen. α 854;

it short after a few verses, being in a hurry, as it were, to get rid of it as soon as possible. For he says “for them heralds poured water over the hands, female slaves piled up food in baskets, young boys filled their mixing vessels to the brim with beverage.” In this fashion the poet broadens out the conceptions and shortens them depending on *τηε* occasion. One must know that most understand *kērykes* [heralds] in the Homeric sense, yet according to the historical account of the Learned Banqueter,<sup>A</sup> Cleidemus says that cooks are called | by this word.<sup>B</sup> 40 But here the poet perhaps called cup-bearers *kērykes*, which the Hellespontians called *epenchytes*. The fact that women also poured wine is shown by the same rhetorician,<sup>C</sup> saying that statues of a certain woman named Cline, the cupbearer of King Ptolemy, stood in many parts of the city, dressed only in a tunic and holding a *rhyton* in their hands. A *rhyton* is a form of drinking cup, as clearly shown elsewhere. One must not think of the Homeric cupbearers as slaves, since no slave (*doulos*) filled such tasks, but it was free-born boys that served as cup-bearers, they say, just as Menelaos’ | son did during the wedding feast, although 45 he himself was the groom.

To wash one’s hands was termed to receive or give or be given or poured with water down on the hand (*kata cheiros*) or down on the hands (*kata cheirōn*), as the ancient rhetoricians relate, who also sing of a certain parasite as follows. Since some people praised the water of the spring Argeia from Lerne, others that from Peirene in Corinth, he said that the best water is that “poured down one’s hands”, that is the water offered at banquets. The verb *keran* [mix], whence *kratēr* [mixing vessel] derives, and *kirnan* [mingle] and such words, do not only go with wine but also other liquids, as evident from *melikrēton* [drink of honey and milk],<sup>D</sup> and from “mixing delightfulness | upon his head and shoulders”,<sup>E</sup> and 50 from various other places. The verb *parenēneon* is poetic and useless for prose-writers. It means “pile up” and denotes the amassing of food, deriving from *nō* meaning “to pile up”, that is to say that it became *nanō* through reduplication and *nēnō* by lengthening. Similar to this is *tō tētō*, meaning “deprive”. Such is *anakēkiein* [spout up] in the *Iliad*.<sup>E</sup> Similar is also *kēkazein* [abuse], whence *epikēkastōn* means disgraceful and ridiculous. It is evident that *kakazein*, an onomatopoeitic verb, is used about birds. Evidently, the “young men” that appear had dainty manners and were suitable for the arrogant | suitors, as will be shown later on some- 55

EM 510.19–20; Eust. in Il. 680.20; 955.63      52–53 ὁμοιον δὲ καὶ τὸ κηκάειν Eust. ipse; cf. in Il. 680.22; aliter in Od. 1786.22–23 (~ κῆξ κῆκος); EGud. 319.7–11 Sturz (~ κακός)      53 ἐπικήκαστον — κατα-  
γέλαστον fort. e lex. att.; cf. Phot. ε 1579 cum. adn. Theodoridis      53–54 ὅτι δὲ — ὀνοματοποιηθέν  
scil. κακκάζω; cf. Poll. 5.90; Hsch. κ 315; Phot. κ 85; Eust. in Od. 1786.23      54–55 Οἱ δὲ — δηλωθή-  
σεται huc respicit Eust. in Il. 1205.14

ὥς που καὶ ἐν τοῖς μετὰ ταῦτα δηλωθήσεται, καὶ οἱ μεθ' Ὀμηρον δὲ οἰνοχόοι τῶν  
 μεγάλων προσώπων οὐκ ἄλλως διέκειντο, εἶγε καὶ καθαρείως ἐνέχεον, ὥς φησιν ὁ  
 Ξενοφῶν, καὶ ἐν τοῖς τριῖσι δακτύλοις ὀχοῦντες τὸ ποτήριον προσέφερον. ἦν δὲ πάν- **P 11<sup>v</sup>**  
 τως τοῖς τοιούτοις ἀνάγκη καὶ τὸν οἶνον ἐπιμελῶς χέειν ἐς τοὺς κρατήρας. διὸ τῶν  
 τις κούρων φαύλως οἰνοχοῶν ἐπετιμήθη, ἀκούσας μὴ δεῖν τὸν Οἰνέα Πηλέα ποιεῖν, **5**  
 ὅπερ ἦν ἐξ ἡρώϊκων προσώπων ἀστείον αἰνιγμα τοῦ μὴ χρῆναι ὑπόπληλον οἶνον  
 κερνᾶν. Ἐπιστέφειν δὲ κρατήρας ποτοῦ λέγει ὡς ἐν Ἰλιάδι τὸ μέχρι τοῦ χείλους  
 60 ἐμπιπλᾶν ἢ | μᾶλλον ὑπερχειλεῖς ποτοῦ τοὺς κρατήρας ποιεῖν. ἐκ τούτου δὲ καὶ κρα-  
 τήρες ἐπιστεφές οἶνον παρὰ τῷ τήν γλῶσσαν χρυσῶ. Ἰστέον δὲ ὅτι τὸ ἀνάπαλιν τοῦ  
 ἐπιστέψαι ἐκστέψαι ὁ Πausανίας φησίν· ἐκεῖνο μὲν γάρ ἐστι πληρῶσαι ποτοῦ, τοῦτο **10**  
 δὲ ἐκκενῶσαι. ἐδήλου δέ, φησίν, ἐκστέψαι καὶ τὸ ἀπόθεσθαι τι ἐκ μεταφορᾶς τῶν τὰ  
 στέμματα ἀποτιθεμένων. Ἰστέον δὲ ὅτι τὸ οὕτω τοὺς κρατήρας ἐπιστέφειν ὡς  
 διὰ τοῦ ποτοῦ ἐπιστεφανοῦσθαι, καθά φησιν Ἀθήναιος, ἔπρασσον οἱ παλαιοὶ πρὸς  
 οἰωνοῦ, φησί, τιθέμενοι, τουτέστιν οἰωνίζοντες. ἦν δὲ ἴσως τὸ οἰώνισμα εἰς ἐντελὲς  
 1403 εὐδαιμονίας σύμβολον καὶ πληρέστατον, ὅπερ | ἀπεναντίας τῇ κενεαγγίᾳ ἐστί. τὸ **15**  
 γάρ, ὡς ἔρρέθη, ἐπιστεφὲς κυκλώματι ἔοικε σφαιροειδεῖ. τὰ δὲ τοιαῦτα σχήματα καὶ  
 τέλειά ἐστι καὶ πολυχώρητα καὶ διατοῦτο προσφυῇ τῷ εἰρημένῳ οἰωνίσματι τῷ ἐπὶ  
 βίῳ εὐδαίμονι. ὥς δὲ κοινὸν μὲν ὁ κρατὴρ ἐκ τοῦ κερῶ κεράσω συγκοπεῖς, Ἰωνικὸν  
 δὲ ὁ κρητὴρ ἐκ τοῦ κρῶ κρήσω, ἐξ οὗ καὶ ἐπικρῆσαι τὸ ἐπικεράσαι, καὶ ὅτι παρὰ  
 τὸ κέρας αἰ τοιαῦται λέξεις γεγόνασι, καὶ ὅτι ἐκ τοῦ κρατῆρος καὶ κρατηρίζειν τὸ **20**  
 5 συμπίνειν, δηλὸν ἐκ τῶν παλαιῶν. | δόξοι δ' ἂν καὶ ἡ Κρήτη καὶ ὁ Κρῆς τῷ τοιούτῳ  
 ῥήματι συστοιχεῖν.

**α 149** "Ὅτι ἐπὶ ἐτοίμου πανδαισίας λεχθήσεται τὸ οἶ δ' ἐπ' ὄνειαθ' ἐτοῖμα προκεί-  
 μενα χεῖρας ἱαλλον, ὃ ἐστὶν ἔπεμπον ἢ ἔβαλλον. καὶ ἔστι τὸ ὄλον περιφρασὶς τοῦ  
 ἡσθιον. Γίνεται δὲ τὸ ὄνειαρ ἐκ τοῦ ὄνέω τὸ ὠφελῶ πλεονασμῷ τοῦ ἰ, ὡς ἔδω ἔδαρ **25**  
 εἶδαρ καὶ ἔαρ εἶαρ. ὅτι δὲ ὀνήσιμον ἢ τροφή δηλοῖ ὁ ποιητὴς ἐνθα λέγει ἔπειτα δὲ  
 καὶ αὐτὸς ὀνήσσει πίων. ἐν δὲ τῷ τέλει τῆς Ἰλιάδος ἕτερόν τι παρὰ τὸ βρῶμα δη-

<sup>A</sup>1402.56-57 καθαρείως — προσέφερον Xen. Cyropaed. 1.3.8

<sup>B</sup>59 ὡς ἐν Ἰλιάδι — ἐμπιπλᾶν A 470;

I 175 <sup>C</sup>60 κρατήρες — χρυσῶ scil. Homero, Θ 232; β 431

<sup>D</sup>61-62 Ἰστέον δὲ — ἀποτιθεμένων

Paus. att. fr. ε 27 Erbse

<sup>E</sup>62-64 Ἰστέον δὲ — τιθέμενοι Athen. 1.13d-e

<sup>F</sup>1403.3 ἐπικρῆσαι η

164 <sup>G</sup>8 ἔπειτα — πίων cf. Z 260

1402.57-58 διὸ τῶν — ποιεῖν Athen. 9.383c; cf. Demetr. elocut. 171; Gnomol. Vat. 566 Sternbach; Eust. in Il. 772.35-38 <sup>59</sup> Ἐπιστέφειν — ἐμπιπλᾶν schol. M<sup>1</sup> α 148b <sup>59-60</sup> ἢ μᾶλλον — ποιεῖν cf.

schol. AbT A 470b; Athen. 1.13d <sup>1403.1</sup> κενεαγγίᾳ Eust. in Il. 579.9; in Od. 1538.29-30 <sup>1-2</sup> τὰ δὲ — εὐδαίμονι Eust. in Od. 1816.22-33; cf. in Il. 1158.2 <sup>2-3</sup> ὡς δὲ — κρήσω vide ad Eust. in Od. 1397.64 (in fontibus tamen κρητῆρ e κρατῆρ ducitur τροπή Ἰωνικῇ τοῦ α̃ εἰς ἦ)

<sup>3-4</sup> κρῶ ~ κέρας EGud. 346.17 Sturz; EM 538.30 <sup>4</sup> κρατηρίζειν = συμπίνειν Athen. 11.504b <sup>5</sup> δόξοι — συστοι-

3 ἐν deest in P

25 ὄνειαρ M : εἵναιαρ P

27 παρὰ M : περὶ P



where, and the cup bearers of prominent persons after Homer's day were no different, if indeed they poured wine gracefully, as Xenophon says,<sup>A</sup> and brought in the cup carrying it on three fingers. It was completely necessary for these to pour the wine into the mixing vessels with great care. For this reason a certain young man who poured the wine without elegance was reproached, being told that one should not make Oeneus into Peleus, which was a witty riddle involving heroic characters, saying that one ought not to include the lees (*hypopēlon*) when mixing wine (*oinos*). He says "to garland" (*epistrephesthai*) the mixing vessels with beverage, just as in the *Iliad*,<sup>B</sup> meaning to fill them up to the rim or | rather to 60 make the mixing vessels brimming with wine. From this phrasing mixing vessels are also called "garlanded" (*epistephees*) with wine by the Golden-tongued.<sup>C</sup> One must know that Pausanias says that the opposite of *epistepsai* is *ekstepsai*, since the former means "to fill with wine", but the latter "to empty". The verb *ekstepsai*, he says, also meant "to put something aside" as a metaphor from those who take off their garlands.<sup>D</sup> One must know that the mixing vessels are thus "crowned" in the sense that they are "garlanded" by the beverage, as Athenaeus says.<sup>E</sup> They did so because they regarded it as an *oiōnos*, he says, meaning as a good omen. Perhaps this omen was a complete and perfect sign of good fortune, which is | 1403 the opposite of *keneangia* [emptiness of vessels]. For that which is garlanded, as previously stated, appeared to be round like a sphere. Such shapes are perfect and capacious, and for this reason they are suitable for the aforementioned omen for good fortune in life. It is evident from the ancients that in the common dialect *kratēr* is formed by omission of letters from *kerō kerasō* [mix], but in the Ionic dialect *krētēr* derives from *krō krēsō* [mix], from which *epikrēsai* derives,<sup>F</sup> meaning to mingle in; and that such words originated from *keras* [horn]; and that from *kratēr* the verb *kratērizēin* "drink together" derives. | It would also seem 5 as though Crete (*Krētē*) and Cretan (*Krēs*) belong to the same group of words.

(v. 149) The phrase "iallon eager hands over the food lying ready", meaning "they sent" or "they threw", will be said in reference to a banquet that is ready. And the whole phrase is a circumlocution of "they ate". The word *oneiar* originates from *oneō* "benefit" through redundant addition of the iota, like *edō* [eat] *edar eidar* [food] and *ear eiar* [spring]. The poet shows that food is beneficial where he says "then benefit yourself by drinking".<sup>G</sup> At the end of the *Iliad* some-

χεῖν Eust. ipse; aliter in Dion. per. 498, p. 310.25–33 Müller 6 ἱαλλον = ἐπεμπον ἢ ἔβαλλον schol. α 149e 6–7 Γίνεται δὲ — τοῦ ἰ fontem nescio; ex eodem verbo sed aliter Or. 119.17–18 (δνῶ, δναρ, καὶ πλεονασμῷ τῆς διφθόγγου); EM 626.4–8 (παρὰ τὸν δνήσω μέλλοντα ... κατὰ τροπὴν Βοιωτικὴν τοῦ ἡ εἰς τὴν εἰ δίφθογγον) 7 ἔδω ἔδαρ εἶδαρ et ἔαρ εἶαρ EM 294.50–52 (= Hdn. orth. 496.23–25 Lentz)



λούται ἐν τῷ τοσσάδ' ὀνειάτ' ἔχοντα, χρήματα δηλαδή. Τὸ δὲ ἐτόιμα προπερισπᾶται  
 10 καὶ ἐνταῦθα ὥσπερ καὶ ἐν τῇ | Ἰλιάδι καθὰ καὶ τὸ ἐρήμα ἀντὶ τοῦ ἔρημα. Τὸ δὲ  
 χεῖρας ἱάλλον ἀστείως ἔχει, ῥηθέν ὡς εἶπερ αἱ χεῖρες ἐπὶ ἔργον ἐπέμποντο οἷα καὶ  
 τινες θεράπαινοι. Ἰστέον δὲ ὅτι τοῦ χεῖρας ἐπιιάλλειν ἑτεροῖόν ἐστι τὸ ἀπὸ χεῖρας  
 ἰάλλειν· ἐκεῖνο μὲν γὰρ ταῦτόν ἐστι τῷ εἰς βρώσιν ἄγειν, τοῦτο δὲ ἀνάπαλιν ἔχει, ὡς 5  
 δηλὸν ἐκ τοῦ ἐν δὲ Θάσῳ τὸν σκορπίον ὠνοῦ, ἂν ἢ μὴ μείων πυγόνος, μεγάλου δ' ἀπὸ  
 χεῖρας ἱάλλε, ἤγουν ἄπεχε, ἄπαγε. Καὶ ὅρα πηλικοί σκορπίοι ἐν Θάσῳ θαλάσσιοι  
 λέγεται εἶναι. Ἰστέον δὲ καὶ ὅτι τὸ | ἰάλλειν κατὰ μὲν τὸν κανόνα τοῦ ἰός καὶ ἰήϊος  
 15 καὶ τῶν ὁμοίων ὀρθῶς ψιλοῦται. ὁ δὲ | Ὀμηρικὸς Ἐφιάλτης ὑποβάλλει νοεῖν ὡς καὶ  
 δασύνεται ἀπὸ τοῦ ἡμι, ὅθεν τὸ ἀφίει καὶ τὸ ἀφίεναι καὶ ὅσα τοιαῦτα. βοηθεὶ δὲ τῇ 10  
 ἐνταῦθα δασεία καὶ ἐκ τῶν τῆς κωμωδίας τὸ ἀλλ' οὐκ ἀποδώσεις οὐδ' ἐφιαλεῖς, οἷδ'  
 ὅτι, ἀντὶ τοῦ ἐπιβαλεῖς, ὀρμήσεις. καὶ εἰ μὲν οὕτως ἡ γραφή συναλειφεται, ἔχομεν  
 τὴν ἀνάλογον δασείαν τοῦ ἰάλλειν, εἰ δὲ κατὰ τὸν Σουῖδαν οὐκ ἔστι τετρασυλλά-  
 βως ἐφιαλεῖς ἀλλὰ τρισυλλάβως φιαλεῖς ἀπὸ τῆς φιάλης ἀντὶ τοῦ μετ' εὐχῆς ἔξη τοῦ  
 20 πρᾶγματος, κατὰ τὸ ταχέως ὑπεχε τὴν φιάλην, ὅπως ἔργῳ φιαλοῦμεν, τοῦτο μὲν χρή- 15  
 σιμον ἔσται εἰς τὸ νοεῖν ὅτι ἐκ τῆς φιάλης καὶ | ῥῆμά ἐστι τὸ φιαλῶ. εἰς δὲ τὸ δοκεῖν  
 δασύνεσθαι τὸ ἰάλλω ἀρκέσει ὁ Ἐφιάλτης, οὐπερ αὐθις ἡ ψιλωσις ὑποφαίνεται ἐν τῷ  
 ἐπίαλτος, ὃ καὶ αὐτὸ ἀλλαχόθι δεδήλωται. καὶ μὴν ἄλλως οὐκ ἀναντίρρητον ὅτι ἐν  
 τῷ ἔργῳ φιαλοῦμεν τὸ τοῦ φιαλεῖν ἔγκειται ῥῆμα· δύναται γάρ, ὥσπερ ἀττικίζεται ὁ  
 20 λόγος ἐν τῷ τῷ ἐμῷ τῷμῳ, οὕτως εἶναι κατὰ συναλιφὴν καὶ τὸ ἔργῳ 'φιαλοῦμεν ἀντὶ 20  
 τοῦ ἐφιαλοῦμεν καὶ ἐπιβαλοῦμεν ἔργῳ, ἵνα κατὰ τὸ χεῖρας ἰάλλειν κρέασιν οὕτω καὶ  
 ἔργῳ ἐφιαλεῖν ἢ τὸ ἐγχειρῆσαι πράξει τινί.  
 α 150 26 | "Οτι τὸ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο δηλοῖ μὲν τὸ ἐξεπλήρωσαν τὴν ἔφεσιν,  
 διεσαφήθη δὲ ἐν τῇ Ἰλιάδι. Ἰστέον δὲ ὅτι τοῦ ἐδητύς ἡ παραγωγὴ ἀπὸ τοῦ ἐδῶ  
 30 ἐδήσω γίνεται ἀρρήτου ἐνεστώτος· ὡς γὰρ ἐπὶ τῆς | αἰδοῦς ἔστιν αἰδῶ αἰδήσω, ἀφ' 25  
 οὐ ὁ αἰδήμων, καὶ αἰδῶ αἰδέσω, ὅθεν τὸ αἰδεσθῆναι, οὕτω καὶ ἔδω βαρύτονον, ἀφ' οὐ

<sup>A</sup>1403.9 τοσσάδ' — ἔχοντα cf. Ω 367 <sup>B</sup>9–10 ἐν — Ἰλιάδι I 91; 221; Ξ 53; Ω 627 <sup>C</sup>10 τὸ ἐρήμα  
 E 140 <sup>D</sup>12–13 ἐν δὲ — ἱάλλε Archestr. SH 160 <sup>E</sup>16 ἀλλ' — οἷδ' ὅτι Ar. vesp. 1348 <sup>F</sup>18–  
 19 κατὰ τὸν Σουῖδαν — φιαλοῦμεν Suid. φ 282 <sup>G</sup>19 ταχέως — φιαλοῦμεν Ar. pax 431–32 <sup>H</sup>21  
 ὁ καὶ — δεδήλωται Eust. in Il. 561.9 (cum adn. v.d.Valk); 562.34–35; in Od. 1687.51; capt. Thess. 84.4  
 Kyriakidis <sup>I</sup>27–28 διεσαφήθη — Ἰλιάδι 136.28 cum adn. v.d.Valk

1403.9 ὀνειάτα = χρήματα schol. A (Arn.) Ω 367b 9–10 Τὸ δὲ — τοῦ ἔρημα cf. Eust. in Il. 218.1;  
 341.13; 531.32–41; 822.5 10–11 Τὸ δὲ — θεράπαινοι cf. Eust. in Il. 714.34 12–13 ἐν δὲ Θάσῳ —  
 χεῖρας ἱάλλε Athen. 7.321a 14 Ἰστέον δὲ — ψιλοῦται cf. epim. Hom. A 1b2; Arcad. 223.4–6 (= Hdn.  
 cath. 539.9–11 Lentz); Tz. in Hes. op. 412, p. 270.1–2 Gaisf.; Eust. 524.25; 1025.12 20–21 εἰς δὲ — δε-  
 δῆλωται de veriloquio cf. etiam Ael. Dion. fr. ε 52 Erbse; Phot. ε 1484; Suid. ε 2221; EM 402.32 21–  
 24 καὶ μὴν — τινί Eust. ipse 28–34 Ἰστέον — τὸ ἔδεσμα epim. Hom. ε 17; EM 316.31–32; Eust. in

thing other than food is signified in “having so many *oneiata*”,<sup>A</sup> evidently referring to “possessions”. The word *etoîma* has a circumflex accent on the second syllable from the end here, just as in the | *Iliad*.<sup>B</sup> This is also the case with *erêma* instead of *érêma*.<sup>C</sup> The phrase “they sent out their hands” is witty, being said as though the hands were sent to their task like servants. One must know that *apo cheiras iallein* is different from *cheiras epiïallein*. For the latter is the same as “lead the hands to food”, but the former is the opposite, as is evident from “buy the scorpion fish on Thasos, unless it is smaller than a cubit. Send your hands away from the big one!”<sup>D</sup> meaning “keep them away from”, “lead them away from”. Observe the size that scorpion fish on Thasos are said to have. One must also know that the verb *iallein* according to the grammatical rule of *ios* and *iēios* and similar words has a smooth breathing in its correct form. However, | Homer’s Ephialtes causes one to think that the verb is also pronounced with a rough breathing, deriving from *hiēmi* [throw], whence *aphiei* and *aphienai* [throw away] and all such words derive. Support for the rough breathing here is also provided by the verse from comedy: “but you won’t pay your debt nor even try (*ephialeis*), I know this”,<sup>E</sup> *ephialeis* meaning “devote yourself to”, “strive towards”. If the spelling is contracted in this way, we have the analogous word with a rough breathing *hiallein*. However, according to Soudias<sup>F</sup> it is not written in four syllables, *ephialeis*, but in three, *phialeis*, deriving from *phialē* [cup] and meaning “by your word you shall undertake the task”, as in “Quickly, reach me your cup, so that we might undertake (*phialoumen*) the deed”.<sup>G</sup> This will serve to make us think that the verb *phialō* derives from | *phialē* [cup]. The fact that *hiallō* seems to have a rough breathing is defended by Ephialtes, whereas its smooth breathing is indicated in *epialtos* [nightmare], as previously shown elsewhere.<sup>H</sup> However, it is not an undeniable fact that the verb *phialein* is found in *ergōi phialoumen* [“we undertake the deed”]. For just as the phrasing follows the Attic dialect in the *tōi emōi*, *tōimōi*, so also it could be *ergōi ’phialoumen* with elision instead of *ephialoumen*, “throw ourselves”, upon the task, that is to say that as with “throwing (*iallein*) one’s hands on meat”, so *ergōi ephialein* means to undertake some task.

| (v. 150) The phrase “they removed their desire for beverage and food” means that they fulfilled their appetite. This is explained in the *Iliad*.<sup>I</sup> One must know that the derivation of *edētyś* [food] is formed from the unspoken pres-

Il. 137.2; 30 αἰδήμων ~ αἰδήσω Choer. in Th. Alex. can. 2.160.34; epim. Hom. A 23a; EGud. 38.9–10 Stef.; Eust. in Il. 106.43; 781.24; 31–32 ἐδωδῆ ~ ἐδω Or. 60.25 = Philox. fr. 242 Theodoridis (unde EGen. AB s.v. ἐδωδῆ = EM 317.10); Choer. orth. 214.13; EGud. 401.21 Stef.; 33–34 ἐδεσµα ~ ἐδῶ ἐδέσω Choer. epim. Ps. 150.8; EParv. ε 74; EGud. 399.14–17 Stef.; EM 315.34–35

ἡ ἔδωδῃ, καὶ ἐδῶ περισπώμενον, οὐ ὁ μέλλον οὐ μόνον ἐδήσω τὸ παράγον τὴν ἐδη-  
 35 τύν, ἀλλὰ καὶ ἐδέσω, ἀφ' οὗ τὸ ἔδεσμα. Πανσανίας δὲ παράγει καὶ χρήσεις | τοιαύ-  
 37 τάς· Πλάτων Σοφιστῇ· ἐν τρισὶ πληγαῖς ἀπηδέσθη τὸ ράμφος, καὶ ἐν Ἑορταῖς· κατη-  
 δέσθημεν ἂν καὶ | κατεκόπημεν εὐθύς. ὁ δ' αὐτὸς λέγει καὶ ὅτι θριπῆδεστα ξυλήφια τὰ  
 ὑπὸ θριπῶν βεβρωμένα, ὡς ἀπὸ τοῦ ἔδω, οἷς ἐχρῶντο, φησίν, οἱ σφόδρα οἰκονομικοὶ 5  
 ἀντὶ γλυπτῶν σφραγίδων. τινὲς δὲ αὐτὰ πεντασυλλάβως θριπηδέστατα εἶπον. ἐκ τοῦ  
 ἔδειν δὲ καὶ ἡ τερηδών, θηρίδιον, φασί, ξυλοφάγον, οὗ ἡ χρήσις καὶ παρὰ Ἀριστο-  
 40 φάνει ἐν Ἰππεῦσι· τείρει γὰρ καὶ ἔδει τὸ | παραπεσόν. ἐκ τοῦ αὐτοῦ δὲ ῥήματος καὶ ὁ  
 παρὰ Αἰλῳ Διονυσίῳ ἐδέατρος, περὶ οὗ λέγει ἐκεῖνος ὅτι τὸ μὲν ὄνομα Ἑλληνικόν,  
 ἡ δὲ χρεῖα Περσική. ἦν δέ, φησί, προγεύστης προεσθίων τοῦ βασιλέως εἰς ἀσφά- 10  
 λειαν, ὕστερον δὲ ἐνομίσθη ἐδέατρον καλεῖν τὸν ἐπιστάτην τῆς ὅλης διακονίας καὶ  
 παρασκευῆς. Δῆλον δὲ ὡς αὐτοῦ τοῦ ἔδω βαρυτόνου ῥήματος οὐ φαίνεται κλίσις  
 εἰς μέλλοντα καὶ τοὺς ἐξῆς χρόνους, ὅτι μὴ μόνον ἐπὶ τοῦ ἐδήδοκα παρακειμένου  
 καὶ τοῦ ἐδηδόκειν ὑπερσυντελικού. οἱ γίνονται οὕτω· ἔδω ἔσω ἦκα καὶ Ἀττικῶς ἔδη- M 5<sup>r</sup>  
 45 κα καὶ πλεονασμῷ ἐδήδοκα, ὑπερσυντελικὸς ἐδηδόκειν. γίνεται δὲ ὁ | πλεονασμὸς 15  
 τῆς δὲ συλλαβῆς, ἵνα ἔχη ὁ Ἀττικὸς παρακείμενος τρίτην συνήθως συνεσταλμένην  
 παραλήγουσαν, ὡς καὶ ἐπὶ τοῦ ἀγήοχα γίνεται· ἄγω γὰρ ἄξω ἦχα καὶ κατὰ Ἀττικοὺς  
 ἄγηχα καὶ πλεονασμῷ ἀγήοχα.

α 151–53 "Ὅτι οἰκεῖον ἐπὶ τινων τρυφώντων εἰπεῖν τὸ τούτοις μὲν ἐνὶ φρεσὶν ἄλλα μέμη-  
 λε, μολῇ τ' ὀρχηστὺς τε· τὰ γὰρ ἀναθήματα δαιτός, ἐπὶ δὲ τῶν ἀλλοτρίοις καλοῖς 20  
 ἐντρυφώντων καλὸν εἰπεῖν τὸ τούτοις μὲν ταῦτα μέλει, κίθαρις καὶ αἰοιδῇ, ἐπεὶ ἀλλό-  
 τριον βίον νήποιον ἔδουσιν, ὡς εἴπερ δηλαδὴ μὴ ἀλλότρια ἦσθιον ἀλλὰ ἐπονούντο  
 50 περὶ κτῆσιν οἰκεῖαν, οὐκ ἂν ἀπησχόλουν | ἑαυτοὺς εἰς κιθαρωδίαν καὶ λοιπὰ ὅποσα  
 συμποσίοις πρέπουσιν. Ἔστι δὲ τὸ μέμηλε μέσου παρακειμένου καὶ γίνεται κατὰ  
 συγκοπὴν ἐκ τοῦ μεμέληκα, ὡς ἐκ τοῦ λελάληκα τὸ λέληκα καὶ τοῦ βεβούληκα τὸ 25

<sup>A</sup>1403.34–35 Πανσανίας — ράμφος Paus. att. fr. α 133 = Plat. com. fr. 147 K.–A. <sup>B</sup>35–36 καὶ ἐν  
 — εὐθύς Paus. att. fr. κ 20 Erbse = Plat. com. fr. 34 K.–A. <sup>C</sup>37–38 ὁ δ' αὐτὸς — σφραγίδων Paus.  
 att. fr. θ 18 Erbse <sup>D</sup>39 παρὰ — Ἰππεῦσι Ar. eq. 1308 <sup>E</sup>40–42 ἐκ τοῦ — παρασκευῆς fr. ε 9 Erbse  
<sup>F</sup>48–49 τούτοις — ἔδουσιν α 159–60

1403.37 ὡς ἀπὸ τοῦ ἔδω add. Eust.; cf. EM 456.23; fort. add. etiam οἱ σφόδρα οἰκονομικοὶ et γλυπτῶν; cf.  
 Erbse, *Untersuchungen* 34 37–38 τινὲς — θριπηδέστατα εἶπον cf. Phot. θ 230; Suid. θ 203 38–  
 39 τερηδών ~ ἔδειν Paus. att. fr. τ 21 (τερηδών = ξυλοτρώκτης); cf. Eust. in Il. 437.18; in Od. 1532.15  
 39–40 ἐδέατρος ~ ἔδω Eust. ipse; cf. Eust. in Il. 773.40 43–46 οἱ γίνονται — ἀγήοχα cf. ps.-Hdn.  
 παρεκβ. μεγ. ῥήμ. 13.19–22 La Roche; Choer. in Th. Alex. can. 2.92.17–18 et 30–32; EParv. ε 24; EGud.  
 400.1–5 Stef; EM 9.31–34; de plusquamperfecto cf. ps.-Hdn. Philetaer. 239 Dain 50–51 Ἔστι δὲ  
 — τὸ βέβουλα cf. Eust. in Il. 61.21–28 (Hdn. ῥήμ. 796.4–20 Lentz); cf. etiam schol. Opp. hal. 1.155; EM  
 578.47–48; 51 βέβουλα ~ βεβούληκα cf. etiam EGen. 81; epim. Hom. A 113b1–2; Sym. β 70; EM 193.42–

ent tense *edō edēsō* [eat]. For just as for | *aidōs* [shame] there is *aidō aidēsō* [be 30  
ashamed], from which *aidēmōn* [modest] derives, and *aidō aidesō*, whence *aides-  
thēnai* [aor. inf. pass.], so there is also *édō*, accentuated non-finally, from which  
*edōdē* derives, and *edô* with the circumflex accent, the future of which is not only  
*edēsō*, which produces *edētys*, but also *edesō*, from which *edesma* [food] derives.  
Pausanias adds these uses: | Plato in *The Sophist*: “in three blows the beak was 35  
eaten (*apēdesthē*)”,<sup>A</sup> and in *Festivals*: “we would have been eaten whole (*katēdes-  
thēmen an*) and | cut to pieces at once”.<sup>B</sup> The same writer<sup>C</sup> also calls wooden 37  
tablets eaten by woodworms *thripēdesta*, deriving from *édō* [eat], which were  
used, he says, by the exceedingly thrifty instead of carved out seals. Some use  
the five-syllabic *thripēdestata* for them. Moreover, from *edein* the word *terēdōn*  
originates, a wood eating animal, they say, used by Aristophanes in *Knights*.<sup>D</sup> For  
it consumes (*teirei*) and eats | whatever it comes across. The word *edeatros* in 40  
Aelius Dionisius<sup>E</sup> derives from the same verb, regarding which he says that the  
noun is Hellenic, but the habit Persian. This was a person, he says, who tasted the  
king’s food before him for the sake of his safety, but in later times it became cus-  
tomary to use the word *edeatros* for the person who oversaw the whole activity  
of serving and preparing the meals. It is evident that from this *édō*, accentuated  
non-finally, there is no future conjugation or any other tense, apart from the per-  
fect *edēdoka* and pluperfect *edēdokein*. They originate in the following way: *édō*  
[pres.], *ēsō* [fut.], *ēka* [pf.], and in the Attic dialect *édēka* and with redundant  
addition *édēdoka*, and the pluperfect *edēdokein*. The redundant addition | of the 45  
syllable *do* occurs in order that the Attic perfect should have its customary third  
short syllable in the second from the end, as it happens with *agēocha* [I have led].  
For it is *ágō* [pres.], *áxō* [fut.], *ēcha* [pf.] and for the speakers of Attic *agēcha* and  
with redundant addition *agēocha*.

(v. 151–53) It is fitting to say regarding people enjoying luxury: “But they  
were preoccupied with other affairs in their minds, singing and dance; since  
these are the delights of a feast”. Regarding people who enjoy luxury from the  
possessions of others it is appropriate to say: “they are preoccupied with these  
things, the cithara and song, while eating someone else’s livelihood without pay-  
ing”,<sup>F</sup> as if to say that had they not eaten another man’s food but worked to get  
possessions of their own, they would not have had time | for cithara, songs and 50  
other things that are suitable for symposia. The word *memēle* [be preoccupied  
with] is a middle perfect and it originates through elision from *memelēka*, like

43; 51 λέληκα ~ λελάληκα cf. EParv. λ 39; EGud. 365.41–42 Sturz; EM 560.10–11; Eust. in Il. 1263.4  
51–53 πάνυ δὲ βαρέως — τρυφῶσι Eust. ipse

βέβουλα. πάννυ δὲ βαρέως ἢ λέξις ἔχει· οὐ γὰρ ἀπλῶς οἶα τι σύμβαμα τὸ κακὸν τοῖς μνηστῆρσι καὶ τις ποιότης παθητική, ἀλλὰ σπουδὴ καὶ ἄντικρυς μέλημα. θαμίζουσι γοῦν ἐς Ὀδυσσεώς οἱ ἀκόλαστοι ὡς ἐς διδασκάλου καὶ ὡς ἐκάστοτε τρυφῶσι. καὶ οὐκ ἔστιν αὐτοῖς, καθά τις εἶπεν, ἀποτακτὸς ἡμέρα οἰνῶσαι σῶμα ἀμέτροισι πότοις.

- 55 Καὶ ὅρα ἐνταῦθα τὸ ἡ ἀποτακτὸς θηλυκόν, | ὅμοιον ὃν τῷ κλυτὸς Ἰπποδάμεια καὶ 5  
τῷ τυτθὸς κύλιξ καὶ τῷ ἀγγελθεῖσά μοι γενναῖος καὶ τῷ ἢ Λαῖς ἀργὸς ἔστι καὶ πότις  
καὶ τῷ τιθασσὸς γέγονεν, ἢ αὐτὴ δηλαδὴ Λαῖς. Μολπὴν δὲ ἐνταῦθά φησι τὴν μετὰ  
ῥῳδῆς παιδιὰν τὴν τῷ μέλει ἐπομένην ὡς δοκεῖ τοῖς παλαιοῖς. Δαιτὸς δὲ ἀναθήματα  
ἢ μολπὴ καὶ ἢ ὀρχηστὺς ἀντὶ τοῦ ὥσπερ ναοὶς ἀναθήματα, οὕτω καὶ αὐτὰ κόσμος  
τις ἀνακεῖμενος τῇ δαιτί, δηλὸν δὲ ὅτι τῇ πολυτελεῖ· οὐ γὰρ τῆς τυχούσης ἀπλῶς 10  
δαιτὸς ἔστιν ἀναθήματα τὰ τοιαῦτα· τῆς γοῦν τοῦ Τηλεμάχου δαιτὸς ἀναθήματα  
οὐκ εἰσὶν, ὅς καὶ μέμφεται αὐτά. ἔστι δ' | ἐνταῦθα εἰπεῖν καὶ ὅτι τὸ τὴν μολπὴν ἀνά-  
θημα δαιτὸς εἶναι παραποιήσεως λόγῳ ταυτόν ἐστι | τῷ φόρμιγξ δαιτὶ ἐταίρη καθ' 15  
39 Ὅμηρον. εἰς ὃ γράφει Ἀθήναιος ὅτι ἀποδέδοται ἢ φόρμιγξ ταῖς συνουσίαις ἐπανορ-  
θώσεως χάριν καὶ ὠφελείας. ἱατρεὺς γάρ, φησὶν, ὕβριν καὶ ἀκοσμίαν ἢ μουσική, καὶ 15  
αὐθάδειαν παύει· περιαιρουμένη γὰρ τὴν στυγνότητα ποιεῖ πραότητα καὶ χαρὰν P 12<sup>r</sup>  
ἐλευθέριον. Τὸ δὲ κίθαρις ἀπὸ τοῦ κιθάρα, ὡς ἀπὸ τοῦ χαρὰ χάρις καὶ δαμάλη δάμα-  
λις καὶ ἄκρη ἄκρις, ὡς τὸ ἄκριας ἠνεμοέσσας, ὧν ἐκ μὲν τοῦ ἄκρη Ἀκραία Ὑφρα, ἐκ δὲ  
1404 τοῦ ἄκρις Ἄκριος Ζεύς. Ἰστῆον δὲ ὡς οἱ | ἀλλότριον βίον ἔδοντες ἀλλοτριοφαγεῖν 20  
τε λέγονται καὶ δειπνομανεῖς εἶναι· χρήσις δὲ τοιούτων λέξεων παρὰ τῷ Δειπνο-  
σοφιστῇ, ἔνθα ἰστορεῖ ἐκείνος ὡς ὁ παρῳδὸς Τίμων Ὅμηρικὸν ἔπος τὸ οἰνοβαρὲς  
κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφοιο παραποιήσας ἔγραψε περὶ τίνος ἀλλοτριοφά-  
γου, ἴσως δὲ καὶ δυσμόρφου καὶ ἀτέγκτου τὸ ἦθος, οὕτω· δειπνομανὲς νεκροῦ ὄμ-  
ματ' ἔχων, κραδίην δ' ἀκύλιστον. Ἰστῆον δὲ ὅτι Ἑρμιππος ὁ Κωμικὸς εἰπὼν ὡς Διὸς  
5 βαλάνους καὶ ἀμύγδαλα | σιγαλόεντα Παφλαγόνες παρέχουσιν, ἐπάγει Ὅμηρικῶς τὸ 25

<sup>A</sup>1403.53-54 οὐκ ἔστιν — πότοις Crit. eleg. fr. 6.26-27 West <sup>B</sup>55 κλυτὸς Ἰπποδάμεια B 742  
<sup>C</sup>55 ἀγγελθεῖσά — γενναῖος Eur. Hec. 591 <sup>D</sup>55-56 ἢ Λαῖς — πότις Epicrat. fr. 3.1 K.-A. <sup>E</sup>56 τι-  
θασσὸς γέγονεν fr. 3.20 K.-A. <sup>F</sup>60-61 φόρμιγξ — καθ' Ὅμηρον p 270 <sup>G</sup>61-63 εἰς δ — ἐλευ-  
θέριον Athen. 14.627e-f <sup>H</sup>64 ἄκριας ἠνεμοέσσας i 400; π 365 <sup>I</sup>1404.1-4 χρήσις — ἀκύλιστον  
4.162f, vide etiam 4.164a <sup>J</sup>2 οἰνοβαρὲς — ἐλάφοιο A 225 <sup>K</sup>3-4 δειπνομανὲς — ἀκύλιστον SH  
790 <sup>L</sup>4-5 Διὸς — δαιτὸς Hermipp. fr. 63.20-21 K.-A.

1403.53-54 καὶ οὐκ — πότοις Athen. 10.433b 54-56 Καὶ ὅρα — Λαῖς cf. Greg. Cor. dial. Att. 20;  
Eust. in Il. 174.28-29 (cum adn.); 333.41; 793.2-3; schol. Hes. scut. 360; add. Eust. exempla τυτθὸς κύ-  
λιξ (sine parallelis) et ἢ Λαῖς — γέγονεν (ex Athen. 13.570b-d) 56-57 Μολπὴν — παλαιοῖς schol.  
V α 152a1 57-58 Δαιτὸς δὲ — τῇ δαιτί schol. V α 152e1 (mut. et amplif.) 59-61 ἔστι δ' ἐνταῦ-  
θα — καθ' Ὅμηρον Eust. ipse; de voce παραποιήσις cf. v.d.Valk ad Eust. in Il. 1024.16-17 «levis mutatio  
vocis»; Negri, *Introduzione* 197-98 63 κίθαρις ~ κιθάρα cf. schol. H<sup>1</sup>M<sup>a</sup> (exeg.) α 153b2; Eust. in

7 τιθασσὸς MP : τιθασὸς Athen. CE : τίθασος Athen. A 13 φόρμιγξ Maior. : -ἱξ M 14 φόρ-  
μιγξ Maior. : -ἱξ MP 21 ἐκείνος M<sup>s</sup>.l. (corr. vel fort. add.): deest in P 23 νεκροῦ MP Athen.  
ACE : νεβροῦ Schweighäuser

*lelēka* from *lelalēka* [I have spoken] and *beboula* from *beboulēka* [I have wanted]. The phrasing involves a great deal of indignation. For the suitors' wickedness is not simply presented as something accidental or as a passive attribute of theirs, but as an effort and veritable preoccupation. At any rate, these unrestrained men frequent the house of Odysseus as that of a teacher and indulge themselves every time. And "they have no day", as a certain someone said, "set apart (*apotaktos*) for wining down the body with immoderate drinking".<sup>A</sup> And observe here that *apotaktos* is a feminine, | similar to "famous (*klytos*) Hippodameia"<sup>B</sup> and *tytthos* 55  
*kylix* [small wine cup] and "you are reported to be noble (*gennaios*)"<sup>C</sup> and "Laïs is lazy (*argos*) and a drunkard"<sup>D</sup> and "she was tamed (*tithassos*)",<sup>E</sup> referring to the same Laïs. Here he uses the word *molpē* for the game accompanied by song that follows the melody, as the ancients believe. Song and dance are the ornaments (*anathēmata*) of the banquet, meaning that they are an ornament dedicated to the banquet just like votive gifts (*anathēmata*) in sanctuaries. Evidently this refers to the extravagant banquet, since such ornaments do not belong to all banquets. At any rate, they are not ornaments of Telemachus' banquet, as he censures them. Here one might | also say that song, being an ornament of a banquet, is almost the same thing as the lyre being the companion of the banquet in 60  
Homer's judgement.<sup>F</sup> On this topic Athenaeus writes that the lyre was assigned to parties for the sake of improvement and benefit. For music, he says, heals recklessness and disorder, and it puts a stop to surliness. For removing gloom it brings about gentleness and the delight that is fit for a freeman.<sup>G</sup> The word *kitharis* derives from *kithara*, like *charis* [grace] from *chara* and *damalē damalis* [heifer] and *akrē akris* [hill-top], as in "airy wind-tops";<sup>H</sup> from *akrē* Hera Akraia derives and from *akris* Zeus Akrios. One must know that the verb *allotriophagein* is used for those who eat | the livelihood of others, and they are called *deipno-* 1404  
*maneis* [banquet-mad]. These words are used by the Learned Banqueter,<sup>I</sup> at the place where he relates that the parodist Timon altered the Homeric verse "you, heavy with wine, having the eyes of a dog, the heart of a fawn",<sup>J</sup> and wrote the following about someone who consumed the food of others (perhaps he was also deformed and relentless in his ways): "you, banquet-mad, having the eyes of a corpse, an undaunted heart".<sup>K</sup> One must know that Hermippus the comedian says "Paphlagonians provide chestnuts and glossy | almonds", and adds in a 5  
Homeric manner "since these are the ornaments (*anathēmata*) of the banquet",<sup>L</sup>

Od. 1637:56; differentiam inter voces posuit Aristoxen. fr. 102 Wehrli = Ammon. 271 unde EGud. 321.43–46 Stef. etc.; 63 χάρα χάρις et ἄκρη ἄκρις de exempla cf. EGen. α 358; 63 δαμάλη δάμαλις differentiam posuit Ammon. 125 **1404.4–5** Ἰστέον δὲ — ἀναθήματα δαιτός Athen. 1.27f



τὰ γὰρ ἀναθήματα δαιτός, ἤγουν ἱερά τινα κειμήλια· κεῖται γάρ, φασί, τὸ ἀνατιθέναι  
καθὰ καὶ τὸ ἀνακεῖσθαι ἐπὶ τοιούτων. διὸ οἱ ἐπὶ κατακειμένων λέγοντες τὸ ἀνακεῖ-  
σθαι διεσύροντο, ὡς δηλοῖ Δίφιλος ἐν τῷ ἐγὼ δ' ἔως μὲν τινος κατεκείμεν, πρὸς δὲ  
δυσχεραίνων ὁ ἀκούων ἔφη ἀνάκεισο, ὡς εἴπερ εἴπεν· ἔσο ἄψυχος ἀνδριάς. πάλιν  
δέ τινος εἰπόντος δειπνῶν αἰεὶ ἀνακείμενος παρ' αὐτόν, ἐπιφέρει ὁ ἀκούσας πότερον  
ἀνδριάντα εἰστία; Ἔτι ἰστέον καὶ ὅτι ὁ ἀλλοτριοφαγὼν κατὰ τοὺς μνηστήρας τεχνί-  
της εἶναι λέγοιτ' ἂν τοῦ ἀσυμβόλως | δειπνεῖν, ἤγουν δωρεάν, δίχα συμβολῆς, ἥτοι  
δαπάνης τῆς οἴκοθεν, ὅπερ ὁ Χαλκιδεὺς Κτησίβιος εἰπεῖν λέγεται πρὸς τὸν ἐρωτή-  
σαντα τί περιέγρονεν αὐτῷ ἐκ φιλοσοφίας· ἀπεκρίνατο γὰρ ἐκείνος τέχνην ἐκείθεν  
σχεῖν τοῦ ἀσυμβόλως, ὡς ἔρρεθη, δειπνεῖν, εὖστοχος ὢν, φασί, καὶ χαρίεις περὶ τὸ  
γελοῖον. Χρήσις δὲ ἀλλοτριοφαγίας μνηστήρσι καὶ αὐτῇ πρέπουσα τοῖς καὶ ἐκ δια-  
φόρων τόπων συγκεκροτημένοις καὶ κολάσεως δὲ ἀξίοις καὶ τὸ μαστιγίαι κέντρωνες  
ἀλλοτριοφάγοι, ὃ δὲ ἐκ τῶν τοῦ Σοφοκλέους εἶναι λέγεται.

<sup>α</sup>153-  
54 15 Ὅτι τὴν τοῦ σοφοῦ Φημίον κίθαριν περικαλλέα φησί, καὶ αἰδεῖν αὐτόν | φησι  
παρὰ μνηστήρσιν ἀνάγκη, τουτέστι βία καὶ ἄκοντα· φιλόσοφος μὲν γὰρ ὁ Φῆμιος  
καθὰ καὶ πᾶς ἀοιδός, ὑπερφίαλοι δὲ οἱ μνηστήρες, καὶ οὐδὲν ἐκουσίως κοινὸν ἀμ-  
φοτέροις. τὸν δὲ Φῆμιον ἢ παλαιὰ ἱστορία διδάσκαλον γενέσθαι λέγει τοῦ ποιη-  
τοῦ, ἄνδρα σοφὸν καὶ Μούσαις κάτοχον. διὸ καὶ τὸν Ἰθακήσιον ἀοιδὸν ὁ ποιητὴς  
οὕτω πλάττει καλεῖσθαι, ἐγκατατιθέμενος τῇ ποιήσει τὸ τοῦ διδασκάλου ὄνομα οἷα  
κενηρίῳ λαμπρῷ εἰς κλέος αἰμνηστον. φασί δὲ καὶ ὅτι τὴν τοῦ Ὀμήρου μητέρα  
Κρηθηΐδα ἐκείνος ὁ ἀληθὴς Φῆμιος ἔπεισε συνοικήσειν αὐτῷ. ἐπιμαρτύρεται δὲ ὁ  
ποιητὴς τῷ Φημίῳ τούτῳ οὐ | μόνον σύνεσιν εἴπερ ἀνάγκη παρὰ τοῖς μνηστήρσιν  
αἰδεῖ, ἀλλὰ καὶ σοφίαν ἐν οἷς πολλὰ λέγει αὐτὸν εἰδέναι βροτῶν θελκτήρια· ὅλως  
γὰρ ὁ ποιητὴς σοφοὺς καὶ φιλοσόφους πλάττει τοὺς ἀοιδούς, καὶ αὐτοδιδάκτους  
εἶναι φησι καί, ὡς εἰπεῖν, θυμοσόφους καὶ κατὰ Πίνδαρον αὐτόθεν φυᾷ εἰδότας, καὶ  
θεοῖς φησι καὶ ἀνθρώποις αἰδεῖν αὐτούς, καὶ τὸν θεὸν αὐτοῖς ἐν φρεσὶν οἶμας παν-  
τοίας ἐμφύειν. οὐ μόνον δὲ τὸ τοῦ Φημίου ἐνταῦθα ὄνομα ἐξ ἀληθοῦς τινος Φημίου

<sup>α</sup>1404.7 ἐγὼ δ' — ἀνάκεισο Diphil. fr. 124 K.-A. <sup>β</sup>8-9 δειπνῶν — εἰστία Philippid. fr. 31 K.-A.

<sup>γ</sup>10-12 ὅπερ — γελοῖον Ctesib. SSR III H 1 <sup>δ</sup>13 μαστιγίαι — ἀλλοτριοφάγοι fr. 329 Radt <sup>ε</sup>20-

21 ἐν οἷς — θελκτήρια α 337 <sup>ς</sup>21 αὐτοδιδάκτους χ 347 <sup>ζ</sup>22 θυμοσόφους Pind. Ol. 2.86 <sup>η</sup>22

θεοῖς — αὐτούς χ 346 <sup>θ</sup>22-23 τὸν θεὸν — ἐμφύειν χ 347

1404.5-6 ἤγουν ἱερά — ἀνατιθέναι Eust. in Od. 1403.57-58 6-9 καθὰ καὶ — εἰστία Athen. 1.23c (amplif.) 9-12 Ἔτι ἰστέον — τὸ γελοῖον Athen. 4.162e-f = Antigon. Caryst. fr. 30 Dorandi

12-14 Χρήσις δὲ — εἶναι λέγεται Eust. ipse de scriptoribus quibusdam suae aetatis; cf. in Il. 1309.1-2; in Od 1547.53-54; praefatio p. 46\*; 13-14 τὸ μαστιγίαι — εἶναι λέγεται Athen. 4.164a 15 ἀνάγκη — βία schol. DEHJ et B α 154fi 15-16 φιλόσοφος — ἀμφοτέροις Eust. ipse; cf. in Od. 1466.47-

1 γὰρ MP Athen. CE (deest A) : γὰρ τ' Musurus 3 κατεκείμεν MP : ἀνεκ- Athen. CE (deest A) 6 ἀνδριάντα P Athen. CE : ἀνδριάντα M (accent.) : ἀνδριάντας Meineke 7 ἀσυμ-βόλως MP Athen. ACE : ἀσυμβόλῳ Kaibel



that is some sort of sacred votive gifts. For *anatithentai* [dedicate] as well as *anakeisthai* [be set up as a votive offering], they say, refers to such objects. For this reason those who use *anakeisthai* about those who recline are ridiculed, as Diphilos shows in “I had been reclined (*katakeimai*) for some time”, upon which he who hears this is annoyed and says “then be set up (*anakeimai*)!”<sup>A</sup> as if to say “be a soulless statue”. Again, when someone said “when dining he always reclined (*anakeimai*) beside him”, he who heard it added “did he entertain a statue?”<sup>B</sup> Moreover, one must know that he who eats the food of others like the suitors would be called an artist of partaking of banquets | *asymbolōs*, meaning “for free”, 10 without *symbolē*, that is without expenditure of one’s own, which is what Ctesibius of Chalcis is said to have told a man who asked what he had gained from philosophy; for he answered that he had acquired from there the art to eat dinner without contributing, as previously said, since he was shrewd, they say, and clever when it comes to jokes.<sup>C</sup> The use of the suitors’ custom to eat the food of others is also suitable for those who weld together pieces from various places and deserve chastisement, and so is “creators of patchwork, fit to be whipped, eaters of other people’s food”, which reportedly comes from the works of Sophocles.<sup>D</sup>

(v. 153–54) He calls the cithara of wise Phemius “very beautiful” and claims that he sings | “for the suitors by necessity”, that is under compulsion and 15 unwillingly. For like all bards Phemius is a philosopher, whereas the suitors are “arrogant”, and they will have nothing in common as far as they act voluntarily. The ancient historical account claims that Phemius was the teacher of the poet, a wise man who was possessed by the Muses. For this reason the poet fabricates the Ithacan bard to be called in this way, inserting into his poem the name of his teacher as though in a radiant monument for everlasting glory. They say that the mother of Homer, Cretheïs, was persuaded by this true Phemius to live together with him. The poet testifies not only to Phemius’ | intelligence in that he 20 sings for the suitors “by necessity”, but also to his wisdom where he says that he knew many enchanting stories of men.<sup>E</sup> For in general the poet fabricates bards to be wise men and philosophers and claims that they are self-taught,<sup>F</sup> and, so to speak, wise from their own soul, to use Pindar’s phrase,<sup>G</sup> learned of their own accord by nature, and he says that they sing for gods and human beings,<sup>H</sup> and that the god implanted into their hearts every kind of song.<sup>I</sup> The historians say

1467.1      16–19 τὸν δὲ Φῆμιον — αὐτῷ ps.-Hdt. vit. Hom. 4–5; cf. ps.-Plut. de Hom. I 2 (= Ephorus *FGrH* 70 F 1)      21–23 ὅλως γὰρ — παντοίας ἐμφύειν cf. Eust. in Il. 9.18 (ἁοιδός ~ εἶδω); in Od. 1421.31–33; 1466.63–1467.12; (cf. Athen. 1.14b [unde Suid. α 4402; Eust. in Il. 9.20]; schol. V γ 267b1 cum adn. Pontani); 1830.42; 1929.60–1930.8; 1930.60      23–28 οὐ μόνον — τῆς Ἀθηνᾶ ps.-Hdt. vit. Hom. 6; cf. Eust. in Il. 204.20; in Od. 1839.7–8

οἱ ἱστοροῦντες μετηνέχθαι φασίν, ἀλλὰ καὶ τὸν ῥηθέντα Μέντην, ναὶ μέντοι καὶ τὴν  
 25 τοῦ μετὰ ταῦτα ῥηθησομένου Μέντορος | κλήσιν. φασὶ γὰρ καὶ αὐτοὺς ἐταίρους  
 φίλους γενέσθαι τῷ ποιητῇ, τὸν μὲν ναύκληρον ὄντα τὸν Μέντην πεπαιδευμένον  
 ἄνδρα καὶ πολυῖστορα, ὃ συμπλέων ὁ ποιητὴς ἱστορίαν συνήγε, τὸν δὲ Μέντορα  
 Ἰθακήσιον, παρ' ᾧ κατελείφθη καὶ ἐνοσοκομήθη ὁ ποιητὴς ὅτε πλέων ἐξ Ἰβηρίας 5  
 μετὰ τοῦ Μέντου δεινῶς ἐνόσησε τοὺς ὀφθαλμούς, καὶ διατοῦτο καὶ αὐτοὺς ἀπεσέ-  
 μνυνεν ὁ ποιητὴς τῷ εἰς αὐτοὺς μετασχηματισμῷ τῆς Ἀθηνᾶς. ὅτι δὲ καὶ ὁ Θεροσίτης  
 καὶ ὁ Τυχίος καὶ ὁ Ἐχέτος ἐπὶ Ὀμήρου γενόμενοι ἀνεχρονίσθησαν ὡς πάλοι ποτὲ  
 γεγονότες ἐν ταῖς παλαιαῖς ἱστορίαις εὐρίσκεται.

α 150 30 Ὅτι τὸ ἦ τοι | ὁ φορμίζων ἀνεβάλλετο καλὸν αἰδεῖν, ἔλλιπῶς ἔχει ὡς καὶ τὸ χέρνι- 10  
 βα ἐπέχευε νίψασθαι· λείπει γὰρ τὸ ὥστε ἢ τοιοῦτόν τι, ἵνα λέγῃ ὅτι ὕδωρ ἐπέχεεν  
 ὥστε νίψασθαι καὶ ἀνεβάλλετο ὥστε καλὸν αἰδεῖν. Τὸ δὲ ἦτοι ἰσοδυναμεῖ, φασί, τῷ  
 μέν. διὸ καὶ ἐκ παραλλήλου κεῖνται ποτέ, ὡς ἐν τῷ ἦ τοι μὲν τόδε καλὸν ἀκούμεν  
 ἐστὶν αἰδοῦ. τίθεται δὲ αἰεὶ ἐν ἀρχῇ, ὡς καὶ ὁ ἀτάρ καὶ ὁ αὐτάρ καὶ ὁ ἡδέ ἀντὶ τοῦ καί,  
 οἱ καὶ αὐτοὶ παραλληλίζονται ἐν τῷ ἡδέ κε καὶ ᾧ παιδι κλέος ἦρατο. Τὸ δὲ ἀνεβάλλετο 15  
 ἀντὶ τοῦ προανεκρούετο ὡς ἀσόμενος ἦτοι προοιμιάζετο· ἀναβολὴ γὰρ οὐ μόνον ἐπὶ  
 ἀργίας | τίθεται καὶ ἱματισμοῦ, ἀλλὰ καὶ ἐπὶ προοιμίου, καθὰ δηλοῖ καὶ ὁ Κωμικός  
 St. 35 ἐν τοῖς Ὀρνισιν, ἢ τὸ ἀνεβάλλετο ἀντὶ τοῦ πνεῦμα συνήγεν, ὡς φασιν οἱ παλαιοί, ἢ  
 40 μᾶλλον ἀντὶ τοῦ ἀνήγεν· ἀναβάλλειν γὰρ καὶ τὸ ἀνάγειν. οἱ γοῦν ὀρύσσοντες ἀναβάλ-  
 λειν χοῦν λέγονται καὶ ἡ τοιαύτη γῆ ἀμβολὰς λέγεται. ἀναβάλλεται δὲ καὶ ὕδωρ διὰ 20  
 σωλήνων ἢ κίονος ἢ οὕτω πως ἀναβαῖνον ἢ καὶ ἄλλως ἀναπηδῶν, ὡς δηλοῖ παρὰ M 5<sup>v</sup>  
 Καλλιμάχῳ τὸ κρήνη λευκὸν ὕδωρ ἀνέβαλλεν, ἀναπιδύον δηλαδὴ καὶ ἀναβλύζον. καὶ  
 μύρμηκες δὲ ἀναβάλλουσι κάτωθεν χοῦν, ὅπερ ἐναντίον τῷ καταβάλλειν ἐστίν, ἦτοι  
 40 | κάτω βάλλειν, τουτέστι ρίπτειν. Σημείωσαι δὲ ὡς εἶπερ τὸ ἀνεβάλλετο ταυτόν  
 ἐστίν, ὡς εἴρηται, τῷ ἀνήγεν, ἰσοδυναμεῖ ἄρα τὸ ἀνεβάλλετο πρὸς τὸ ἀνενείκατο, 25  
 ἡγουν ἀνενήνεγκεν, οἷον ἀνενείκατο φώνησέν τε, κατὰ σύμμετρον δηλαδὴ ἀνάτασιν.  
 οὐ μὴν ἐφ' ὁποῖα ᾧδῃ ἐσκόφθη τις μεγαλοβόας ἀκούσας οὐκ ἐν τῷ μεγάλῳ κείσθαι

<sup>A</sup>1404.30 χέρνιβα — νίψασθαι α 136–38 <sup>B</sup>32 ἦ τοι — αἰδοῦ ι 3 <sup>C</sup>33 ἡδέ κε — ἦρατο α 240; ξ 370; ω 33 <sup>D</sup>35 ἐπὶ προοιμίου — Ὀρνισιν Ar. Av. 1385 <sup>E</sup>38 κρήνη — ἀνέβαλλεν Call. fr. 546 Pfeiffer <sup>F</sup>41 ἀνενείκατο φώνησέν τε T 314

1404.28–29 Ὅτι δὲ — εὐρίσκεται de Thersite cf. schol. AT B 212b (unde Eust. in Il. 204.13–17); de Tychio cf. ps.-Hdt. vit. Hom. 9; 26; schol. T H 220a1; Eust. in Il. 204.20; 678.14–16; de Echeto cf. schol. HQ σ 85 (unde Eust. in Od. 1839.5–6); de re vide Graziosi 2002, 158–59 29–31 Ὅτι τὸ — αἰδεῖν schol. DEHJM<sup>c</sup> α 155h et schol. BDEHJ α 138a 31–32 ἦ τοι = μέν schol. M<sup>c</sup> α 155a; Eust. in Il. 50.10 32–33 τίθεται δὲ — αὐτάρ cf. Eust. in Il. 72.28–31 33 καὶ ὁ ἡδέ — ἦρατο cf. Eust. in Il. 112.36; 529.42–43; 738.28 112.36 34 ἀνεβάλλετο = προανεκρούετο, προοιμιάζετο schol. V α 155e1 34–35 ἀνα-

that not only the name of this Phemius here was transferred from some actual Phemius, but also the aforementioned Mentēs and indeed the name of Mentor who will be mentioned soon. | For they say that these men were close friends to the poet: Mentēs was a ship captain, an educated man, rich in knowledge, with whom the poet sailed and gathered historical inquiry; Mentor was an Ithacan whom the poet stayed with and received treatment from when he suffered from a serious eye disease on his journey from Iberia with Mentēs. For this reason the poet solemnly praised them by having Athena take their form. In the ancient historical accounts we also find that Thersites, Tychios and Echētos were contemporaries to Homer, placed anachronistically in the distant past.

(v. 155) The phrase “then | on the lyre he struck up a tune to sing (*aeidein*) beautifully” is elliptic, as in “she poured water for the hands to wash off (*nipsas-thai*)”.<sup>A</sup> For he omits a *hōste* [in order that], meaning to say that she poured water in order for them to wash off, and that he struck up a tune in order to sing beautifully. The *ētoi* has the same force, they say, as *men*. For this reason they are sometimes found together, as in “then (*ē toi men*) this is a good thing, to listen to a bard”.<sup>B</sup> It is always placed at the beginning, just as with *atar* and *autar* [yet] and *ēde* meaning “and”, which are also found together in “and also (*ēde kai*) for his son he would have won glory”.<sup>C</sup> *Aneballeteo* means “struck up a tune to sing”, that is “performed a proem”. For the word *anabolē* is not only used referring to laziness [i.e. “delay”] | and clothing [i.e. “mantle”], but also referring to a proem, as the Comedian shows in *Birds*.<sup>D</sup> Alternatively, *aneballeteo* means “he drew his breath”, as the ancients say, or rather “he brought up”. For *anaballein* also means *anagein* [bring up]. At any rate, we say that diggers “bring up” (*anaballein*) soil, and this earth is called *ambolas*. Water is also brought up (*anaballetai*) through channels or a pipe, meaning that it rises up in this way or leaps up, as shown by the verse in Callimachus: “the fountain brought up (*aneballen*) bright water”;<sup>E</sup> meaning that it oozed and spouted out water. Ants cast up (*anaballousi*) soil from below, the opposite of which is *kataballein*, i.e. | “cast down”, meaning to throw. Note that if *aneballeteo* is the same as *anēgen*, as stated above, then *aneballeteo* has the same force as *aneneikato*, that is “he brought up”, as in “he brought up [a sigh] (*aneneikato*) and spoke”,<sup>F</sup> with the same effort, that is. It was not for this kind of song that some loud man was ridiculed and told that goodness lies not in

βολή — ἐπὶ προομιῶν cf. Phot. α 1413; Suid. α 1810 35–36 ἢ τὸ — οἱ παλαιοὶ fort. schol. ad α 155  
excidit; cf. Eust. in Il. 1282.3 (schol. D X 477; EGen. α 1557); 1186.6–7 (huc respicit); 1241.42 36–  
37 ἢ μᾶλλον — λέγεται Eust. in Il. 117.29; 1241.40–41 37–40 ἀναβάλλεται — ῥίπτειν fontem nescio  
40–42 Σημειῶσαι — ἀνάτασιν schol. DHM<sup>a</sup>T α 155d (amplif.) 42–44 οὐ μὴν — τὸ μέγα Athen.  
14.629b; cf. Diog. Laert. 7.21 (= Zeno SVF I 68.20–23), unde Suid. μ 364; cf. etiam Eust. in Il. 208.33

τὸ εὖ, ἀλλ' ἐν τῷ εὖ τὸ μέγα, ὅπερ εὖ ὑποδηλοῖ Ὅμηρος ἐν τῷ *καλὸν αἰδεῖν*. τὸ γὰρ  
 εὖ τῆς κατὰ μουσικὴν ᾠδῆς τὸ *καλὸν αἰδεῖν* ἐστίν, ᾧ συντρέχει καὶ τὸ μέγα, ἐπειδὴ  
 ἀληθῶς τὸ τῆς μουσικῆς *καλὸν* καὶ εὖ ἔχει καὶ *μεγαλειόν* ἐστίν. Ἰστέον δὲ καὶ ὅτι  
 45 τοῦ | ἀνηνέγκατο—ταῦτόν δ' εἶπεν ἀνενείκατο ποιητικῶς—χρήσις παρὰ Αἰλιανῶ  
 εἰπόντι περὶ Κροίσου τὸ *ὁ δὲ ἀνηνέγκατο ἄρα*, ἡγουν ἐκ βάθους ἐξεβόησε, καὶ ἐς τρίς 5  
*ἐκάλεσε τὸν Σόλωνα*. Ἔτι ἰστέον καὶ ὅτι κυρίως μὲν βάλλειν τὸ βία ἢ ἐκ βιοῦ, ὃ ἐστὶ  
 τόξου, ἰάλλειν ἢ ἄλλεσθαι τὸ ἀφιέμενον. ἐν δὲ ῥητορικῷ Λεξικῷ φέρεται ὡς τρία ση-  
 μαίνει τὸ βάλλειν· τὸ προσέσθαι, τὸ ρίψαι, τὸ τρῶσαι, ἀφ' ὧν κατὰ διαφόρους κινήσεις  
 τε καὶ ἐννοίας ποικίλαι σημασίαι ἀναφαίνονται ἐν διαφόροις λόγου μέρεσι. τοιαῦτα  
 γοῦν τινα ἐκ τῶν σημαιομένων τοῦ βάλλειν γίνονται· τὸ βέλος καὶ ἡ βολίς καὶ ἡ 10  
 50 βολή, ἡ ἐπιτυχής | δηλαδὴ καὶ εὖστοχος, ἀφ' ἧς καὶ ἐπήβολος ὁ τυχὼν πράγματός  
 τινος, οἷον παρ' Ὀμήρῳ *νηὸς ἐπήβολος*, παρὰ δὲ τοῖς ὕστερον κατ' ἐξοχὴν ὁ συνेतός,  
 οἶονεὶ ὁ τοῦ κυριωτάτου ἐπιτυχῆς, τοῦ φρονεῖν. ἐκ τῆς βολῆς δὲ καὶ ὁ βολαῖος θύν-  
 νος καὶ ἡ βουλή ἐπενθέσει τοῦ ὕ και ἡ συμβουλή τὸ ἐπιτυχὲς σύσκεμμα. τρία δὲ ση-  
 μαινόμενα τῆς βουλῆς· ὁ τόπος, οἱ βουλευταί, καὶ αὐτὸ τὸ περὶ οὗ ἡ σκέψις. βολῆς 15  
 δὲ σύνθεσις ποιεῖ καὶ μεταβολὴν καὶ ὑπερβολὴν τὰς ἐπαμφοτεριζούσας· οὔτε γὰρ ἡ  
 ὑπερβολὴ αἰεὶ κακίζεται οὔτε μεταβολὴ πάντων ἡδὺ ἐξ ἀνάγκης κατ' Εὐριπίδην. ἔτι  
 55 ἀπὸ τοῦ βάλλειν | καὶ βαλβίδες οὐ μόνον αἱ ἐπὶ ἀφέσεως δρομέων γραμμαὶ κατὰ  
 Αἴλιον Διονύσιον, ἀλλὰ καὶ ὅσαι ἐν φρέασι καὶ ἄλλοις τοιούτοις ἐγκοπαί, φησί, καὶ  
 ἐξοχαί, δι' ὧν κατίασιν εἰς αὐτά. αἷς βαλβίσιν ὁμοίον τι κατὰ ἐννοιαν καὶ ὁ βατήρ, δς 20  
 ἦν ἀρχή, φησί, τοῦ τῶν πεντάθλων σκάμματος, ὅθεν καὶ παροιμία αὐτὸν *κέκρουκας*  
*τὸν βατήρα τοῦ λόγου*, ὡς οἷον εἶπεν τὸ πρῶτον καὶ ἐπικαιρότατον. ἔτι ἐκ τοῦ βάλ-  
 λειν ἡ τῆς βολῆς καὶ ὁ πρωτόβολος ἵππος, οὗ χρήσις ἐν τῷ *τὰ τέλεια ἐπὶ πλείστων*  
*γενῶν καὶ κατηρτυκότα λειπογνώμονα καλεῖται διὰ τὸ μηκέτι ἔχειν ὀδόντας τοὺς γνῶ-*  
 60 *μονας καλουμένους, οἷς | ἐπιγινώσκουσιν οἱ ἔμπειροι τοὺς πρωτοβόλους*. ὁ δὲ τοῦτο 25

<sup>A</sup>1404.45–46 ὁ δὲ — τὸν Σόλωνα Ael. fr. 701 D.-F. <sup>B</sup>47–48 ἐν δὲ — τρῶσαι Ael. Dion. fr. β 3 Erbse

<sup>C</sup>50 νηὸς ἐπήβολος β 319 <sup>D</sup>51 ὁ — θύννος fr. trag. adesp. 391 Kannicht–Snell <sup>E</sup>54 μεταβολή — Εὐριπίδην Eur. Or. 234 <sup>F</sup>55 βαλβίδες — εἰς αὐτά Ael. Dion. fr. β 2 Erbse <sup>G</sup>56–58 ὁ βατήρ — ἐπικαιρότατον Paus. att. fr. 4 Erbse <sup>H</sup>58–60 ὁ πρωτόβολος — πρωτοβόλους Ar. Byz. fr. 135–27 Slater

1404.44–46 ἰστέον δὲ — τὸν Σόλωνα Suid. α 2418; cf. α 2499 46–47 βάλλειν ~ βία vel ἐκ βιοῦ  
 et ἰάλλειν vel ἄλλεσθαι Eust. ipse ut videtur 49 βέλος ~ βάλλειν cf. e.g. EGen. 93; epim. Hom. A  
 42e; EM 194.30 49 βολίς ~ βάλλειν cf. Choer. epim. Ps. 150.11; EGud. 278.6 Stef. 49–51 ἡ  
 βολή — τοῦ φρονεῖν cf. Eust. in Od. 1448.5–11 cum adn.; in Il. 42.24; EM 357.19–21; 49 ἐπιτυχῆς vide  
 etiam v.d.Valk ad Eust. in Il. 422.36 51 βολαῖος θύννος cf. Plut. Lucull. 1.5; de ser. num. vind. 554f  
 52 βουλή ἐπενθέσει τοῦ v cf. Porph. qu. Vat. 5.9–11 Sodano; Or. 38.3; Choer. epim. Ps. 16.2–3; EGen. β  
 212; EGud. 280.22–23 Stef.; EM 208.33 52 ἡ συμβουλή — σύσκεμμα Eust. suis verbis vocem explicat  
 52–53 τρία δὲ — ἡ σκέψις cf. lex. Herm. 104 54 μεταβολή — κατ' Εὐριπίδην cf. schol. Eur. Or. 234;  
 Eust. in Il. 841.12; 1093.51–52 54–55 βαλβίς ~ βάλλειν aliter EGen. β 25 (~ βαῖνω)

6 Σόλωνα P : Σώλωνα M

10 γίνεται P

23 ἐπὶ πλείστων MP : fort. ἐπὶ πλείστον legas

volume but volume in goodness. This is properly hinted at by Homer in “to sing beautifully”, since the goodness of a song, as far as the music goes, is “to sing beautifully”, which is escorted by volume, since musical beauty possesses goodness and is something magnificent. One must also know that | *anēnenkato* 45 [brought up]—it is the same thing to say *aneneikato* poetically—is used by Aelian where he speaks as follows about Croesus: “Then he brought up (*anēnenkato*)”, meaning that he shouted from the depth of his lungs, “and three times called upon Solon”.<sup>A</sup> Moreover, one must know that in its proper sense *ballein* means either to throw (*iallein*) or that the object thrown leaps (*allesthai*), either by force (*biai*) or from a *bios*, that is a bow. But in the *Rhetorical Lexicon* it is related that *ballein* means three things: to send forth, to throw and to injure.<sup>B</sup> Deriving from these significations through different formations and conceptions we find a variety of meanings in various parts of speech. At the very least, the following words originate from different significations of *ballein*: *belos* [arrow] and *bolis* 50 [missile] and *bolē* [throw], referring to a successful throw | that hits the target. From this word *epēbolos* derives, one who has acquired something, as in Homer: “one in possession of (*epēbolos*) a ship”,<sup>C</sup> although in later writers it denotes somebody who is “intelligent”, intelligence being the supreme example of its kind, as if to say that he is in possession of the most important thing, namely understanding. Moreover, deriving from *bolē* there is the “violent (*bolaios*) tunnyfish”,<sup>D</sup> and *boulē* with insertion of an upsilon and *symbolē*, denoting a successful joint consideration of a matter. The word *boulē* has three significations: the place [for holding counsel], the counselors and the matter under consideration. Compounds with *bolē* produce the ambiguous words *metabolē* [change] and *hyperbolē* [excess]. For excess is not always reproached and change of circumstances is not necessarily a pleasant thing, Euripides says.<sup>E</sup> Moreover, from *ballein* | the word *balbides* derives, designating according to Aelius Dionysius not only 55 the starting lines of racers, but also any cavities or projections in cisterns and other such things, he says, by which one descends into them.<sup>F</sup> Through a conception somewhat similar to these *balbides*, there is the word *batēr*, which designated the starting point, he says, of the trench of pentathletes, whence the proverb “you have struck against the very *batēr* of your speech”, as if to say the principal and most important thing.<sup>G</sup> Moreover, from *ballein* or *bolē* the *prōtobolos hippos* [horse shedding the milk teeth] derives, used in: “among the majority of breeds the most perfected and ripe individuals are called *leipognōmona*, since they no longer have the teeth called *gnōmones*, by which | experts recognize the 60 *prōtoboloi*”.<sup>H</sup> The man who wrote this, Aristophanes [of Byzantium], also says

γράφας Ἀριστοφάνης λέγει καὶ Ἀττικὴν τινα δωδεκῆδα θύεσθαι λεγομένην λειπο-  
 γνώμονα, οἷον τελείαν, καὶ ὅτι ἔνιοι τὸν ῥηθέντα ὀδόντα οὐ γνῶμονα καλοῦσιν **P 12<sup>v</sup>**  
 ἀλλὰ γνῶμα, οἷον νέα δ' ἔτ' ἐστίν. οὐχ' ὄρα; καὶ γνῶμ' ἔχει καὶ πάλιν καὶ γνῶμα γοῦν  
 βέβληκεν ὡς οὗς' ἐπτέτις. ἔστι δὲ τὸ γνῶμα κατὰ τὸ βρώμη βρώμα· οὕτω γὰρ καὶ ἐκ  
 τοῦ γνῶμη τὸ γνῶμα. ἔτι ἀπὸ τοῦ βάλλειν καὶ τῆς βολῆς καὶ ὁ βολεῶν Ἀττικῶς, ὃ **5**  
 ἐστι κοπρῶν, ἦτοι κοπροβολεῖον, οὐ κόπρος δηλαδὴ ζῶων βάλλεται, ἡγουν ρίπτε-  
 1405 ται. ἀκόλουθον δὲ τοῖς βολεῶσι καὶ τὸ | βόλιτον ἢ βόλβιτον ἐπὶ κόπρου νοούμενον.  
 ἔτι ἡ βολὴ καὶ τὸν βόλον παράγει τὸν τε κυβευτικὸν καὶ τὸν κατὰ θαλάσσης ἀφιέμε-  
 νον· εἴτε διὰ δικτύου ἐκεῖνος εἴτε διὰ μολίβδου ἢ λίθου, ἀφ' οὗ καὶ βολίζειν τὸ ση-  
 μειοῦσθαι διὰ καθέσεως βόλου εἰ βαθὺ τὸ ὕδωρ. καὶ οὐ τὸ βολίζειν μόνον ἐκεῖθεν, **10**  
 ἀλλὰ καὶ τὸ βολῶ βολήσω, ἐξ οὗ τὸ πένθει τὸ ἀτλήτω βεβολήατο, ἡγουν βέβληντο  
 κατὰ συγκοπήν. τοιοῦτου δὲ ῥήματος σύνθετον καὶ ἀντιβολῶ τὸ συναντῶ καὶ παρα-  
 5 καλῶ. ἐκεῖθεν καὶ | τὸ παρ' Ὀμήρῳ βλήτρον, ὡς τὸ κολλητὸν βλήτροισιν. ἐκ τοῦ βάλ-  
 λειν καὶ ὁ τοῦ ἄρτου βλωμός. ἐκ τοῦ αὐτοῦ δὲ σύγκειται καὶ τὸ ἀβληχρόν, ὃ δηλοῖ  
 ποτὲ μὲν τὸν μὴ βαλλόμενον χροῦν, ποτὲ δὲ καὶ τὸν βαλλόμενον ὡς πλεονάζοντος **15**  
 τοῦ ἄ. τῆς βολῆς ἔργον καὶ ὁ παλίμβολος οὐ μόνον ὁ κοινότερον οὕτω λεγόμενος,  
 ἀλλὰ καὶ ὁ ἐπὶ δούλου ἐν τῷ παλίμβολος τρίπρατος καὶ πολλάκις ἀπημπολημένος. ἴσως  
 δὲ ὁ τοιοῦτος ἐκεῖθεν γέγονεν ὅθεν καὶ ὁ μεταβολεύς, ἵνα ἡ παλίμβολος δούλος ὢν  
 πάλιν καὶ πάλιν οἱ τῶν ἀνδραπόδων μεταβολεῖς ἡλλαξαν οἷα τρίπρατον. ὅτι δὲ πραγ-  
 10 ματευτικὴ | λέξις ὁ μεταβολεύς, δηλοῖ ὁ τῶν ἀλφίτων μεταβολεύς καὶ τῶν ὀβολῶν **20**  
 καὶ τοῦ | χρυσοῦ. Ἔτι ἐκ τῆς βολῆς καὶ ἡ τοῦ σίτου ἐκβολὴ παρὰ Θουκυδίδη, ὃ  
 41 ἐστὶν ἡ πρώτη ἐκ τῆς κάλυκος τῶν ἀσταχύων ἔκφυσις. ἐκ τῶν ῥηθέντων γίνεται καὶ  
 ὁ παρὰ τῷ Κωμικῷ ἀρύβαλλος παρὰ τὸ ἀρύεσθαι καὶ βάλλειν ἢ καὶ ἄλλως ἐκ τοῦ

<sup>A</sup>1404.61–61 Ἀριστοφάνης — τελείαν Ar. Byz. fr. 137 Slater

fr. 137a Slater <sup>C</sup>62 νέα — ἔχει fr. com. adesp. 201 K.–A.

adesp. 202 K.–A.

<sup>E</sup>1404.3 πένθει — βεβολήατο I 3

παλίμβολος — ἀπημπολημένος cf. Men. Sic. 11, verba τρίπρατος — ἀπημπολημένος non Menandri sed

Suetonii sunt, vide EGen. s.v. παλίμβολον (ed. Theodoridis ad Phot. π 72)

Thuc. 4.1.1

<sup>I</sup>12 ὁ — ἀρύβαλλος Ar. eq. 1094

<sup>B</sup>61–62 καὶ ὅτι — ἐπτέτις Ar. Byz.

<sup>D</sup>62 καὶ γνῶμα — ἐπτέτις fr. com.

<sup>F</sup>5 κολλητὸν βλήτροισιν O 678

<sup>G</sup>7

<sup>H</sup>11 παρὰ Θουκυδίδη

1404.62–63 ἔστι δὲ — τὸ γνῶμα Eust. ipse exemplum praebeet

β 16; Phot. β 195; Suid. β 362; EM 204.25–24; 63–64 βολεῶν = κοπρῶν cf. EM 204.26–27; cf. etiam Poll.

7.134; 64 vox κοπροβολεῖον non alibi reperitur; 64 βάλλεται = ρίπτεται add. Eust.; cf. in Od. 1404.48

64–1405.1 τὸ βόλιτον — νοούμενον cf. EGen. β 173 (Hdn.); cf. etiam Poll. 5.91; Phot. β 198; EM 204.23–

24 et 29–33; Tz. in Ar. ran. 295; schol. rec. 1026b–c I βόλος κυβευτικός cf. Eust. in Il. 503.20; 563.28;

in Od. 1396.55–56; EM 205.27 1–2 τὸν κατὰ — ἡ λίθου cf. schol. Soph. Antig. 1165 (ἡ τοῦ δικτύου

ἄφεσις); lex. Vind. β 15 (τὸ βληθὲν ἐν τῷ δικτύῳ); cf. etiam schol. Opp. hal. 3.465; Hsch. β 786; EGud.

277.17–18 Stef. 3–4 ἀφ' οὗ — τὸ ὕδωρ Eust. de lingua suae aetatis; cf. Eust. in Il. 563.30 (ῥῆμα

σπουδαῖον ἐν χρῇσει); Trapp s.v. βολίζομαι; NT act. 27.28; Choer. epim. Ps. 189.9–10 (s.v. μόλιβδος) =

EGud. 397.21–22 Sturz 3–4 βολῶ βολήσω — συγκοπήν Eust. in Il. 731.40–41 (cum adn. v.d.Valk)

3 καὶ MP : τὸ Meineke 4 ἐπτέτις P 8 ἔτι M<sup>s.l.</sup> : deest in P 9 διὰ δικτύου M :

δὲ δίκτυον P : δικτύου Maior. 15 ποτὲ δὲ καὶ τὸν βαλλόμενον PM<sup>mg.</sup> (corr.)



that some sort of Attic sacrifice of twelve victims was offered, called *leipognōmōn*, meaning that it was perfect.<sup>A</sup> He also says<sup>B</sup> that some do not call this tooth *gnōmōn* but *gnōma*, as in “She is still young, don’t you see? And she has a *gnōma*”,<sup>C</sup> and “and at least she has lost a *gnōma*, being seven years old”.<sup>D</sup> The word *gnōma* is like *brōmē brōma* [food], since *gnōma* originates from *gnōmē*. Moreover, from *ballein* and *bolē* in the Attic dialect *boleōn* derives, which is the same as *koprōn*, meaning “dunghill”, where the *kopros* [dung] of animals *balletai*, meaning “is thrown”. The word *boliton* or *bolbiton* denoting dung | follows from *boleōnes*. 1405  
Moreover, *bolē* produces the derivation *bolos*, both something that takes place in dice games [i.e. “cast of dice”] and something that is cast into the sea, either a net or a lead weight or a stone. Deriving from this word, *bolizein* means to test if the water is deep by letting down a *bolos*. And *bolizein* is not the only word to derive from there, but also *bolō bolēsō* [strike], whence “all men were stricken (*bebolēa-to*) with intolerable grief”,<sup>E</sup> that is *beblēnto* through syncope. There is a compound with this verb, *antibolō*, meaning “meet” and “supplicate”. Hence | the 5  
word *blētron* [ring] in Homer derives, as in “joined with rings”.<sup>F</sup> Originating from *ballein* there is also *blōmos*, [a morsel] of bread. From the same word *ablēchron* is composed, which sometimes signifies flesh that is not struck but at other times, flesh that is struck, the alpha being redundant. The word *palimbolos* [reversed] is also a product of *bolē*, not only in its general sense, but also in reference to a slave in: “sold again (*palimbolos*), traded three times and often bartered”.<sup>G</sup> But perhaps this word originated from the same word as *metaboleus* [trader], meaning that the slave termed *palimbolos* is one that slave traders exchange over and over again, similar to “traded three times”. The *metaboleus* [trader] 10  
*alphitōn* [in barley] | and *obolōn* [in obols] and *chrysiou* [in silver] shows that  
*metaboleus* is a word that has to do with trade. Moreover, from *bolē* the *ekbolē sitiou* in Thucydides derives,<sup>H</sup> which is the first growth of the ear of corn from the pod. From the aforementioned words *aryballos* in the Comedian originates,<sup>I</sup> deriving from *aryesthai* [draw liquid] and *ballein*, or alternatively from *aryttein*

4 ἀντιβολῶ = συναντῶ schol. D H 114; schol. V v 229; Ap. Soph. 31.31; Hsch. α 5394; Eust. in Il. 480.15–16 (et de παρακαλεῖν); 669.24 4–5 ἐκείθεν — βλήτροισιν ε βλῶ βλήσω ducitur in Or. 612.26 = Philox. fr. 39 Theodoridis; EGen. α 738; EGud. 122.7–10 et 17 Stef.; Tz. in Lycophr. 1101; EM 200.24–25 5 βλωμός ~ βάλλειν Or. 35.20; EGen. β 152; EGud. 275.5–6 Stef.; EM 201.19; Sym. β 131 5–6 ἐκ τοῦ — τοῦ ᾧ Eust. ipse; cf. Eust. in Il. 705.59 (κεῖται ἡ λέξις... μάλιστα ἐπὶ σαρκῶν); E 337; Opp. hal. 2.556–57; aliter Or. 7.3–10 = Hdn. παθ. 166.4–11 Lentz 7–8 ἀλλὰ καὶ — ἀπημπολημένος Suet. βλασφ. fr. 244–50 Taillardat, unde Eust. in Il. 725.31–34; cf. etiam Hsch. π 181; EGen. s.v. παλίμβολον (Theodoridis ad Phot. π 72) 8–9 ἴσως δὲ — τρίπρατον EM 648.55–56; cf. Harp. π 15; Hsch. π 181 9–10 ὅτι δὲ — χρυσίου LSJ s.v. I; cf. Eust. in Od. 1406.19–20 10–11 τοῦ σίτου — ἐκφυσις Ael. Dion. fr. σ 21 Erbse 11 ἀρύβαλλος ~ ἀρύεσθαι et βάλλειν cf. schol. vet. Ar. eq. 1094a; Hsch. α 7548; EGen. α 1348; Suid. α 4057; EGud. 209.8 Stef.; EM 150.50; Eust. in Il. 1159.59



- ἀρτύττειν καὶ βάλλειν, ὡς ὁ Ἀθηναῖος γράφει, ὃς λέγει καὶ ὅτι δύο σημαινόμενα τοῦ ἀρυβάλλου· βαλάντιόν τε συσπαστόν, ὃ καὶ σημειωτέον εἰς τοὺς Ἰππεῖς τοῦ Ἀριστοφάνους, καὶ ποτήριον δὲ οὐ πόρρω ὢν ἀρυστήχου· κάτω μὲν εὐρύτερον, ἄνω δὲ συν-
- 15 ηγμένον, ὡς τὸ ῥηθὲν βαλάντιον. | τοιοῦτον δέ τι καὶ ἡ παρὰ τῷ αὐτῷ ῥήτορι βῆσα γραφομένη δι' ἑνὸς σ, καθὰ καὶ ἡ Ὀμηρικὴ πόλις ἡ ἐν τῇ Βοιωτίᾳ, ἥτοι ἐν τῷ Κατα- 5 λόγῳ τῶν νηῶν· φησὶ γάρ· βῆσα· ποτήριον παρὰ Ἀλεξανδρεῦσι πλατύτερον ἐκ τῶν κάτω μερῶν, ἐστένωμένον ἄνωθεν. ἔτι ἐκ τῶν εἰρημένων παράγεται καὶ τὸ εὐθυβόλως ἐπίρρημα καὶ ὁ βολβός τὸ κατὰ γῆς κρομυῶδες, ὁ βία γῆθεν ἀναβαλλόμενος κατὰ Ἡρωδιανόν, καὶ ἡ ἀσβόλη ἡ ἄσιν, ὃ ἐστι ρύπον, βάλλουσα κατὰ ὄψεως, καὶ ὄσπρια κερασβόλα παρὰ Πλουτάρχῳ καὶ ἑτέροις τὰ καὶ ἀτεράμονα, καὶ ὁ ἄβολος 10 ἵππος ὁ μηδέπω, φασίν, ἐκβεβληκῶς πῶλος τὸν | [[εἰρημένον]] γνῶμονα ὀδόντα. ὁμοίως ἐκεῖθεν καὶ ὁ τῆς νηὸς ἔμπροσθεν ὀξὺς ἔμβολος, ἀφ' οὗ καὶ τὸ ἀνδρεῖον αἰδοῖον παρὰ τοῖς κωμικοῖς ἔμβολον καὶ τριέμβολον. ἐκεῖθεν καὶ ὑπόβολον οὐ μόνον τὸ παρὰ νομικοῖς, ἀλλὰ καὶ τὸ ὑποβεβλημένον, ἡγουν ὑποκείμενον, πρὸς δάνειον καὶ τόκον, εἴτε ἀγρὸς εἴτε οἶκος εἴτε ἄλλο τι. Φερεκράτης· οὐχ' ὀράς τὴν οἰκίαν τὴν 15 Πολυτίωνος κειμένην ὑπόβολον; δῆλον δὲ ὅτι καὶ ἕτερον ἦν ὑπώβολον ἐκτεῖνον τὴν προπαρὰλήγουσαν καὶ δηλοῦν τὸ ὑποκείμενον ἐπὶ ὀβολιμαίῳ τόκῳ. τοῦτο μέντοι οὐκ ἀπὸ τῆς βολῆς ἢ τοῦ βόλου, ἀλλὰ ἐκ τοῦ ὀβολοῦ, ὃς καὶ αὐτὸς ἐκ τῆς | βολῆς καὶ 20 τοῦ βάλλειν γίνεται, καθὰ καὶ ὁ ὀβελός, ὃς καὶ ἐκ τοῦ βέλους δύναται εἶναι πλεονασμῷ τοῦ ὦ, ἀφ' ὧν, ἥτοι τοῦ ὀβολοῦ καὶ τοῦ ὀβελοῦ, τὸ Ὀμηρικόν τε πεμπώβολον καὶ 20 ἄρτος ὀβελίας ὁ ἐπὶ τοῖς ὀβελοῖς ὀπτῶμενος καὶ ἀκρωβελίας ἄκρον ὀβολοῖαιος ἄρτου καὶ ἐπωβελία τὸ ἐπιδέκατον κατὰ τοὺς παλαιούς καὶ ἡμιωβολοῖαιος τὸ τιμώμενον ἡμίσεος ὀβολοῦ καὶ τριώβολον μισθοῦ δικαστικὸς καὶ οἱ ἀπλῶς τρεῖς ὀβολοί, ἐξ ὧν τριωβολιμαῖος ὁ εὐτελὴς καὶ τετρωβολίζειν τὸ λαμβάνειν δικαστικὸν τετρώβο-

<sup>A</sup>1405.12–14 ὁ παρὰ τῷ Κωμικῷ — βαλάντιον Athen. 11.783f (mut. ord. verborum) <sup>B</sup>13 εἰς — Ἀριστοφάνους Ar. eq. 1094 <sup>C</sup>15–16 τοιοῦτον — ἄνωθεν Athen. 11.784b <sup>D</sup>15 ἡ ἐν — τῶν νηῶν B 532  
<sup>E</sup>17–18 ὁ βία — Ἡρωδιανόν Hdn. symp. 904.19–20 Lentz <sup>F</sup>18–19 ὄσπρια — Πλουτάρχῳ Plut. qu. conv. 700b–c <sup>G</sup>21 ἔμβολον Ar. fr. 334 K.–A. <sup>H</sup>21 τριέμβολον Ar. av. 1256 <sup>I</sup>21 Φερεκράτης — ὑπόβολον Pherecr. fr. 64 K.–A. <sup>J</sup>26 πεμπώβολον A 463; γ 460

1405.17 ὁ βολβός — κρομυῶδες schol. Theocr. 14.17; Tz. in Ar. nub. 187; Suid. β 361; ps.-Hdn. part. 8.3 Boissonade; Eust. in Il. 948.42 17–18 ὁ βία — Ἡρωδιανόν cf. Or. 37.16–17; EGen. β 172; EGud. 278.13–14 (Hdn.); EM 204.21–22; Sym. β 144 18 ἀσβόλη ~ ἄσιν βάλλουσα Eust. ipse; ἄσιν = ρύπος cf. schol. D K 576; EGud. 210.10 Stef.; Eust. in Il. 1237.9 18–19 ὄσπρια — ἀτεράμονα cf. Eust. in Il. 1154.17 19–20 ὁ ἄβολος — ὀδόντα cf. Phot. α 43; EGen. α 3; EM 3.54; Sym. α 17; Eust. in

7–8 εὐθυβόλος P 11 εἰρημένον M<sup>s.l.</sup> : deest in P 16 Πολυτίωνος MP Phot. : Πουλτίωνος Meineke ὑπόβολον MP et cett. test. : ὑπώβολον Salmasius (vide K.–A. et Theodoridis)

[draw liquid] and *ballein*, as Athenaeus writes,<sup>A</sup> who also says that *aryballos* has two meanings: a purse that can be sealed, which one must take note of in Aristophanes' *Knights*,<sup>B</sup> and a form of cup that is not very different from an *arystichos*: broader at the bottom and narrower at the top, similar to the aforementioned purse. | The word *bēsa* used by the same rhetor<sup>C</sup> is a similar thing, written with one sigma, just like the Homeric city in *Boeotia*, that is in the *Catalogue of Ships*.<sup>D</sup> For Athenaeus says: *bēsa*, a cup used by the Alexandrians that is broader in the lower parts but made narrow at the top. Moreover, the adverb *euthybolōs* [accurately] derives from the aforementioned words, and *bolbos*, designating an onion in the ground pulled up from the earth with force according to Herodian,<sup>E</sup> and *asbolē* [soot], throwing *asin*, that is "dirt" in one's sight, and *ospria kerasbola* in Plutarch<sup>F</sup> and others, [lentils] that will not cook, and the *abolos hippos*, the horse that has not yet, they say, lost the [aforementioned] | tooth called *gnōmōn*. Similarly, *embolos*, the sharp tip in front of the ship, comes from there, for which reason the male genitals are called *embolon* by the comedians,<sup>G</sup> and *triembolon*.<sup>H</sup> Also, *hypobolon* comes from there, not only that found in the legal writers, but also that which is *hypobeblēmenon*, meaning "subjected to" a loan and interest, be it a farm or a house or something else. Pherecrates: "don't you see that the house of Polytion lies mortgaged?"<sup>I</sup> It is evident that there was another *hypōbolon* with an elongated third syllable from the end signifying that which was subjected to the interest rate of an obol (*obolimaioi tokos*). However, this word does not derive from *bolē* or *bolos*, but from *obolos*, which in turn originates from | *bolē* and *ballein*, just like *obelos* [spit], which might also derive from *belos* [arrow] through redundant addition of the omicron. From these, that is from *obolos* and *obelos*, the Homeric *pempōbolon* ["five-pronged fork"],<sup>J</sup> *artos obelias* [bread] roasted on spits, and *akrōbelias*, the tip of this spit bread, and *epōbelia*, "a tenth" according to the ancients, and *ēmiōboliaion*, worth half an obol, and *triōbolon*, jury wages or simply three obols, from which *triōbolimaioi* derives, meaning cheap, and *tetrōbolizein* to receive the jury wages of four obols, since this amount, they say,

Od. 1627.17      20–21 ὁ τῆς νηὸς — ἐμβολον cf. Hsch. σ 1909; ε 2308; Phot. 702      21 ὑπόβολον — νομικοῖς vide Prochir. auct. 3.16–17; 7.27–30 etc.; lex. Hexabibl. v 3; Harmenop. Hexabibl. 4.13; cf. Lampe s.v.      21–24 ἀλλὰ καὶ — τόκῳ Paus. att. fr. v 14 Erbse (mut.); cf. Phot. v 176 cum adn. Theodoridis; Eust. ipse differentiam inter ὑπόβολον et ὑπώβολον posuit      24 ὑπώβολον ~ ὀβολός Eust. ipse      24–25 ἀλλὰ ἐκ — τοῦ ὀ cf. Or. 115.24–26 (Hdn. παθ. 173.10–12); EGud. 417.26–29 Sturz; EM 613.2–6      26 ἄρτος ὀβελίας — ὀπτώμενος Paus. att. fr. o 1 Erbse      26–27 ἀκρωβελίας — ἄρτου Paus. att. fr. α 57 Erbse      27 ἐπωβελία — τοὺς παλαιούς Paus. att. fr. ε 60 Erbse; cf. etiam schol. Aeschin. 1.163 (329 Dilts)      27–28 ἡμιωβολιαῖον — ὀβολοῦ Paus. att. fr. η 14 Erbse      28 τριώβολον — ὀβολοὶ Paus. att. fr. τ 50 Erbse      28 τριωβολιμαῖος ὁ εὐτελής Paus. att. fr. τ 49 Erbse      28–29 τετρωβολίζειν — ποτέ Paus. att. fr. τ 24 Erbse

- λον—ἐγένετο γάρ, φασί, καὶ τοσοῦτον ποτέ—καὶ τετρωβόλου βίος παρὰ Πausa-  
 30 νία | ἀντὶ τοῦ στρατιώτου μισθὸς καὶ ἀμφώβολα, φασί, παρὰ Σοφοκλεῖ αἰ διὰ σπλάγ-  
 χνων μαντεῖαι. καὶ τοιαῦτα μὲν, ὥς ἐκ πολλῶν ὀλίγα εἰπεῖν, τὰ τοῦ βάλλειν  
 παρακινήματα, ἐν οἷς τηρητέον καὶ ὅτι ἐκ τοῦ βάλλω καὶ ἐν συγκοπῇ βλῶ καὶ παρα-  
 γωγῇ βλάζω γίνεται βλάξ βλακός ὁ καταβεβλημένος οἶον καὶ μὴ δυνάμενος ὀρθοῦ- 5 M 6<sup>r</sup>  
 σθαι διὰ τρυφῆν ἢ καὶ εὐήθειαν, ὅθεν φασί καὶ βλάξ ἰχθὺς τέλεον ἀχρεῖος, ὥς μὴδὲν  
 τι ζῶον ἐσθίειν αὐτοῦ, καὶ βλακεύεσθαι δὲ τὸ μωραίνειν καὶ βλακεύματα αἰ εὐήθειαι.  
 Ξενοφῶν δὲ βλακεύεσθαι ἔφη τὸ νωθρεύεσθαι. αὐτὸ δὲ τὸ βάλλειν ἐν ἀπλότητι μὲν  
 35 ἔστιν ὅτε δοκεῖ καὶ | τὸ ἀπάγειν σημαίνειν, ὥς ἐν τῷ βάλλ' ἐς κόρακας, ἡγουν ἄπαγε  
 εἰς ὄρη καὶ κρημνούς, ὥς καὶ ἐν τοῖς ἐξῆς που κεῖται, καὶ βάλλ' ἐς μακαρίαν, ἡγουν 10  
 ἄπαγε εἰς ὄλεθρον ἢ εἰς Ἄδου, ἐπειδὴ οἱ νεκροὶ μακαρίται λέγονται, ἢ καὶ ἄλλως ἐπεὶ  
 Μακαρία Ἡρακλέος θυγάτηρ, ὅτε Ἀθηναίους Εὐρυσθεὺς ἐπεστράτευσεν, ἑαυτὴν  
 ἐπέδωκεν εἰς σφαγὴν ὑπὲρ σωτηρίας τῶν πατριωτῶν. ὅτε δὲ καὶ συντεθῇ τὸ βάλλειν  
 μετὰ ἐκάστης τῶν προθέσεων, πλείω τὴν ποικιλίαν ἐκφαίνει. ἐμβάλλειν οὖν κυρίως  
 τὸ εἰς μάχην συμπλέκεσθαι, ὅθεν καὶ στρατοῦ ἐμβολὴ καὶ κυμάτων, καὶ ἡ παρεμβο- 15  
 40 λὴ δὲ καὶ τὸ παρεμβάλλειν | λέξεις στρατιωτικάι. ἡ μέντοι ἐπεμβολὴ οὐ τοιοῦτόν τι,  
 ἀλλὰ σχῆμα ῥητορικόν ἐστιν, ἀνάλογον δὲ αὐτῇ καὶ τὸ ἐπεμβάλλειν ἐξ οὗ γέγονε.  
 δοκεῖ δὲ καὶ ἄλλο τι δηλοῦσθαι διὰ τοῦ ἐπεμβάλλειν εἴ τις ἐνθυμηθεῖ τὸν Ἀριστοτέ-  
 λην ἀπίους ἐμβολάδας εἰπόντα, τοὺς ὥς οἱ πολλοὶ φασιν ἐγκεκεντρισμένους, ὥς εἴ-  
 ναι ἐπεμβάλλειν καὶ τὸ ἐπὶ τὸ προϋπάρχον φυτὸν ἐντιθέναι ἄλλου φυτοῦ κλαδίσκον, 20  
 οὗ ὁ καρπὸς ἐπεμβολὰς ἂν λέγοιτο. τὸ δὲ τοιοῦτον ἐπεμβάλλειν ἐμφυλλίζειν καὶ ἐγ-  
 κεκντρίζειν ἢ κοινὴ γλῶσσά φησι. ἄλλως δέ γε ἀπὸ τοῦ ἐμβάλλειν καὶ μῆνες ἐμβόλιμοι  
 45 καὶ ἐνιαυτοὶ καὶ ἔμβολος ὁ | κατωτέρω ἔκβολος. τὸ δὲ εἰσβάλλειν καὶ ἡ εἰσβολὴ ἀρ-  
 χήν τινα ἔργου ἢ πάθους ἢ καὶ τοπικὴν ἐμφαίνει, ὥς καὶ ὅτε εἰσβολὴν ὄρους εἴποι  
 τις. ἐκβάλλει δὲ ποταμὸς εἰς θάλασσαν, ἡγουν ἐξάγει καὶ ἀπερεύγεται ὃν κατασύρει 25  
 συρφετόν. ἐξ αὐτοῦ δὲ καὶ ὁ ἐκβλητος παρ' Εὐριπίδῃ καὶ ὁ ἐπὶ ὀξέος ἀκρωτηρίου

<sup>A</sup>1405.29–30 τετρωβόλου — μισθὸς Paus. att. fr. τ 24 Erbse <sup>B</sup>30 ἀμφώβολα — Σοφοκλεῖ Soph. fr. 1006 Radt <sup>C</sup>34 Ξενοφῶν — νωθρεύεσθαι Xen. anab. 2.3.11; 5.8.15 <sup>D</sup>42 τὸν Ἀριστοτέλην — ἐγ-  
 κεκεντρισμένους Aristot. fr. 274 Rose <sup>E</sup>46 ὁ ἐκβλητος παρ' Εὐριπίδῃ Eur. Hec. 699

1405.30 ἀμφώβολα — μαντεῖαι Paus. att. fr. α 107 Erbse 31–32 ἐκ τοῦ βάλλω — εὐήθειαν Eust. ipse;  
 aliter (~ μάλαξ) Or. 33.19–21; EGen. β 129; EGud. 271.9 et 24–26 Stef.; EM 199.2; Sym. β 113 33 βλάξ  
 ἰχθὺς — αὐτοῦ Paus. att. fr. β 10 Erbse; cf. etiam Suet. βλασφ. fr. 176 Taillardat (verba ὁ καταβεβλημέ-  
 νος...εὐήθειαν et ὥς μὴδὲν...αὐτοῦ Suetonio non attribuenda sunt) 33–34 βλακεύεσθαι — αἰ εὐ-  
 ήθειαι Ael. Dion. fr. β 15 Erbse; haec Taillardat perperam, ut opinor, Suetonio (βλασφ. fr. 177) attribuit  
 34 Ξενοφῶν — νωθρεύεσθαι cf. Ar. Byz. fr. 16a Slater cum adn. 35 βάλλ' ἐς κόρακας — κεῖται Eust.  
 in Od. 1747.1 (Paus. att. fr. φ 5 Erbse) 36–37 βάλλ' ἐς μακαρίαν — πατριωτῶν Paus. att. fr. β 1 Erbse;  
 de verbis οἱ νεκροὶ μακαρίται λέγονται cf. Tim. lex. Plat. 88; Suid. μ 51 39 κυμάτων ἐμβολὴ vide e.g.  
 Plut. vit. dec. or. 844f; Jo. Chrys. homil. PG 58.534.52 etc.; Eust. in Il. 1106.33; op. min. 14, p. 242.3 Wirth  
 40–41 ἡ μέντοι — γέγονε Hermog. id. 1.1, p. 219.12 Rabe; v.d.Valk II lxiii 42 τὸν Ἀριστοτέλην —  
 ἐγκεκεντρισμένους Athen. 14.653d (add. Eust. ὥς οἱ πολλοὶ φασιν); cf. Eust. in Il. 545.40–44; Phot. ε 695

also occurred at some point. According to Pausanias<sup>A</sup> *tetrōbolou bios* means | the 30  
wages of a soldier, and *amphōbola*, they say, in Sophocles<sup>B</sup> refers to divination in  
entrails. Such are, to name only a few out of many, the words that derive from  
*ballein*. Here one must also observe that from *ballō*, by syncope *blō* and deriva-  
tion *blazō*, the word *blax blakos* [“stupid” (nom. and gen.)] originates, some-  
body who is thrown down, as it were, and who cannot stand straight owing to his  
wantonness or simplemindedness, whence *blax*, they say, is an absolutely useless  
fish, since no animal eats it, and *blakeuesthai* “be stupid” and *blakeumata* “stupid-  
ities”. Xenophon<sup>C</sup> said *blakeuesthai* meaning “be sluggish”. This *ballein* by itself  
sometimes seems to | mean “carry off”, as in “*balle* to the ravens”, meaning carry 35  
off to the mountains and cliffs, as found somewhere later on, and “*balle* to *ma-  
karia*”, that is carry off to destruction and to the house of Hades, since the dead  
are called *makaritai* [blessed] or because when Eurystheus waged war on the  
Athenians, Macaria, daughter of Heracles, offered herself to be sacrificed for the  
salvation of her countrymen. When *ballein* is compounded with the various  
prepositions, it produces an even greater variety of meanings. In its proper sense  
*emballein* means to join in battle, whence the *embolē* [charge] of an army or of  
waves derives, and *parembolē* [insertion of troops] and *paremballein* [insert  
troops] | are military words. However, *epembolē* [parenthesis] is not anything of 40  
this sort, but a rhetorical figure. Analogous to this word is *epemballein*, out of  
which it originated. Yet, it seems as though something else is also meant by *epem-  
ballein*, if one considers that Aristotle speaks of “*embolades* peartrees”,<sup>D</sup> referring  
to what most people call *enkekentrismenous/-as* [grafted], meaning that *epembal-  
lein* also means to put the shoot of one tree into another; and its fruit is called  
*epembolai*. This sort of *epemballein* is called *emphyllizein* and *enkentriizein* in the  
common dialect. Also, from *emballein* the intercalary (*embolimoι*) months and  
years derive, and *embolos* [tongue of land] | the same as *ekbolos* mentioned 45  
below. The words *eisballein* and *eisbolē* denote the beginning of an action or occur-  
rence, or a place, as when someone says *eisbolē orous* [the beginning of a moun-  
tain]. A river *ekballei* into a sea, meaning that it carries and discharges the debris  
that it drags along. From this word the *ekblētos* [cast overboard] in Euripides<sup>E</sup>

42–44 ὡς εἶναι — γλῶσσά φησι Eust. in Il. 1308.61; Koukoules, *Λαογραφικά* I 243–44; Hedberg, *Attizist* 204 44 μῆνες ἐμβόλιμοι e.g. Hdt. 1.32.3; 2.4.1 44 ἐνιαυτοὶ ἐμβόλιμοι cf. Phot. bibl. 116.91b.13  
44–45 ἔμβολος ὁ κατωτέρω ἔκβολος LSJ s.v. 2; cf. in Od. 1405.48 45 εἰσβολῇ ὄρους e.g. Joseph. ant. Jud. 2.325; LSJ s.v. I 2 47 καὶ ὁ — ἔκβολος Eust. ipse de lingua suae aetatis (pace v.d.Valk II xlviii); fort. promunturium Thessalonicense spectat, quod “Ἐκβολος vel “Ἐμβολος dicebatur; cf. Jo. Cameniat. expugn. Thess. 4.5; 23.1; 67.4; Koukoules, *Λαογραφικά* II 341–42; Papageorgios 1908, 377–79; apud Euripidem potius sinum vel molem fluctifragam denotat; vide Cropp 2000 ad loc.

ἔκβολος. ὁποῖον καὶ τὸ ἀντικρὺ Ῥόδου, ὃ τριήρους παραυγάζει σχῆμα τοῖς πόρρω-  
 St: 42 θεν βλέπουσιν, ὃς καὶ Ἑμβολος λέγεται καθ' ὁμοιότητα τοῦ ἀνωτέρω ῥηθέντος ἐμ-  
 50 βόλου τῆς νεώς. καὶ τὸ συμβάλλειν δὲ μάχιμόν ποτε καὶ αὐτὸ καὶ ἡ ἀπ' αὐτοῦ | συμ-  
 βολή. ἔστι δ' ὅτε καὶ τὸ ἀπλῶς ὁμοῦ ἰέναι δηλοῖ. | οὕτω γὰρ ὕδατα συμβάλλειν  
 λέγεται, ὅθεν καὶ συμβολή ποταμῶν, ἦν καὶ ξύνεσιν ὁ ποιητὴς λέγει. καὶ παθητικῶς 5  
 δὲ συμβάλλεσθαι τὸ συγκροτεῖν καὶ βοηθεῖν ὁμοῦ ἰόντα, ὅθεν καὶ συμβολή ἢ ἐπὶ  
 ἐράνου καὶ δεῖπνον ἐξ αὐτοῦ ἀσύμβολον παρὰ Ἀθηναίῳ. τὸ δωρεὰν καὶ δίχα ἐράνου,  
 οὐ τις ὑστερήσας καὶ τάξιν ἄν, φασί, λίποι. ἔτι συμβάλλειν καὶ τὸ συναντᾶν, ὅθεν καὶ  
 οἱ κατὰ μαντείαν ἐνόδιοι σύμβολοι καὶ ἀνὴρ ἀξύμβολος παρὰ τῷ Ἀφροδισίει Ἀλε-  
 ξάνδρῳ, οἷον ἐὶ δὲ δυσσιώνιστος καὶ ἀπαίσιος ἢ καὶ ἄλλως ὁ ἀσυντελής ἐκ τοῦ συμβάλ- 10  
 55 λεσθαι τὰ εἰς ὠφέλειαν, ὅθεν καὶ τὰ πολιτικά συμβόλαια ἐκ τινος | καὶ αὐτὰ γινόμενα  
 συμβολῆς, καθὰ καὶ ἡ συμβουλή πρὸς ὁμοιότητα ἐράνου, ἐπεὶ καὶ ἐν τῇ βουλῇ πολ-  
 λῶν ἀγειρομένων καὶ συμβολῇ τινι ποιησαμένων λογικὴν κυροῦται τὸ δοκοῦν  
 κράτιστον βούλευμα. ἐπεὶ δὲ ξυμβάλλειν καὶ τὸ συγκρίνειν, ἀκολουθῶς ἐξ αὐτοῦ  
 ἀξύμβλητος ὁ ἀσύγκριτος, ὁ καὶ ἀπαράβλητος, ἢ καὶ ᾧ οὐκ ἔστιν ἀπαντῆσαι, ὥς 15  
 Σοφοκλῆς πού φησιν· ἄπλαστον ἀξύμβλητον ἐξεθρεψάμην. καὶ νοεῖν δέ ποτε τὸ συμ-  
 βάλλειν, ἐξ οὗ καὶ σύμβολα οὐ μόνον τὰ τεκμηριώδη ἀπλῶς, ἀλλὰ καὶ ἰδίως τὰ μαν-  
 τικά. προσβάλλειν δὲ στάσεώς τινος καὶ αὐτό, οἷον προσέβαλε τῷ τείχει, καὶ ὄνομα  
 60 ἐκ | τούτου ἢ προσβολή. προβάλλειν δὲ οὐ μόνον τὸ προαφιέναι, ἀλλὰ καὶ τὸ προτι- P 13<sup>r</sup>  
 θέναι. καὶ προβάλλεσθαι τὸ προϊσχεσθαι, ἀφ' οὗ καὶ τὸ προφασίζεσθαι καθ' ὁμοιό- 20  
 τητα τῶν τιθέντων τι ἐπίπροσθεν τῆς βολῆς, ὅθεν καὶ ὄπλον πρόβλημα. καὶ προ-  
 βλῆς πέτρα ἢ προβεβλημένη τῆς θαλάσσης, μᾶλλον δὲ ἦν ἡ γῆ προϊσχεταί πρόβλημα.  
 οὐ προβλῆτος ὁ σχηματισμὸς ὅμοιος τῷ ἐπιβλῆς ἐπιβλήτος, ὃ δηλοῖ τὸν τῆς θύρας  
 μοχλόν, καὶ ἀβλῆς ἀβλήτος ἐπὶ οἴστοῦ. ἐκ τοῦ προβάλλειν δὲ καὶ τὸ ῥητορικὸν πρό-

<sup>A</sup>1405.47 ἔκβολος Eur. Iphigen. Taur. 1042 <sup>B</sup>50 ξύνεσιν — λέγει κ 515 <sup>C</sup>51 δεῖπνον — Ἀθη-  
 ναίῳ Athen. 1.8c = Amphis fr. 39 K.-A. <sup>D</sup>53 ἀνὴρ — Ἀλεξάνδρῳ non extat; cf. Alex. Aphrod. de  
 fat. 198.4 Bruns <sup>E</sup>58 ὡς Σοφοκλῆς — ἐξεθρεψάμην Soph. fr. 387 Radt <sup>F</sup>59 προσέβαλε — τείχει  
 Xen. Hell. 1.2.2; cf. Thuc. 2.25.1 etc. <sup>G</sup>63 ἐπιβλῆς — μοχλόν Ω 453 <sup>H</sup>63 ἀβλῆς — οἴστοῦ Δ 117

1405.47–48 ὁποῖον — τῆς νεώς schol. Pind. Ol. 7.35a–b 49 καὶ τὸ συμβάλλειν — συμβολή Eust. in  
 Il. 385.7; 497.19; 1075.56 50 οὕτω γὰρ — ποταμῶν Eust. 497.19–20 51 συμβολή — ἐπὶ ἐράνου cf.  
 schol. V α 226h1 51 καὶ δεῖπνον — δίχα ἐράνου cf. Eust. in Il. 1085.48; in Od. 1412.63 52 συμ-  
 βάλλειν = συναντᾶν Ap. Soph. 146.9; 117.33; Hsch. ξ 109; σ 2289; Suid. ξ 103; Eust. in Il. 965 53 οἱ  
 κατὰ — σύμβολοι Aesch. Prom. 487 53–54 ἀνὴρ — ἀπαίσιος cf. Suid. α 2962; Psell. or. paneg.  
 17.143 Dennis 54 ἀσύμβολος = ἀσυντελής cf. Eust. in Il. 965.17 54–56 ὅθεν καὶ — βούλευμα  
 Eust. ipse 56–57 ξυμβάλλειν = συγκρίνειν synag. σ 287; Phot. σ 695; Suid. σ 1354–55 57 ἀξύμ-  
 βλητος = ἀσύγκριτος Hsch. α 7940; Eust. emend. vit. mon. 163.2 Metzler 57 ἀσύγκριτος = ἀπαρά-  
 βλητος schol. vet. Soph. Trach. 694; Cyrill. α 474 Hagedorn; Hsch. α 5788; synag. α 727; Phot. α 2257;

16 ἄπλαστον MP : ἄπλατον Bergk : ἀπέλαστον Meineke  
 εσθαι M

20 προφασίζεσθαι P : προφαρίζ-

derives, and *ekbolos*<sup>A</sup> referring to a sharp promontory. Such is also the promontory opposite Rhodes, which resembles a trireme for those who look upon it from afar, called *Embolos* in likeness to the aforementioned *embolos* of a ship. Another word referring to battle is *symbolleîn* and its derivative *symbolē*, yet occasionally it simply means “come together”. | In this way we say that waters meet (50 *symbolleîn*), whence the meeting (*symbolē*) of rivers derives, which the poet calls *xynesis*.<sup>B</sup> In the passive *symbollesthai* means “dash together” and “make things coming together”, from which *symbolē* referring to a potluck dinner derives, whence an *asymbolon* feast in Athenaeus<sup>C</sup> means one that is offered for free and without the guests contributing; anyone who comes late to such a dinner would also, they say, desert the ranks in battle. Moreover, *symbolleîn* means “encounter”, whence those who are encountered by chance as an omen are called *symboloi* and *anēr axymbolos* in Alexander of Aphrodisias<sup>D</sup> designates an “ill-omened” and “ill-fated” man, or else a “useless” man, deriving from contributing (*symbollesthai*) what is useful, whence *symbolaia* [political agreements] derive, arising from | some sort of shared contribution (*symbolē*), as well as *symbolē* (55 *[counsel]* in likeness of a potluck dinner, since in the counsel many people gather and make a potluck dinner (*symbolē*) of arguments, whereupon the best opinion prevails. Since *xymbolleîn* also means “compare”, it follows that *axymbolētos* means “incomparable”, also called *aparablētos*, or it means “one who cannot be faced”, as Sophocles says somewhere: “I have reared an intractable, invincible (*axymbolētos*) creature”.<sup>E</sup> And sometimes *symbolleîn* means “understand”, whence *symbola* means not only “signs” but also specifically “prophetic signs”. The verb *prosballeîn* also refers to a sort of animosity, as in “he dashed against the wall”,<sup>F</sup> and so does the noun | that derives from it, *prosbolē*. But *prosballeîn* does not only (60 mean “throw beforehand” but also “set before”. And *prosballesthai* means “put forward as a pretext,” from which *prophasizesthai* derives in likeness to those who protect themselves with something from a missile, whence the war implement *problēma* [bulwark] derives. And *problēs petra* denotes a cliff cast forth from the sea, or rather one that earth holds out as a bulwark. The formation of this *problēs* is similar to *epiblēs epiblētos*,<sup>G</sup> designating the bolt on a door, and *ablēs ablētos*,<sup>H</sup>

Suid. α 2913      57–58 ἡ καὶ — ἐξεθρεψάμην Ael. Dion. fr. α 152 Erbse      60 προβάλλειν = προτιθέναι cf. Hsch. π 3470; lex. Greg. Naz. π 169; Eust. in Il. 1298.43      60–61 προβάλλεσθαι = προίσχεσθαι Poll. 5.148; Hsch. π 3511–12 et 3514; synag. π 638; Phot. π 1242; Suid. π 2435; Eust. in Il. 1109.34–36      61 ἀφ’ οὗ — πρόβλημα Eust. in Il. 723.33–34; cf. Georg. Lacap. epist. 7, ll. 247–48 Lindstam      62 καὶ προβλής — τῆς θαλάσσης II 407; cf. Tz. hist. 7.138–41      62 μάλλον δὲ — πρόβλημα cf. Suid. π 2343      62–63 ὁ σχηματισμός — οἰστοῦ Choer. in Th. Alex. can. 1.159.18–24; EGud. 480.69 Sturz; Eust. in Il. 771.34–37



βλημα καὶ τὸ κεφάλαιον ἢ προβολή, λεγομένη οὕτως ἢ διὰ τὸ προτίθεσθαι τῶν ἄλ-  
 1406 λων | ἢ ὡς πρὸ τῶν λοιπῶν κεφαλαίων βάλλουσα τὸν διωκόμενον. ὁμοίον τι καὶ ὁ  
 πρόβολος, ὡς οἶον πρόμαχος. ἀναβάλλειν δὲ οὐ μόνον τὸ ἀνάγειν, ὡς ἐν ἀρχῇ τῆς  
 προκειμένης θεωρίας ἐρρέθη, ἐξ οὗ καὶ λέβης ἀμβολάδην ζέων καὶ ἀμβλήδην γοόω-  
 σα, ὡς καὶ ἐν Ἰλιάδι κεῖται, καὶ ἀμβλίσκειν καὶ ἀμβλώσαι, ἀφ' ὧν καὶ ἀμβλωθρίδιον 5  
 καὶ ἀμβλωμα τὸ οἶον ἀναβληθὲν ἐκ τῆς μήτρας, ὡς ἐκ μεταφορᾶς τῶν ἐκ μυχοῦ ἀνα-  
 5 βαλλομένων σωμάτων, καὶ τὸ ἀναβάλλειν σφαῖραν | ἄνω καὶ ἡ αὐτῆς εἰς ὕψος ἀνα-  
 βολή καὶ τὸ εἰς ἵππον ἀνάγειν καὶ ἔποχον ποιεῖν, ὅθεν καὶ ἀναβολεὺς οὐ μόνον τὸ  
 σιδηρίον, ᾧ τοὺς πόδας ἐντιθέντες ἐφιπποὶ γίνονται τινες, ἀλλὰ καὶ ἄνθρωπος ὃς εἰς  
 τοιοῦτον ἔργον καθυπουργεῖ, οἶον τὸν βασιλέα ἐπὶ τὸν ἵππον ἀνέβαλλεν, ἥγουν ἀνε- 10  
 βίβαζεν, ἀλλὰ καὶ τὸ ἐνδύεσθαι ἀναβάλλεσθαι λέγεται καὶ ὄνομα τούτου ἢ ἀναβολή.  
 ἀναβάλλεσθαι δὲ καὶ τὸ ἀνατιθέναι τὸ ἔργον ἀντὶ τοῦ ὀκνεῖν καὶ ἀναδύεσθαι, ὅθεν  
 καὶ ἀναβολή ἢ ἀνάπτωσις καὶ ἀμβολιεργός ὁ ἀναπίπτων εἰς ἔργον, ἴσως δὲ καὶ ἀμ-  
 10 βλὺ τὸ ἀνάπαλιν τοῦ βάλλοντος ὀξέως, ὃ δοκεῖ | ἀναβάλλεσθαι οἶον τὴν ἐνδοτέρω  
 τομήν. τὸ δὲ καταβαλεῖν καταρρίψαι ἐστίν, ὃ δὴ συγκοπὲν ποιεῖ τὸ καββαλεῖν, ἴσως 15  
 δὲ καὶ τὴν κοινῶς λεγομένην καβαλίνα, καθ' ἣν ὁ Κοπρώνυμος καβαλίνος ἔσκω-  
 πται. περὶ ἧς φέρεται ὅτι καβαλὶς δικατάληκτον, ἔγκειται δέ, φασίν, ἡ κάπη καὶ τὸ  
 ἄλις, ἥγουν αὐτάρκως· περίττωμα γάρ ἐστι τῶν ἀπὸ κάπης ἐσθιόντων ἀλόγων. οὐ-  
 κουν κωλύει τὴν αὐτὴν οὕτω ῥηθῆναι καὶ παρὰ τὸ τῆς κάπης ἀποβάλλεσθαι. κατα-  
 βάλλεσθαι δὲ καὶ καταβολή ἐπὶ καταθέσεως, εἴτ' οὖν ἀποδόσεως. τὸ διαβάλλειν δὲ 20  
 15 οὐ μόνον συκοφαντικὸν ἔχει νοῦν, ὅθεν καὶ ἡ διαβολή καὶ ὁ παρὰ τῷ Πινδάρῳ | διά-  
 βολος ἄνθρωπος—ὁμοίως δὲ καὶ παρὰ τῷ Δειπνοσοφιστῇ ἐν τῷ οἱ πολλοὶ τῶν τοῦ

<sup>A</sup>1406.2 λέβης ἀμβολάδην ζέων Φ 364

λεν Xen. anab. 4.4-5

<sup>B</sup>2 ἀμβλήδην γοόωσα X 476<sup>D</sup>14-15 παρὰ τῷ Πινδάρῳ Pind. fr. 297 Maehler<sup>C</sup>6 τὸν βασιλέα — ἀνέβαλ-<sup>E</sup>15-16 οἱ πολλοὶ — γε-

γόνασι Athen. 11.508d

1405.64 ῥητορικὸν πρόβλημα cf. ps.-Hermog. inv. 1.1; 4.13-14

63-1406.1 τὸ κεφάλαιον — διωκό-

μενον schol. Hermog. stat. 490.4-9 et 483.3-5 Walz 1 πρόβολος πρόμαχος cf. Hsch. π 3355; Phot. π 1196; Suid. π 2348

2 ὡς ἐν — ἐρρέθη Eust. in Od. 1404.36-37

3 ἀμβλίσκειν ~ ἀποβάλλω cf. Phot.

α 1158; Suid. α 1523

3 ἀμβλώσαι ~ ἀποβάλλω cf. EGen. α 611

3-4 ἀμβλωθρίδιον καὶ ἀμβλωμα

cf. Poll. 2.7; Hsch. α 3506; Phot. α 1163

4 ὡς ἐκ — σωμάτων add. Eust. ipse

4-5 ἀναβάλλειν — ἀναβολή scil. in lusu qui οὐρανία dicebatur; cf. Suet. παιδ. 2.5-6 Taillardat (unde Eust. in Od. 1601.30); Paus. att. fr. ο 40 Erbse

5-7 εἰς ἵππον ἀνάγειν — ἀνεβίβαζεν Suid. α 2207 et α 1811 7 ἀναβάλ-  
 λεσθαι = ἐνδύεσθαι Ps. 103.2 spectat; cf. Eust. in Il. 370.24; schol. Theocr. 6.20-24; lex. Herm. 164; vide etiam LSJ s.v. III8 ἢ ἀναβολή Paus. att. fr. ε 46 Erbse; LSJ s.v. I 2 8 ἀναβάλλεσθαι — ἀναδύ-  
 εσθαι Eust. in Il. 117.24; cf. Hsch. α 4284; synag. α 466; Phot. α 1466; Suid. α 1865 8-9 ἀναβολή =

ἀνάπτωσις Eust. ipse; cf. Eust. in Il. 991.37; Eust. epist. 27.5 (νωθρεία καὶ ἀνάπτωσις); 30.180 Kolonou; op. 14, p. 235.14 Wirth (τρυφαί καὶ ἀναπτώσεις); Trapp s.v. «Essschlafung, Schlafheit»

9 ἀμβολιεργός = ὁ ἀναπίπτων εἰς ἔργον Hes. op. 412-13; cf. EGen. α 631; Suid. α 1533; EGud. 110.20-21 Stef.; Eust. in Il. 241.32; 250.44; 1370.22; EM 80.24-26; Sym. α 749

9-10 ἴσως—τομήν cf. EGud. 118.7 Stef.; aliter

2 τὸν deest in P



[not thrown] referring to an arrow. From *proballein* the rhetorical term *problēma* derives and the head of argument *probolē*, called thus either because it is placed before everything else | or because it strikes the accused before the other heads of argument. The word *probolos* [shield] is similar, as though it were a fighter in the front. The verb *anaballein* does not only mean “bring up”, as stated at the beginning of the present exposition, from which the cauldron boiling *amboladēn* [“in bubbles”] derives,<sup>A</sup> and “crying *amblēdēn* [in sudden bursts]”, as found in the *Iliad*,<sup>B</sup> and *ambliskein* [cause to miscarry (pres.)] and *amblōsai* [aor.], deriving from which *amblōthridion* and *amblōma* [abortive foetus] is that which is cast out, as it were, from the uterus, as a metaphor from bodies thrown out of the innermost part, and to throw (*anaballein*) a ball | upwards and its being thrown (*anabolē*) into the air, and to raise up (*anagein*) somebody upon a horse and mount him on it, whence *anaboleus* is not only the iron object used by some to put their feet in when mounting the horse, but also a person who helps out with this task, as in “he mounted (*aneballen*) the king upon the horse”,<sup>C</sup> meaning that he caused him to mount it, but to dress is also called *anaballesthai*, and the noun *anabolē* [mantle] derives from this. The verb *anaballesthai* also means *anatithenai*, that is “shrink from” and “avoid” the task, whence *anabolē* means “slackness” and *amboliērgos* one who gives up in a task, and perhaps *ambly* [blunt], the opposite of an object that strikes sharply, which seems to | delay (*anaballesthai*), as it were, the deeper cut. The verb *kataballein* [aor.] means to throw downwards, which produces *kabballein* through syncope, and perhaps the so-called *kabalis* [dung] in the common tongue, according to which the Dung-named [scil. Constantine V] was ridiculed and called *kabalinos*. Regarding this word it is related that *kabalis* has two endings. It contains *kapē* [manger], they say, and *halis* meaning “sufficiently”. For it is residue of animals that eat from the manger. But nothing prevents us from using the word in this sense deriving it from *kapēs apoballesthai* [throw off from the manger]. The words *kataballesthai* and *katabolē* are also used about *katathesis*, that is “payment”. The verb *diaballein* does not only refer to false accusations, whence *diabolē* [slander] and the *diabolos* [slandering] person in Pindar<sup>D</sup> | derive—there is a similar case in the Learned Banqueter, in “most of Plato’s students became tyrants and slanderers (*diaboloi*)”,<sup>E</sup> and in

Or. 14.9–12 unde EGen. α 615

11 καβαλῖς ~ καταβαλεῖν Suid. κ 2; EM 482.18–20

11 καθ’ ἣν —

ἔσχωπται scil. imperator Constantinus V; cf. Mich. Glyc. ann. 528.5–12 Bekker 11–12 περὶ ἧς — ἀλόγων Suid. κ 2 vel EM 482.18–20 (mut. et amplif.); 12 ἄλις = αὐτάρκως add. Eust.; cf. EGen. α 488; cf. schol. Aesch. sept. 679d

12–13 οὔκουν — ἀποβάλλεσθαι Eust. ipse

14–15 διάβολος ἀνθρω-

πος cf. Eust. in Il. 106.15; 128.38

Πλάτωνος μαθητῶν τυραννικοὶ τινες καὶ διάβολοι γεγόνασι, καὶ ἐν τῷ ὧν εἰς ἐβασίλευε  
 φαῦλος ὧν καὶ διάβολος —, ἀλλὰ καὶ ἀντὶ τοῦ ἀπατᾶν καὶ παραλογίζεσθαι τίθεται  
 παρὰ Θουκυδίδη, καὶ παρὰ τῷ Κωμικῷ δὲ ἐν τῷ διέβαλέ με ὁ γραῦς. μεταβάλλειν δὲ  
 λέγεται μὲν καὶ ἐπὶ παραφραστικῆς μεθόδου· μεταβάλλειν γὰρ λέγεται λέξεις ὁ δι-  
 γλωσσος, ὅθεν καὶ ὁ τὸ βιβλίον ὄλον τοῦτο παραφράσας Θράξ Δημοσθένης Μετα- 5  
 20 βολὰς Ὀδυσσεΐας τὴν τοιαύτην αὐτοῦ πραγματείαν ἐκάλεσεν. ἔστι δὲ καὶ λέξις | ἐμ-  
 πορική, ὅθεν μεταβολαίς ὀβολῶν, ὡς ἐρρέθη, καὶ ἀλφίτων καὶ τῶν τοιούτων οἱ αὐτὰ  
 καταλλάσσοντες. παραβάλλειν δὲ οὐ μόνον τὸ ἐν παραθέσει συγκρίνειν, ὅθεν καὶ ἡ  
 παραβολή, παράθεσις οὕσα ὁμοιωματικὴ ἐπὶ σαφηνείᾳ τῶν ὑποκειμένων, καὶ τὸ πα-  
 ραβαλεῖν οὕς, ἡγουν πλαγιάσαι, ὑποκλίνειν, ὑποθέσθαι εἰς μεμεριμνημένην ἀκοήν, 10  
 καὶ τὸ παραβλήδην παρ' Ὀμήρῳ ἀντὶ τοῦ συγκριτικῶς, ὡς οἱ πλείους φασί, κατὰ δὲ  
 τὸν Σουῖδαν ἀντὶ τοῦ ἀπατητικῶς, παραλογιστικῶς. παραβάλλεσθαι γάρ, φησί, καὶ  
 St. 43 τὸ ἐξαπατᾶν, | ἐξ οὗ καὶ παραβαλέταιρος ὁ ἀπατῶν τοὺς φίλους, ἀλλὰ καὶ τὸ ἀπλῶς  
 25 | παρatiθέναι, ἀφ' οὗ καὶ παράβλημα κοινῶς τὸ ζῳοῖς εἰς τροφήν παρatiθέμενον.  
 ἐκείθεν καὶ ὁ παράβολος ἄνθρωπος ὁ κινδύνους ἑαυτὸν παραβάλλων, ὃ ἐστὶ παρati- 15  
 θεῖς, καὶ πρᾶγμα παράβολον ὅπερ ὁ τοιοῦτος ποιεῖ. ἀντιβάλλειν δὲ τὸ ἀντιτιθέναι  
 οἷον λόγους ἢ τι τοιοῦτον. σύστοιχον δὲ τούτῳ καὶ τό, ὡς ἐρρέθη, ἀντιβολεῖν καὶ  
 ἀντιβολία ἢ δέησις. Εὐπολῖς· κατ' ἀντιβολίαν δέκα τάλαντ' ἀπεισιμάμην. τὸ δὲ ἐπιβάλ- M 6v  
 λειν πρόθεσιν τινα δηλοῖ καὶ περιττότητα ἐπιτευκτικὴν· ἐπιβάλλει γοῦν τις νοήματι  
 ἢ ἔργῳ, ἡγουν ἡκριβωμένος ἐγχειρεῖ καὶ ἐπιτυχῶς νοεῖ, ὃ καὶ ἐπιβόλως φαμέν. λέ- 20  
 30 γεται δὲ καὶ | ἐπιβάλλεσθαι τὸ ἐπιθυμεῖν, οἷον μεγάλων ἔργων ἐπιβαλλόμενος. περι-  
 βάλλειν δὲ τὸ περιττὰ τιθέναι ἤτοι περισσὰ ἐμβάλλειν, ὅθεν καὶ περιβολή λόγου ἰδέα  
 καὶ λόγος ἐμπερίβολος. λέγεται δὲ περιβάλλειν καὶ τὸ ἐνδύνειν, ὅθεν καὶ περιβολή,  
 ἀφ' ἧς περιβόλαιον τὸ ἐνδυμα, ὡς κεφαλὴ κεφάλαιον. τὸ δ' αὐτὸ καὶ περιβλήμα, καὶ  
 περιβόλος δὲ οἴκου ἢ κήπου ὁ περιβάλλων, ἤτοι ἐνδύων, τὰ φυλασσόμενα κύκλῳ, 25

<sup>A</sup>1406.16 ὧν εἰς — διάβολος Athen. 11.508e <sup>B</sup>17 παρὰ Θουκυδίδη nusquam <sup>C</sup>17 παρὰ τῷ  
 Κωμικῷ Ar. thesm. 1214 <sup>D</sup>23 παραβλήδην Δ 6 <sup>E</sup>23 κατὰ δὲ — παραλογιστικῶς Suid. π 289  
<sup>F</sup>28 κατ' ἀντιβολίαν — ἀπεισιμάμην Eupolis fr. 168 K.-A.

1406.16–17 ἀλλὰ καὶ — γραῦς fort. ex Ael. Dion., cf. Phot. δ 287 cum adn. Theodoridis; Suid. δ 500; cf.  
 etiam schol. Ar. Thesm. 1214a (unde Suid. δ 892); schol. vet. Ar. av. 1648a (unde Suid. δ 499); Hsch. δ  
 942; Phot. δ 291 et 517; cf. etiam Cratin. fr. 436 K.-A. 19–20 ἔστι δὲ — καταλλάσσοντες cf. Eust.  
 in Od. 1405.9–10 21–22 ἡ παραβολή — ὑποκειμένων cf. Tryph. trop. 201.12–13 Spengel; Cocondr.  
 trop. 240.2–3 Spengel; schol. Opp. hal. 2.597 22–23 καὶ τὸ — φασί Porph. qu. Vat. 91.8–10 Sodano;  
 schol. b Δ 6a2; Eust. in Il. 438.46 23 κατὰ δὲ — παραλογιστικῶς cf. schol. Δ Δ 6; schol. Ap. Rhod.  
 3.107; Ap. Soph. 128.5–6; Hsch. π 458; synag. π 93; Phot. π 200 23–24 παραβάλλεσθαι — ἐξαπατᾶν

5 δ<sup>2</sup> M<sup>s.l.</sup> (corr.) : deest in P 18 ἀπεισιμάμην MP : -τεισιμάμην K.-A. : -τίσαμεν Cobet : -τείσα-  
 μεν Nauck 19 ἐπιτευκτικὴν P

“alone he ruled the others, a mean and slanderous (*diabolos*) man”<sup>A</sup>—, but it is also used for “deceive” and “defraud” in Thucydides,<sup>B</sup> and in the Comedian, in “the old man tricked (*diebale*) me”.<sup>C</sup> The verb *metaballein* is used about the paraphrastic method. For one says that people who know two languages exchange (*metaballein*) words, whence Demosthenes Thrax who paraphrased this whole book called this work of his *Metabolai of the Odyssey*. It is also a | word referring 20 to commerce, whence *metaboleis* of obols, as mentioned before, of barley and of other such things, denote people who trade in these goods. The verb *paraballein* does not only mean to juxtapose in comparison—whence *parabolē* derives, a simile added to clarify what is being said, and *parabalein* one’s ears, meaning to turn and bend one’s hearing to pay attention, and *parablēden* in Homer meaning “comparatively”,<sup>D</sup> as the majority says, but “fallacious” according to Suidas and “deceitful”,<sup>E</sup> since *paraballesthai* also means “deceive”, deriving from which a *parabetairos* is one who cheats his friends—but also simply | to place some- 25 thing on the side, deriving from which *parablēma* in the common dialect denotes that which is given to animals as fodder. Hence a *parabolos* person is one who *paraballei*, that is “places”, himself in danger, and the action performed by this sort of person is termed *parabolos*. The verb *antiballein* means to place something in opposition, such as words or something else of this sort. Following from this there is the verb *antibolein*, as it has been said, and *antibolia* meaning “supplication”. Eupolis: “On appeal I paid only ten talents”.<sup>G</sup> The verb *epiballein* denotes some sort of addition and favorable surplus. At any rate, when somebody *epiballei* a thought or action it means that he undertakes something in the right way and thinks correctly. We also say that he does so *epēbolōs*. To desire is also called | *epiballesthai*, for instance “desiring (*epiballomenos*) great deeds”. But *periballein* 30 means “put (*tithenai*) redundant things (*peritta*)”, that is “throw in (*emballein*) redundant things (*perissa*)”, whence *peribolē* [abundance] the type of style and an *emperibolos* [abundant] speech derive. To put on clothes is also called *periballein*, whence *peribolē* [garment] derives. From this word *peribolaion* originates, meaning “clothing”, like *kephalē kephalaion* [head]. The same thing is also called *periblēma*, and the *peribolos* [fence] of a house or garden *periballei*, that is

Suid. π 270 ex Ael. Dion. fr. π 13 Erbse      24 παραβαλέταιρος sine parallelis      25 παράβλημα Hsch. κ 711; Eust. in Il. 557.45; 753.48; 919.18; in Od. 1657.16; Hedberg, *Attizist* 202–3; Koukoules, *Γραμματικά* 119–20      27–28 καὶ ἀντιβολία — ἀπεισισάμην Ael. Dion. fr. a 146 Erbse; cf. Phot. α 2083 cum adn. Theodoridis; 27 δέησις cf. schol. Thuc. 7.75.4      28–29 ἐπιβάλλει — φαμέν cf. Eust. in Od. 1448.5–11; 1404.49–51      29–39 λέγεται — ἐπιβαλλόμενος cf. schol. D et T Z 68      30 περιβάλλειν — περισσὰ ἐμβάλλειν cf. Hermog. id. 1.4, p. 238.23 Rabe; 1.11, p. 279.14 Rabe      31 περιβολή λόγου ἰδέα Hermog. id. 1.11      30 λόγος ἐμπερίβολος Hermog. id. 1.11, p. 281.16 Rabe

ὅθεν καὶ πόλεως ἐσθῆς τὸ τεῖχος. περιβάλλει δέ τις καὶ πέδην κατὰ τὸν Κίλικα ποιη-  
 τήν. ἀμφιβάλλειν δὲ οὐ μόνον τὸ ἐνδοιάζειν καὶ ἀμφὶς βάλλειν, ἤγουν ἀμφοτέρωσε  
 35 ῥίπτειν, τὸν | νοῦν, ἀλλὰ καὶ τὸ ἐκατέρωθεν βάλλειν, ὡς δηλὸν ἐκ τοῦ ἀμφίβολος, ὃς  
 παρά τε Ἀρριανῷ καὶ ἑτέροις τὸν ἀμφοτέρωθεν βαλλόμενον σημαίνει. δηλοῖ δὲ καὶ  
 τὸ περιβάλλειν, ἤγουν κυκλοῦν, ὅθεν τὸ ἀμφίβληστρον. ἀποβάλλειν δὲ τὸ ἀπορρί- 5  
 πτειν, ὅθεν καὶ ὁ ἀπόβλητος. τὸ δὲ ὑποβάλλειν ὑπουλότητά τινα ἐμφαίνει καὶ δολιό-  
 τητα. ὑποβάλλει γοῦν ὀφθαλμοὺς ὁ ὑπούλως βλέπων καὶ ὡς εἰπεῖν ὑποβλώψ καθ'  
 ὁμοιότητα τοῦ παραβλώψ, ἔτι δὲ καὶ τοῦ βλοσυρός, ὃς δηλαδὴ τὸ βλέμμα ὑποσύρει.  
 ἐκ τοιαύτης ἐννοίας καὶ ὑπόβλητος ὁ καὶ ὑποβολιμαῖος λόγος ὁ μὴ τῇ ἀληθείᾳ, ὅσα  
 40 καὶ μητρί, | γνήσιος, καὶ ὑποβολιμαῖον βρέφος τὸ ὑποβληθὲν λάθρα τῇ γεννώσῃ, οὐ 10  
 μὴν γεννηθὲν ὑπ' αὐτῆς. καθυποβάλλει δέ τις καὶ βλάβη τινά, ἤγουν λεληθότως  
 βλάπτει. λέγεται δὲ ὑποβάλλειν καὶ τὸ ὑποκρούειν, ὃ ἐστὶν ἐμποδίζειν, ἐν τῷ λέγειν,  
 καὶ τὸ δι' ἐρμηνέως λαλεῖν, ἐξ ὧν τὸ ὑββάλλειν παρὰ τῷ ποιητῇ καὶ ὑποβολεύς ὁ ἐρ-  
 μηνεύς. ἐξ αὐτοῦ δὲ καὶ ὑπόβολον οὐ μόνον τὸ νομικόν, ὡς ἐρρέθη, ἀλλὰ καὶ τὸ ἐπὶ 15  
 τόκῳ ἐνεχυρασθέν, ὡς καὶ αὐτὸ προγέγραπται. καὶ τὸ ὑποβλήδην δὲ λαλεῖν ἐξ αὐ- 15  
 τοῦ προάγεται, ὃ σὺστοιχόν ἐστι καὶ τὸ ὑποβαλὼν λόγον ἀντὶ τοῦ λαλήσας πρὸ τοῦ  
 45 λαβεῖν τέλος τὰ | προαλούμενα. τοῦτο δὲ καὶ ὑπολαβεῖν λέγεται, οἷον· ὑπολαβὼν  
 δὲ ὁ δεῖνα εἶπεν. ὑπερβάλλειν δὲ καὶ ὑπερβολή κυρίως μὲν ἐπὶ τοῦ ὑπερακοντίζειν ἢ  
 ὑπεροῖστευεῖν ἢ ὑπὲρ μέτρον δισκεύειν, μεταφορικῶς δὲ καὶ ἐπὶ ἑτέρων ὑπεροχῶν ἢ  
 καὶ ἐπὶ ἀσυμμετριῶν. καὶ ταῦτα μὲν τὰ περὶ τῆς πολυκινήσιας τοῦ βάλλειν, ἥς μέρος 20  
 τι καὶ τὸ ἀνεβάλλετο καλὸν αἰδεῖν. εἰ δὲ τὸ ἀνεβάλλετο ταυτόν ἐστι τῷ ἀνενέγκατο,  
 ὡς τὸ ἀνενέκατο φώνησέν τε τοσοῦτον ἄρτι καὶ μόνον ῥητέον, ὅτι ταυτόν ἐστιν  
 εἰπεῖν ἀνεβάλλετο καὶ ἀνενέκατο καὶ ἀνεφύσση· μουσικῇ γὰρ λέξις καὶ ἡ ἀναφύση-  
 50 σις· φησὶ γοῦν Πausανίας ὅτι | γρόνθων ἀναφύσησις τις, ἦν πρῶτως μανθάνουσιν 25  
 οἱ αὐληταί. τούτοις δὴ συνεπιλεκτέον καὶ ὅτι τὸ βάλλειν ποτὲ μὲν φυλάσσει τὸ ἄ ἐν

<sup>A</sup>1406. 33 πόλεως ἐσθῆς τὸ τεῖχος Athen. 3.99d = Demades fr. 30 de Falco <sup>B</sup>35 ἀμφίβολος —  
 Ἀρριανῷ Arg. *TrGrH* 156 F 119 <sup>C</sup>38 παραβλώψ I 503 <sup>D</sup>39 βλοσυρός H 212; O 608 <sup>E</sup>42  
 ὑββάλλειν — ποιητῇ T 80 <sup>F</sup>43 ὑποβλήδην A 292 <sup>G</sup>47 ἀνενέκατο — τε T 314 <sup>H</sup>49–50 φησὶ  
 — οἱ αὐληταί Paus. att. fr. 13 Erbse

1406.35–36 ὃς παρὰ — σημαίνει Suid. α 1707 36 ἀμφίβληστρον ~ ἀμφιβάλλειν Or. 612.26–27 =  
 Philox. fr. 39 Theodoridis; EGen. α 738; EGud. 122.7–10 Stef.; EM 89.11–13; Sym. α 831; Tz. in Lycophr.  
 1101 37–38 ὑποβάλλω ὀφθαλμούς = ὑπούλως βλέπω vide Plut. de curios. 522a; cf. etiam Greg.  
 Nyss. epist. 2.14 ubi verba idem quod «perspicere» valent 38–39 βλοσυρός — ὑποσύρει cf. schol.  
 Opp. hal. 1.47; EGen. β 149; EParv. β 21; EGud. 274.13–14 Stef.; Eust. in Il. 68.36–37; 677.6; 768.14–16  
 39 ὑπόβλητος λόγος Soph. Aj. 481–82 cum schol.; Suid. v 455; cf. etiam Eust. in Il. 502.40 39 ὑπο-  
 βοιμαῖος λόγος Eust. in Il. 105.7; 502.40 39 ὅσα καὶ μητρί add. nunc Eust.; cf. Hippolyt. ref. omn.  
 haer. 6.30.1 40–41 καθυποβάλλει — βλάπτει Eust. ipse 41 ὑποβάλλειν — λέγειν schol. D et  
 bT T 80 42 δι' ἐρμηνέως λαλεῖν cf. Eust. in Il. 1171.59–60 42 ὑποβολεύς = ἐρμηνεύς Eust. in  
 Il. 1171.62–1172.21 cum adn. v.d.Valk 42–43 ἐξ αὐτοῦ — προγέγραπται Eust. in Od. 1405.21–24  
 44–45 ὑποβλήδην — προαλούμενα Hsch. v 575; Phot. v 174; Suid. v 454; EM 781.9–15 52 βολ- ~

“clothes”, what is guarded in a circle, whence “the garments of a city” refer to its walls.<sup>A</sup> One puts fetters around (*periballei*) something according to the Cilician poet.<sup>B</sup> The verb *amphiballein* does not only mean to be in doubt and *amphis bal-*  
*lein* one’s mind, meaning to cast it both ways, | but also to throw things from 35  
both sides, which is evident from *amphibolos*, which signifies a person shot at from both sides in Arrian<sup>C</sup> and other writers. It also means *periballein*, that is “encircle”, whence *amphiblēstron* [net] derives. The verb *apoballein* means to throw away, whence *apoblētos* [thrown away] derives. The verb *hypoballein* connotes some sort of treachery and deceit. At any rate, he who looks treacherously at something furtively casts (*hypoballei*) his eyes, as if to say *hypoblōps* [glance-stealer], similar to *parablōps* [“squinting”] and also *blosyros*,<sup>D</sup> he who drags down one’s gaze. From such a conception *hypoblētos* and *hypobolimaïos logos* means speech that is not a legitimate “child” of truth, as though it were its mother, | and a *hypobolimaïon brephos* is a child secretly placed under a woman 40  
giving birth, although it is not born from her. And someone “subjects” (*kathypoballei*) someone else to damage, that is harms him in secret. The verb *hypoballein* is also used for *hypokrouein*, that is “to hinder”, in speaking, and also for talking through an interpreter, whence *hybballein* in the poet<sup>E</sup> derives and *hypoboleus* “interpreter”. From this word, not only the legal term *hypobolon* derives, as previously stated, but also that which is taken as security for interest on a loan, which has also been written before, and to speak *hypoblēdēn* [“by way of interruption”]  
<sup>F</sup> is derived from this word, from which *hypobalōn logon* comes, which means 45  
“having spoken before the preceding remarks had reached | an end”. This is also called *hypolabein*, as in “so-and-so interrupting (*hypolabōn*) someone said”. In their proper sense the words *hyperballein* and *hyperbolē* refer to hurling a javelin longer and overshooting an arrow or throwing a discus too far, but metaphorically they also denote other excesses or disproportions. This is the account about the manifold derivations of *ballein*, which the verse “he struck up (*aneballeto*) a tune to sing beautifully” also forms part of. On the topic whether *aneballeto* is the same thing as *anenenkato*, as in “he heaved up (*aneneikato*) and spoke”,<sup>G</sup> suffice it to say here that it is the same thing to say *aneballeto* and *aneneikato* and *anephysēse*. For *anaphysēsis* is a musical word. At least Pausanias says that | 50  
*gronthōn* is a sort of *anaphysēsis* [prelude] that the reed pipers learn first of all.<sup>H</sup> One must further add to this account that *ballein* sometimes retains the alpha in its derivations, but sometimes it has an omicron in the corresponding place, per-

ταῖς ἀπ' αὐτοῦ κινήσει, ποτὲ δὲ ἀντ' αὐτοῦ ἔχει τὸ ὅ, ἴσως μὲν τοῦ ᾧ τραπέντος εἰς αὐτό, ἴσως δὲ καὶ προϋποκειμένου ἀρρήτου ῥήματος τοῦ βέλλω, ἐξ οὗ τὸ βέλος. παρὰδειγμα τῶν μὲν φυλασσόντων τὸ ᾧ ἡ βαλιά ἔλαφος καὶ τὸ ἀρσενικὸν αὐτῆς ὁ βαλιός ὀξυτόνως καὶ Βαλιός ἵππος βαρυτόνως ὁ τοῦ Ἀχιλλέως καὶ βαλάντιον καὶ ἀρύβαλλος ὁ πρὸ βραχέων γραφεῖς, τῶν δὲ ἐχόντων ἀντεγκείμενον τὸ ὅ ἡ βολή καὶ ἡ 5  
 55 βολίς καὶ ὁ ἔμβολος καὶ ὁ | ἀναγεγραμμένος διάβολος. κατὰ δὲ τὴν τοιαύτην ἀκολουθίαν τοῦ βάλλειν καὶ τὸ λέπω πῇ μὲν φυλάσσει τὸ ε, πῇ δὲ ἀντιπαρακείμενον ἔχει τὸ ὅ, καθὰ καὶ ἐν τοῖς ἐξῆς φανέεται. ὅτι δὲ τὸ ᾧ εἰς ὁ μεταβάλλεται, δηλοῖ σὺν ἄλλοις καὶ ἡ ἀσταφίς· λέγεται γὰρ καὶ ὀσταφίς. οὕτω δὲ καὶ ἡ μαλάχη μολόχη, ὥς καὶ ἐν τοῖς τοῦ Ἀθηναίου κείμεναι, οἷον τρώγοντας μολόχης ρίζαν καὶ πάματ' *πραότερος* ἔγωγγε 10  
 μολόχης.

α 157 Ὅτι μυστηριαζομένῳ οἰκεῖον τὸ ἄγχι σχῶν κεφαλὴν ἵνα μὴ *πευθοῖαθ'* οἱ ἄλλοι. Τὸ δὲ *πευθοῖατο* μετὰ τῶν ἐφεξῆς τοῦ *ἰδοῖατο* καὶ *ἀρησαῖατο* ποιητικὸν κάλλος ἐν παρισώσει ποιεῖ.

α 158 61 | Ὅτι ὁ εὐλαβῶς σκώπτων προοιμιάσαιτο ἂν ποτε πρὸς τὸν ἀκροατὴν οὕτω· *ξεῖνε φίλε, εἰ καὶ μοι νεμεσήσῃαι ὅτι κεν εἴπω*; λέγει δὲ τοῦτο Τηλέμαχος πρὸς τὸν Μένε- 15  
 1407 την ὅτε πρὶν ἡ ἐρωτηθῆναι ὑπὸ τῆς | Ἀθηναῖς σκώπτει τοὺς μνηστῆρας, ἐμφαίνοντος τοῦ ποιητοῦ φορτικὸν εἶναι τὸ ἀπλῶς κωμῶδεῖν. P 13<sup>v</sup>

α 160– St. 62 44 Ὅτι τὸ βίον ἀνέρος οὐδ' ἄν ποτε λευκὰ ὀστέα *πύθεται* *δυμῶν κείμενα* | *ἐπ'* ἡπίρου 5  
 ἢ ἐν ἀλὶ *κῦμα* *κυλίνδει* *σχῆμα* ἐστὶ | *περιφράσεως*· βούλεται γὰρ εἰπεῖν· βίον ἀνδρὸς 20  
 ὅς ἐν πλάνῃ θανὼν οὐκ ἐτάφη· τοῦ γὰρ τοιούτου ἀνδρὸς ἢ ἐν χέρσῳ ἢ ἐν θαλάσῃ τὰ ὀστέα. Ἐνταῦθα δὲ τὸ ἀνέρος ἐκτείνει τὴν ἀρχουσιν ὥς καὶ ἀλλαχοῦ, ἐν δὲ ἑτέροις 10  
 τόποις τὸ αὐτὸ καὶ συστέλλεται. Τὸ δὲ *δήπου* | νῦν μὲν τοπικῶς κεῖται, ἄλλως δὲ παρὰ τοῖς ὕστερον Ἀττικοῖς καὶ αὐτὸ καὶ τὸ *δήπουθεν* βεβαιωτικά εἰσιν ὥσπερ τὸ δηλαδὴ καὶ τὸ πάντως καὶ τὸ ἀμέλει· καὶ αὐτὸ γὰρ ὥς τὰ πολλά, καθάπερ ἐν ῥη- 25

<sup>A</sup>1406.53 ἡ βαλιά ἔλαφος Eur. Hipp. 218; Hec. 90

<sup>C</sup>57–58 τρώγοντας — ρίζαν Antiph. fr. 156 K.–A.

<sup>E</sup>59 ἰδοῖατο et ἀρησαῖατο α 163–64

<sup>B</sup>57–58 οὕτω δὲ — μολόχης Athen. 2.58d

<sup>D</sup>58 πάματ' — μολόχης Epicharm. fr. 151 K.–A.

1406.52 βέλος ~ βέλλω Or. 115.24 = Hdn. παθ. 173.10–12 Lentz; EGen. β 89 et 93; epim. Hom. A 42e; EGud. 267.7–8 et 281.1 Stef.

52–53 ἡ βαλιά — Ἀχιλλέως cf. Eust. in Il. 1051.18; EGen. β 19 et 20

53–54 βαλάντιον — γραφεῖς Eust. in Od. 1405.11 55 ἀναγεγραμμένος διάβολος Eust. in Od. 1406.14–15

55–56 κατὰ δὲ — φανέται cf. etiam Eust. in Od. 1653.16; 1739.55–58; 1863.47–48; in Il. 82.44; 1313.33–34

56–57 ὅτι δὲ — ὀσταφίς Tryph. παθ. 1.11 Schneider; Hsch. ο 1455; synag. α 2285; Phot. α 2999; EM 636.5–8; Eust. in Il. 218.22; 907.1; 947.37; 1243.23

57 μαλάχη μολόχη praeter

4–5 ἀρύβαλλος P 10 τρώγοντες Athen. CE (deest A) καὶ πάμα MP : καὶ Ἐπίχαρμος Athen. CE : καὶ πάλιν Porson (ad Eur. Hec. 1161); corruptela tamen codicem Athenaei, quo Eust. usus est, neque MP invasit, ut vid. *πραῦτερος* Athen. CE *ἔγωγγε* MP Athen. CE : *ἐγώνγα* Ahrens 11 μολόχας Athen. CE



haps because the alpha is changed in this way, or because the underlying origin is the unspoken verb *bellō*, out of which *belos* [arrow] proceeds. An example of words that retain the alpha is the “spotted (*balia*) deer”,<sup>A</sup> and its masculine form *ho baliós* with an acute on the final syllable and *Baliós* with a non-final accent, Achilles’ horse, and *balantion* [purse] and the *aryballos* [flask] mentioned just now. An example of words that have an omicron in the corresponding place is *bolē* [throw] and *bolis* [missile] and *embolos* [bolt] and the | aforementioned *diabolos* [slanderer]. In accordance with this sequence following from *ballein* the verb *lepō* sometimes retains the epsilon but sometimes has an omikron in the corresponding place, as will be shown later on. The fact that alpha is changed into omicron is shown among other things by *astaphis* [raisins], since it is also called *ostaphis*. So it is also with *malachē moloche* [mallow], as found in the work of Athenaeus,<sup>B</sup> for instance: “eating mallow root”,<sup>C</sup> and “*pamati*, I am softer than mallow”.<sup>D</sup> 55

(v. 157) In reference to somebody who tells a secret it is fitting to say “holding his head close by so that the others would not hear”. The word *peuthoiato* [would hear] creates poetic beauty through equality of word endings together with *idoiato* [“behold”] and *arēsaiato* [“pray”] that follow.<sup>E</sup>

| (v. 158) Somebody who mocks with caution would first utter the following proem to the hearer: “Dear stranger, will you resent me for what I will say?”. Telemachus says this to Mentēs when he mocks the suitors before having been asked by Athena. | Thus the poet shows that it is tiresome to simply ridicule. 61 1407

(v. 160–62) The phrase “the life of a man whose white bones are rotting in the rain, lying on land or rolling in the waves of the sea” is a figure | of circumlocution. For Homer wishes to say “The life of a man who died during his wanderings and was not buried; the bones of this sort of man lie either on dry land or in the sea”. Here and elsewhere the word *aneros* has a long first syllable but in certain other places the same syllable is short. Here *dēpou* | is an adverb 5 10 of place, but in later writers of Attic the same word and *dēpouthen* signify confirmation instead, like *dēladē* [clearly] and *pantōs* [by all means] and *amelei* [of course]. In the majority of cases, this word, as we find in the *Rhetorical Lexicon*,

Athen. cf. Moer. μ 24; Hsch. μ 166; Phot. μ 64 58–59 “Ὅτι — οἱ ἄλλοι versum intertextuit Georg.  
Pachym. hist. Andron. Palaeol. 92.11–13 Bekker 59 τὸ δὲ — ποιεῖ Eust. ipse 61–1407.2 “Ὅτι  
ὁ — κωμῶδεις schol. DEHJ<sup>a</sup> α 158 (mut. et amplif.) 2–7 “Ὅτι τὸ — ὅστ’α Eust. ipse 7–9 Ἐν-  
ταῦθα — συστήλεται append. Dion. 319.12–18 Consbruch; cf. Eust. in Il. 535.19–20; 556.44–557.2; 972.9–  
10; 1006.58 9–10 δῆπου νῦν τοπικῶς Eust. ipse 10–13 ἄλλως — ἀμέλει Ael. Dion. fr. δ 14–15  
Erbse; cf. Phot. δ 280; Suid. δ 485; Eust. in Il. 1373.51–53; EM 264.56; 11 δῆπουθεν cf. etiam schol. Dion.  
Thr. 433.28–29; Moer. δ 39; EGud. 355.1–4 Stef.



- 15 τορικῶ εὐρηται Λεξικῶ, ἀντὶ τοῦ πάντως λαμβάνεται | συγκατάθεσιν δηλοῦν, τὸ  
 μέντοι δῆθεν, ἀλλ' αὐτὸ δισταγμοῦ ἐστιν ἐπίρρημα. Λευκὰ δὲ ὁστέα λέγει, ὥς καὶ  
 ἐν Ἰλιάδι λευκὸν ὀδόντα σὺδς κατὰ κοινὸν ἐπίθετον, καίτοι τινὲς ὑπώπτευσαν πρὸς  
 20 ἀντιδιαστολὴν λέγεσθαι διὰ τὸ καὶ μέλανα ὁστὰ φαίνεσθαι εἶναι, καθὰ | τινες ἐν  
 Ἰλιάδι ἀνέγγων ἄετοῦ μελανόστου θηρητῆρος, τουτέστιν ὁστὰ μέλανα ἔχοντος, ὅπερ 5  
 ἀντιλέγεται. οὕτω καὶ κρὶ λευκὸν εἰπόντος τοῦ ποιητοῦ δοκεῖ τισὶ πρὸς διαστολὴν  
 κρίμνου μέλανος οὕτω ῥηθῆναι, ὥς ὄντος καὶ τοιοῦτου ἀληθῶς ἐν τισὶ τόποις, οἶον  
 καὶ τοῖς περὶ Λυκαονίαν. ὁ δὲ ποιητὴς ἔοικεν ἀπλοϊκῶς καὶ τοῦτο εἰπεῖν, ἐπειδὴ τὸ  
 25 κρίμνον, οὐ παράγωγον ὁ κριμνίτης πλακοῦς, καθὰ καὶ | σταϊτίτης ὁ ἀπὸ σταϊτὸς  
 καὶ μέλιτος, σίτου λευκότερον. Τὸ δὲ κυλίνδω αἰεὶ παρὰ τῷ ποιητῇ βαρύνεται, εἰ καὶ 10  
 παρὰ τοῖς ὕστερον περισπᾶται, οἱ κυλινδεῖσθαι φασὶ καὶ τὰ ὅμοια. Τὸ δὲ ἐν ἀλί εἰν  
 ἀλί ὁ ποιητὴς λέγει κατὰ συνήθη ἐπένθεσιν τοῦ ἱ· ἰστέον γὰρ ὅτι ἡ ἐν πρόθεσις ταῖς  
 μὲν δισυλλάβοις ἐξομοιοῦται προθέσει τῇ ἐπεκτάσει, οἶον ἐνὶ προθύροις Ὀδυσῆος,  
 ταῖς δὲ μακραῖς μονοσυλλάβοις τῇ ῥηθείσῃ τοῦ ἱ ἐπενθέσει, ταῖς δὲ λοιπαῖς καθ' ἑαυ-  
 τὴν οὔσα. 15
- α 163–65 Ὅτι προῖων μὲν ὁ ποιητὴς ἐρεῖ ὥς ἐὰν Ὀδυσσεὺς εἰς τὰ ἑαυτοῦ ἔλθῃ, τὰ τοῦ  
 30 οἴκου θύρετρα καὶ μάλα εἰς εὖρος ἀναπεπταμένα | στενοχωροῖντο ἂν τοῖς μνηστήρ-  
 σι τεθορυβημένως φεύγουσιν. Ὀδυσσεὺς δὲ πρὸς τινα λαλῶν λέγει· μὴ σύγε τύχης  
 ἐνταῦθα ὅτε Ὀδυσσεὺς ἔλθοι. νῦν δὲ ἄλλως φράζων τὴν ἐσομένην τῶν μνηστήρων  
 ἀγωνίαν φησὶν· ἐὰν ἐκείνων ἴδοιεν νοστήσαντα, εὖξαινο ἂν ἐλαφρότεροι πόδας εἶ- 20  
 ναι ἢ περ ἀφνειότεροι χρυσοῦ τε ἐσθῆτός τε. καὶ ἔστιν ἀστεῖος πάνυ ὁ λόγος οὗτος·  
 θέλουσι μὲν γὰρ αὐτοὶ βαρεῖσθαι πολλῷ χρυσῷ καὶ ἐσθῆτι—ἴσως μὲν κειμηλίοις,  
 ἴσως δὲ καὶ οἷς φοροῦσιν—ἀλλὰ τότε οὐ μόνον αὐτὰ ἀποθήσονται, ἀλλὰ καὶ ἄλλως  
 35 ἐλαφρότεροι γενέσθαι εὖξονται, ὥς ἂν ῥᾶον ἔχοιεν φεύγειν. ὅπως δὲ καὶ | βαροῦν-  
 ται χρυσῷ καὶ χαίρουσι τοῦτο πάσχοντες οἱ τὸν ἀλλότριον πλοῦτον ἐπαχθίζόμενοι, 25  
 ὁ τῆς ἱστορίας Ἀλκμαίων δηλοῖ, ὅς τὸν Λυδῶν βασιλέα γέλωτος ἐπλησεν ἰδόντα

<sup>α</sup>1406.14–15 καθάπερ — ἐπίρρημα Ael. Dion. fr. α 97 Erbse <sup>β</sup>17 λευκὸν ὀδόντα Λ 416 <sup>γ</sup>20–  
 21 ἄετοῦ — θηρητῆρος Φ 252 <sup>δ</sup>23 κρὶ λευκὸν E 196; δ 41 etc. <sup>ε</sup>27 ἐνὶ — Ὀδυσῆος α 103  
<sup>ς</sup>28–30 προῖων — φεύγουσιν σ 384–86 <sup>ζ</sup>30–31 Ὀδυσσεὺς — ἔλθοι τ 84; cf. μ 106

1407.15–16 ἀλλ' αὐτὸ — ἐπίρρημα Ael. Dion. fr. δ 10 Erbse; cf. etiam ps.-Hdn. part. 20.16 Boissonade;  
 EM 263.25–26 18–21 καίτοι τινὲς — ἀντιλέγεται doctrina Aristotelis; cf. Eust. in Il. 1235.40–45 =  
 Aristarch. fr. 54.57–71 Schironi; Porph. qu. Il. Ω 315–16, p. 274.9–14 et 275.7–14 Schr. = p. 273 §§ 4 et  
 9 MacPhail; schol. D et A et bT et Ge Φ 252; Tz. in Lycophr. 148; vide Ludwig, *ΑΗΤ* I 464–66 et II  
 118 n. 86; v.d.Valk, *Researches* I 445–46; M. West, *Íliad* ad Φ 252; Cassio 2002, 130–31; cf. etiam Athen.

means “by all means” | and signifies affirmation;<sup>A</sup> however, *dēthen* is an adverb 15  
of uncertainty. He calls the bones “white”, just as “white-toothed” is a general  
epithet for a pig in the *Iliad*,<sup>B</sup> although some suspect that it is stated for the sake  
of differentiation, seeing as some bones appear to be black, since | some read 20  
“the eagle, the *melanostos* hunter” in the *Iliad*,<sup>C</sup> meaning “with black bones”, a  
reading that is contradicted. Likewise, when the poet says “white barley”,<sup>D</sup> some  
believe that he did so | in order to differentiate it from black barley, since we re- 23  
ally do find such a thing in certain places, for instance in the region of Lycaonia.  
But the poet seems to say this plainly, since barley is whiter than wheat. From  
barley (*krimnon*) *krimnitēs plakous* [barley bread] derives, similar to | *staitites*, a 25  
cake of flour (*stais*) and honey. The verb *kylindō* is always accentuated non-fi-  
nally by the poet, although it has a circumflex accent on the final syllable in later  
writers, who say *kylindeîsthai* and similar things. Instead of *en hali* [in the brine]  
the poet says *ein hali* with the customary insertion of an iota. For one must know  
that the preposition *en* is made to resemble the disyllabic prepositions through  
extension, as in “at (*eni*) the door of Odysseus”,<sup>E</sup> and the long monosyllabic  
prepositions through the aforementioned insertion of iota, and also the other  
prepositions when it remains as it is.

(v. 163–65) Later on the poet will say that if Odysseus comes home, the  
entrance to his house | would press together the bewildered suitors as they flee 30  
through it, even if the doors were wide open.<sup>F</sup> And Odysseus says to somebody:  
“may you not be there when Odysseus arrives”.<sup>G</sup> But now he describes the suit-  
or’s future agony in a different manner, saying: “if they saw him return home,  
they would pray that they were lighter on foot than they are rich in gold and  
clothing”. And this speech is very witty, since they are voluntarily weighed down  
by great amounts of gold and clothing—maybe as loose belongings or maybe  
also as part of their attire—but then they will not only set these things aside,  
but even pray that they themselves should become lighter in order to ease their  
escape. Historical Alcmaeon shows that | people who carry the riches of others 35  
are weighed down by the gold and take pleasure in this affliction. He filled the  
king of the Lydians with laughter when this man witnessed his unseemliness

7.305c (= Aristot. fr. 299 Rose) unde Eust. in Od. 1934.23

nescio; cf. Eust. in Il. 538.15–16 et 731.2–3 ex eodem fonte

Eust. ipse; cf. Koukoules, *Λαογραφικά* I 253–54

25 τὸ κρίμνον σίτου λευκότερον cf. Hsch. κ 4116; schol. vet. Ar. nub. 965c

schol. H<sup>1</sup>M<sup>a</sup> (Hdn.) α 162c

31–32 ἀρησαίαι = ἐξέαινω schol. V α 164a1

21–23 οὕτω καὶ — ῥηθῆναι fontem

23–24 ὥς ὄντος — περὶ Λυκαονίαν

24–25 οὐ παράγων — μέλιτος Athen. 14.646a–b

25 Τὸ δὲ — βαρύνεται

in Il. 701.10–11; 846.17; in Od. 1471.10–11

35–37 ὁ τῆς ἱστορίας — γέμων χρυσοῦ Hdt. 6.125.2–5

τὸ αὐτοῦ εἶδεχθῆς καὶ κατάπονον, ὅτε τοῦ βασιλικοῦ θησαυροῦ ἐξῆι γέμων χρυ-  
σοῦ. Σημείωσαι δ' ἐνταῦθα ὅτι τὸ βάρος τι ὁ ποιητὴς εἶναι ὑπολαλεῖ ἐν τῷ ἄγαν  
ἀφνειόν τινα εἶναι, καὶ ὅτι τὸ ἐλαφρότεροι πόδας, ὃ ἐστὶν ἐλαφροὶ καὶ ταχεῖς δίκην  
ἐλάφου, κυριολεκτεῖται μᾶλλον μεταφορικῶς ἥπερ τὸ πλέειν ἐλαφρῶς, ὡς τὸ *τά οἱ*  
*πλώοιεν ἐλαφρῶς*· καὶ μὴν καὶ ἐκεῖνο οἰκειοῦται τῇ ἐλάφῳ οὐχ ὡς ταχυδρόμῳ μέντοι 5  
40 ἄλλ' ὡς | κούφῃ νήχεσθαι.

α 166–68

Ὅτι τὸ ἡμῖν καὶ ἡμῶν καὶ ἡμᾶς ἐγκλίνονται μὲν παρὰ τοῖς παλαιοῖς, οὐκ ἀνα-  
κλίνουνσι δὲ ἐτέρᾳ λέξει τὸν τόνον, ἀλλ' ἀναπέμπουσιν εἰς τὴν οἰκείαν παραλήγου-  
σαν, οἶον· ἡμιν, ἡμων, ἡμας, ὥσπερ καὶ ἐνταῦθα πολλὰ τῶν ἀντιγράφων ἔχουσιν· M 7<sup>r</sup>  
*οὐδέ τις ἡμιν θαλπωρή*. μονόχρονος μὲν οὖν ποτε λέξις ἐγκλιθήσεται, οἶον τὸ τίς, 10  
καὶ δῖχρονος, οἶον τὸ τινές, καὶ τρίχρονος, οἶον τὸ φημί καὶ τὸ τινῶν. τετράχρονος  
δὲ λέξις οὐκ ἂν ἀπαλλαγείη παντελῶς τοῦ οἰκείου τόνου, ὡς διὰ τὸ βριθὺ τῆς τετρα-  
χρονίας κωλυομένης τῆς προπαροξυτονήσεως.

45

Ὅτι τὸ ἐν πλάνῃ τινὰ θανεῖν οὕτω | φράζει νῦν δ' ὁ μὲν ἀπόλωλε κακὸν μόρον καὶ  
τοῦ δ' ὤλετο νόστιμον ἡμαρ. 15

Ὅτι ὁ ἀπελπίσας εἶποι ἂν οὐδέ τις ἡμῖν θαλπωρή, ὃ γράφεται καὶ ἐλπωρή. ἰστέον  
δὲ ὅτι τὴν χαροποιὸν ἐλπίδα θαλπωρὴν λέγει, ἐπεὶ θάλπει τοὺς πολλοὺς ἢ τῶν ἀγα-  
θῶν ἐλπίς, ὥσπερ αὖ πάλιν ἢ τῶν ἐναντίων οὐ μόνον ψύχει ἀπλῶς, ἀλλὰ πολλοὺς  
καὶ ἀπονεκροῖ. καὶ ἡ τραγωδία δὲ τὸν κενὴν θαλπωρὴν ἔχοντα *κεναῖς ἐλπίσι* λέγει  
θερμαίνεσθαι καὶ *θερμὴν ἐπὶ ψυχροῖσι καρδίαν* ἔχειν. 20

α 170–76

50

Ὅτι πρὸς τὸν ἐξ ἄλλοδαπῆς νέον ἐλθόντα καὶ ἀγνοοῦμενον οἰκεῖον τὸ τίς πόθεν  
*εἷς ἀνδρῶν, πόθι τοι πόλις ἡδὲ τοκῆς; | καὶ τὸ καί μοι τοῦτ' ἀγόρευσον ἐτήτυμον, ὄφρ'*  
*εὐ εἰδῶ, ἡὲ νέον μεθέπεις*, ἥγουν εἰς ἡμᾶς ἦκεις, ἢ καὶ πατρώϊος ἐσσί ξείνος. Ἰστέον δὲ  
ὅτι ἐν τῷ *πόθεν εἷς ἀνδρῶν*, εἰ μὲν περισπᾶται τὸ *εἷς*, δηλοῖ ἂν τὸ ἦκεις ἀπὸ τοῦ εἴμι  
ρήματος, ὃ δηλοῖ τὸ ἔρχομαι, εἰ δὲ δῖχα τόνου ἐστίν, ὅπερ ἀρέσκει τοῖς ἀκριβεστέ- 25  
St. 45 ροῖς | τῶν παλαιῶν, ῥῆμά ἐστιν ἐγκλιτικὸν ὑπαρκτικὸν ἀπὸ τοῦ εἰμί ῥήματος τοῦ τὸ  
ὑπάρχειν δηλοῦντος. ψιλοῦται δὲ τὸ εἴμι καὶ τὸ εἷς ἀντὶ τοῦ πορεύῃ, ἔρχῃ, διὰ τὴν

<sup>A</sup>1407.39 *τά* — ἐλαφρῶς ε 240  
καρδίαν Soph. Antig. 88

<sup>B</sup>48 *κεναῖς* — θερμαίνεσθαι Soph. Aj. 478

<sup>C</sup>48 *θερμὴν* —

1407.37 Σημείωσαι — εἶναι Eust. ipse 38 ἐλαφροὶ — ἐλάφου schol. DEe α 164b; Or. 58.1–2; EGud. 451.1–2 Stef.; Tz. in Hes. op. 415, p. 225.15–16 Gaisf; Eust. in Il. 529.29–30; 1320.45–48 39–40 καὶ μὴν — νήχεσθαι Eust. in Il. 1084.31 40–44 Ὅτι τὸ — προπαροξυτονήσεως schol. HT (Hdn.) α 166h (amplif.); vide adn. Pontani 46 γράφεται καὶ ἐλπωρή schol. H<sup>1</sup>M<sup>a</sup>T α 167a 46–47 ἰστέον — ἐλπίς schol. H<sup>1</sup>M<sup>a</sup>T α 167a1; cf. schol. T Z 411–2a; ps.-Plut. de Hom. 131 (Il. 1518–19 Kindstrand); Porph. qu. Vat. 64.9–12 Sodano; Hsch. θ 60; Eust. in Il. 651.55–7; 731.37; 800.20; 1097.62; EM 333.15–16; de veriloquio cf. etiam Ap. Soph. 86.4–8; epim. Hom. A 65.1; EGud. 255.34 Sturz; ps.-Hdn. part. 231.4–5; EM 442.16–17 47 ὥσπερ αὖ — ψύχει ἀπλῶς cf. Porph. qu. Vat. 64.5–10 Sodano; ps.-Plut. de Hom. 131 (Il. 1517–18 Kindstrand); Eust. in Il. 651.62–63; 1097.60–61; op. min. 14, p. 240.81–82

5 καὶ<sup>2</sup> om. P

13 προπαροξυτονήσεως M<sup>P</sup>.c. : παροξυτονήσεως P<sup>M</sup>.a.c.

and exhaustion as he came out of the royal treasury all covered with gold. Note here that the poet hints that it is a sort of burden for someone to be exceedingly rich. Note also that “*elaphroteroi* on foot”, that is “lighter” and “faster” like a deer (*elaphos*), is used in its proper sense more metaphorically than in the phrase “to sail lightly (*elaphrōs*)”, as in “they would sail lightly (*elaphrōs*)”.<sup>A</sup> Indeed, this is not appropriated from the deer because it runs quickly but because it | swims 40 lightly.

(v. 166–68) The words *hēmîn* [“we”, dat.] and *hēmôn* [gen.] and *hēmās* [acc.] are used as enclitics by the ancients, yet they do not push their accent over to another word but send it back to their own second syllable from the end, for instance: *hēmin*, *hēmôn*, *hēmas*, just as here many copies have “there is no comfort for us (*hēmin*)”. Sometimes words with only one mora are enclitic, such as *tīs* [“who”, sing.], and with two morae, such as *tinés* [“who”, plur.], and with three morae, such as *phēmi* [I say] and *tinōn* [“who”, gen. plur.]. A word with four morae would never completely get rid of its own accent since accentuation on the third syllable from the end is prevented by the heaviness of the four morae.

He phrases the idea of someone dying during his wanderings | in the follow- 45 ing way: “but now he perished by a terrible fate” and “his day of returning is lost”.

A person who feels despair would say “nor is there any hope (*thalpōrē*) for us”, which is also written *elpōrē*. One must know that he calls gladdening hope *thalpōrē*, since hope for good things warms (*thalpei*) most people, whereas the hope of the opposite not only freezes but benumbs many people. Tragedy says that he who nourishes empty hope is warmed “by empty expectations”,<sup>B</sup> and has “a heart that is hot for cold deeds”.<sup>C</sup>

(v. 170–76) It is fitting to say to an unknown person who has just arrived from foreign lands: “Who are you and from what region of men do you come from? Where is your city and parents?” | and “tell me this truthfully, so that I 50 might learn whether you *methepeis*”, meaning arrive to our land, “for the first time, or are a guest-friend of my father”. One must know that in “Who are you and from what region of men *eis* from?”, *eis* would signify “do you arrive”, from the verb *eimi*, which means “come”, if it has a circumflex accent. However, if it lacks an accent, which is what the more accurate among the ancients prefer, it is an enclitic verb that denotes existence, from *eimí* meaning “to be”. The words

Wirth 47 ἀλλὰ — ἀπονεκροῖ cf. Eust. in Il. 731.36 49 οἰκεῖον — τοκῆς sic versum intertextuit e.g. Maccremb. H&H 8.11; Prodr. vit. auct. 109 Migliorini = p. 134 Porte du Theil 50 μεθέπεις = εἰς ἡμᾶς ἦκεις cf. schol. V α 175b 52–53 εἰ δὲ δῖχα — δηλοῦντος schol. HM<sup>a</sup> α 179a; cf. Eust. in Il. 1073.60 53–54 ψιλοῦται — τοῦ ἰ fontem nescio; de veriloquio εἶμι ~ ἔω cf. Choer. in Th. Alex. can. 2.325.24; epim. Hom. A 29b; EGud. 421.6–8 Stef.

ἐπένθεσιν τοῦ ἱ· ἄλλως γὰρ δασύνεσθαι ὥφειλεν ἀπὸ τοῦ ἔω τὸ πορεύομαι, ἀφ' οὗ  
καὶ ἡ ὁδός.

α 172– 55      "Οτι ὡς ἐν Ἰλιάδι, οὕτω καὶ ἐν Ὀδυσσεΐᾳ εὐχεσθαι οὐ μόνον τὸ θεοκλυτεῖν,  
75      ἀλλὰ καὶ τὸ καυχᾶσθαι, ὅθεν καὶ τὸ καύχημα εὐχολή. καὶ τὸ λέγεσθαι δὲ καὶ φη-  
μιζεσθαι εὐχεσθαι λέγεται, ἀφ' οὗ καὶ τὸ *τίνες ἔμμεναι εὐχετόωνται*, ἦτοι ἄδονται, 5  
λέγονται. καὶ κατωτέρω δὲ ἐρεῖ Ἀγχιάλαιο *εὐχομαι εἶναι υἱός*, ἦτοι λέγομαι, καὶ ξένοι  
*ἀλλήλων πατρῷοι εὐχόμεθα εἶναι*. Ἰστέον δὲ ὅτι τὸ ἔμμεναι ὁ Ἡρακλείδης οὐ κατὰ  
τὴν δοκοῦσαν τοῖς πλείοσιν ἀκολουθίαν παράγει, ἀλλὰ τὴν προπαραλήγουσαν αὐ-  
τοῦ, ἣγουν τὴν ἐμὴ συλλαβήν, ἀπὸ παραλήγοντος ἢ γενέσθαι βούλεται συστολῇ καὶ  
60 διπλασιασμῷ, ἄλλως παρὰ τὸ ἐν τοῖς εἰς τὴν Ἰλιάδα | γραφέν· φησὶ γὰρ οὕτως· μέ- 10  
γιστον τεκμήριον ἐν ἀμφισβητήσει τόνων θεματικῶν τὸ τηνικαῦτα περισπᾶσθαι τὰ  
ρήματα ὅτε τὸ ἀπαρέμφατον διὰ προπαραλήγοντος τοῦ ἢ λέγεται· τὸ γὰρ κυῶ περι-  
σπᾶται ὅτι κυήμεναι τὸ ἀπαρέμφατον. εἰ δὲ ἦν κύω βαρυτόνως, κυέμεναι ἂν ἦν κατὰ  
τὸ εὐρέμεναι. οὕτω καὶ φιλῶ φιλεῖν φιλήμεναι καὶ νοήμεναι καὶ φρονήμεναι, καὶ  
τὸ ἀήμεναι δὲ μαρτυρεῖ τῷ ἁῶ περισπωμένῳ. δῆλον οὖν, φησὶν, ὡς καὶ τὸ ἔμμεναι 15  
ἀπὸ τοῦ ὦ περισπωμένου τῆς πρώτης συζυγίας, οὗ καὶ μετοχὴ περισπᾶται. Αἰολιστί  
1408 φαμεν ἔμμεναι, καθότι Αἰολεῖς καὶ ἐν θέμασι τὸ προηγούμενον ἢ τοῦ | μ̄ εἰς ε̄ μετατι-  
θέντες διπλοῦσι τὸ μῦ, οἶον· πόθημι πόθεμμι, φίλημι φιλεμμι. οὐκοῦν ὁ Ἡρακλείδης  
φαίνεται εἰδῶς καὶ τὸ ἔμμεναι ἀπὸ τοῦ ἦναι γενέσθαι τοῦ παραληγομένου τῷ ἦ, οὐ  
θέμα μὲν τὸ ὦ, ἣγουν ὑπάρχω περισπωμένως, παρατατικὸς δὲ ἦν, κατὰ τὸ φιλῶ ἐφί- 20  
λην, νοῶ ἐνόην καὶ τὰ ὅμοια Αἰολικά. καὶ τοῦτο μὲν τοιοῦτον καθ' Ἡρακλείδην. Τὸ  
δὲ πατρῷος ὅτι ἐκ τοῦ πατρὸς γίνεται, μετ' ὀλίγα ῥηθήσεται.

α 173 5      "Οτι πεζὸς ἐκ τοῦ πέδον γίνεται κατὰ συγγένειαν τῶν | συμφώνων, ὡς ἀλλαχοῦ  
ἐρρέθη πλατύτερον· ἔστι γὰρ πεζὸς ὁ ἐν τῷ πέδῳ βαίνων, διὸ οὐ πεζὸς ὁ ἔφιππος,

<sup>A</sup>1407.57 Ἀγχιάλαιο — υἱός α 180–81  
φιλεμμι Heraclid. Mil. fr. 48 Cohn

<sup>B</sup>57 ξένοι — εἶναι α 187  
<sup>D</sup>3–4 Τὸ δὲ — ῥηθήσεται Eust. in Od. 1409.46–48

<sup>C</sup>1407.58–1408.1 Ἰστέον —

1407.54 ὁδός ~ ἔω τὸ πορεύομαι Choer. epim. Ps. 21.10–13; 53.18–19; schol. Dion. Thr. 281.4; EM 352.40  
55 εὐχεσθαι = καυχᾶσθαι schol. V (Arn.) α 172c1; cf. Eust. in Il. 489.13; 527.28 (cum adn. v.d.Valk); 710.9;  
711.63; 992.12 (cum adn. v.d.Valk); 1174.11; 1230.8; 1322.61 55 εὐχολή = καύχημα schol. D B 160; Ap.  
gl. Hom. 74.239.4 Ludwich; synag. ε 1015; Phot. ε 2376; Suid. ε 3830; Eust. in Il. 195.14; 390.38; 461.33;  
496.12; 1002.3; 1278.22–23 55–56 καὶ τὸ — λέγονται schol. α 172d 59–60 ἄλλως — γραφέν  
Eust. in Il. 69.41–70.3; cf. epim. Hom. A 98b; schol. Hes. op. 272a; schol. Opp. hal. 1.77; huc resp. Eust.  
in Od. 1887.5 64 Αἰολιστί cf. epim. Hom. A 78b1; aliter (dorice) epim. Hom. ε 38 et Sym. V in app.  
Gaisf. ad EM 282.47 et 335.9; cf. etiam EGen. AB s.v. ἔμμεναι: οἱ διαλεκτικοί (vide Alpers, RE 10a.742.3–  
20) 1408.2–3 παρατατικὸς — Αἰολικά cf. etiam Eust. in Od. 1432.34–35 = Heraclid. Mil. fr. 49

15 ἔμμεναι MP : ἦμεναι Cohn

16 (ἦ) μετοχὴ Cohn

17 τὸ PM<sup>s.l.</sup> (corr.)

19 ἦναι et

παραληγομένου MP : ἦμεναι et (προ)παραληγομένου Cohn

*eîmi* and *eîs* meaning “go”, “come”, have a soft breathing because of the inserted iota. Otherwise, it ought to have had a rough breathing, as it derives from *heō* “I go”, out of which *hodos* [way] comes.

(v. 172) In the *Iliad* as well as the | *Odyssey* the verb *euchesthai* does not 55  
only mean “call on the gods”, but also “boast”, whence boasting is called *euchōlē*. To be spoken of and to have fame is also called *euchesthai*, whence the phrase “who do they *euchetoōntai* to be”, meaning “are rumored”, “are said”. Later on he will say “*euchomai* to be the son of Anchialus”,<sup>A</sup> that is “I am declared”, and “we are declared (*euchometha*) to be family guest-friends of one another”.<sup>B</sup> One must know that Heraclides does not trace the verb *emmenai* in the sequence that most prefer, but he wants its third syllable from the end, that is *em*, to originate from an *ē* in the second position from the end through shortening and redupli- 60  
cation, differing from what was written in the *Commentary on the Iliad*.<sup>C</sup> | For he speaks as follows: the greatest proof in the controversy regarding accents of the primary forms is that the verbs have a circumflex accent when the infinitive is pronounced with an *ē* in the third syllable from the end. For *kyō* [be pregnant] has a circumflex accent because the infinitive is *kyēmenai*. If it were *kýō*, accented non-finally, the infinitive would have been *kyemenai* like *heuremenai* [to find]. This is also the case with *philō* *phileîn* *philēmenai* [love], *noēmenai* [perceive] and *phronēmenai* [understand], and *aēmenai* [breathe] bears witness to *aō* with a circumflex accent. In fact, it is evident, he says, that *emmenai* derives from *ō* with a circumflex, belonging to the first conjugation, the participle of which has a circumflex accent. For we say in the Aeolic dialect *emmenai*, just as 1408  
the Aeolians in the primary forms too change the *ē* before the | *m* into an *e* and reduplicate the *m*, as in *pothēmi* *pothemmi* [long for], *philēmi* *philemmi* [love]. Heraclides then appears to know *emmenai* to originate from *ēnai* with an *ē* in the second syllable from the end, the primary form of which is *ō*, meaning “I exist”, with a circumflex accent, and the imperfect *ēn*, just as *philō* *ephilēn* [“love”, pres. and imp.], *noō* *enōēn* [“perceive”, pres. and imp.] and similar Aeolian words. And this is how it is with these things according to Heraclides. It will soon be stated that *patrōios* [of one’s father] originates from *patēr* [father].<sup>D</sup>

(v. 173) The word *pezos* [on foot] originates from *pedon* [ground] in accordance with the kinship between these | consonants, as stated more extensively 5  
elsewhere. For *pezos* signifies a person who walks on the ground (*pedon*), for

Cohn 4–5 Ὅτι — πλατύτερον cf. epim. π 115; EM 658.32–35; Eust. in Il. 153.22–40 (ex Hdn.); 471.44; 515.45



ἀλλ' οὐδὲ ὁ πλέων· καὶ γὰρ καὶ αἱ νῆες ἵπποι ἀλός κατὰ τὸν ποιητὴν. Ἰστέον δὲ ὅτι ἀφελῆς ἐνταῦθα καὶ ἀστεῖος ὁ τοῦ Τηλεμάχου λόγος ἐν τῷ οὐ γάρ τί σε πεζὸν ὄτομαι ἐνθάδε ἰκέσθαι, ἤγουν ἐν τῇ καθ' ἡμᾶς νήσῳ. σπουδαῖον δὲ ὁ λόγος ἔχει οὐδέν, ὅποια τὰ τοῦ σχεδιασμοῦ καὶ μάλιστα ἐν τοῖς νέοις καὶ μήπω πεπαιδευμένοις λέγειν.

α 174 "Ὅτι τὸ ἐτήτυμον ὠφείλε μὲν ὡς ἀναδιπλασιασμός τοῦ ἔτυμος συστέλλειν τὴν 5  
10 προπαραλήγουσαν, ἀλλὰ διὰ τὸ ἐπάλληλον τῶν βραχειῶν οὐ γέγονε τοῦτο, | καθά-  
περ καὶ ἐν τῷ κηκάῳ καὶ ἐν τῷ ἐκήκιεν, οἶον μέλαν δ' ἀνεκήκιεν αἶμα καὶ ἐν τῷ σίτον  
παρενήνεον, ἥτοι ἐσώρευον, καὶ ἐν ἄλλοις. τοῦ δὲ ἔτυμος ἢ παραγωγὸς γραμματικὴ  
σκευωρία τοιαύτη ἐστίν· ὡς δίδωμι δοτός, τίθημι θετός, οὕτω, φασίν, εἰμί ἐτός, καὶ  
ὡς ἔλος ἔλυμος εἶδος σπέρματος ἔλεσι χαίροντος, οὕτως ἐτός ἔτυμος ὁ ὢν, εἴτουν 10  
ἀληθῆς, ὅθεν καὶ ἐτυμολογία, λόγος ἐπαληθιζομένην δεικνύς, φασί, τὴν λέξιν τῇ  
φύσει τοῦ πράγματος. εἶτα ὥσπερ ἀτηρὸς ἀταρτηρὸς ἐπενθέσει πλεοναστικῇ, οὕτω  
καὶ ἔτυμος ἐτήτυμος.

α 175 15 "Ὅτι τὸ ἐσσί ἀντὶ τοῦ ὑπάρχεις πλεονασμὸν ἔχει τοῦ ἰ καὶ | ἀλλόκοτόν ἐστι  
ῥῆμα· οὐδὲν γὰρ εὖρηται λῆγον εἰς σὶ ῥῆμα δευτέρου προσώπου δίχα τούτου. διὸ 15  
οὐδὲ ἐφελκυστικόν ποτε γίνεται τοῦ νῦ. περὶ δὲ τῆς γενέσεως αὐτοῦ ἐν τῇ Ἰλιάδι P 14<sup>r</sup>  
εἴρηται.

α 176-77 "Ὅτι φιλόξενος ἀνὴρ εἴποι ἂν τὸ ἐπεὶ πολλοὶ ἴσαν ἄνδρες ἡμέτερον δῶ, ἥτοι πολλοὶ  
ἔγνων, ἔμαθον. Τὸ δὲ ἐπεὶ καὶ κεῖνος ἐπίστροφος ἦν ἀνθρώπων ἀρμόττει ἀνθρώπῳ  
φιλοξένῳ ἢ ἄλλως ἐνδόξῳ. ἔστι δὲ τὸ ἐπίστροφος μέση λέξις· πάθος τε γὰρ δηλοῖ 20  
καὶ ἐνέργειαν· τὸ γοῦν ἐπεὶ καὶ ἐκεῖνος ἐπίστροφος ἦν ἀνθρώπων ἢ δράσιν δηλοῖ, ὡς  
20 ἂν εἴη ἐπίστροφος ἀνθρώπων ὁ ἐνεργῶν καὶ ποιούμενος τὴν εἰς ἄλλους | ἐπιστρο-  
φήν, ὃ ἐστὶ φιλόξενος καὶ πολλοὺς ξενοδοχῶν, ἢ παθητικὴν ἔννοιαν ἔχει, ὡς πάσχων  
ἐκ τῶν ἄλλων ἐπιστροφὴν καὶ ἀγαπώμενος, ὅπερ καὶ κρεῖττον· ἐν ἄλλοις γοῦν ἐρεῖ  
ὅτι πολλοῖς ἔσκε φίλος· παῦροι γὰρ Ἀχαιῶν ἦσαν ὁμοῖοι, καὶ Ὀδυσσεὺς δὲ πού λέγει 25  
ὅτι εἰμί Ὀδυσσεὺς ὃς πᾶσιν ἀνθρώποις μέλομαι, ὃ ἐστὶν ἐν ἐπιστροφῇ καὶ μελήσει

<sup>a</sup>1408.6 ἵπποι — ποιητὴν δ 708

<sup>b</sup>10 μέλαν — αἶμα Z 262

<sup>c</sup>10 σίτον παρενήνεον α 147

<sup>d</sup>16 περὶ δὲ — εἴρηται Eust. in Il. 76.23-36

<sup>e</sup>21 ἔσκε — ὁμοῖοι τ 240

<sup>f</sup>22 εἰμί — μέλομαι ≈ ι 19-20

1408.5-6 ἀλλ' οὐδὲ — τὸν ποιητὴν Eust. ipse

6-8 Ἰστέον — λέγειν Eust. ipse; Hermog. id. 2.3;

Lindberg, *Hermogenes* 226

8-9 Ὅτι — τοῦτο cf. schol. Dion. Thr. 309.13-14; schol. Opp. hal. 1.104;

Sym. α 463; 9 διὰ τὸ — βραχειῶν add. Eust. ipse

10 κηκάῳ Eust. in Od. 1402.52-53

10 ἀνε-

κήκιεν Eust. in Od. 1402.52

10 παρενήνεον Eust. in Od. 1402.51-52

11-12 ὡς δίδωμι — ἐτός

EGen. s.v. δετή et ἐτεὸς καὶ ἐτός = Philox fr. 395 Theodoridis; schol. Opp. hal. 1.104 (ex Eustathio, ut videtur)

12-13 καὶ ὡς — πράγματος EM 388.5-9

13-14 εἶτα — ἐτήτυμος EM 387.3-5; cf.

Tryph. παθ. 1.12 Schneider; 3.8; Sym. α 463; cf. etiam Or. 57.9-10; Theogn. can. 346; EGud. 440.14 Stef.



which reason a person mounted on a horse is not termed *pezos*, nor a person who is sailing. For ships are the “horses of the sea brine” according to the poet.<sup>A</sup> One must know that Telemachus’ speech here is simple and witty: “For I do not think that you have arrived here by foot”, meaning to our island. There is nothing serious about what he says, but he speaks as befits a person who improvises, especially someone who is young and yet to be educated.

(v. 174) The word *etētymon* ought to have had a short third syllable from the end since it is formed by reduplication from *etymos* [true], but this did not occur because of the sequence of short syllables, | just as in *kēkazō* and in *ekēkien*, 10 for instance: “he spouted out (*anekēkien*) dark blood”,<sup>B</sup> and in “*parenēneon* food”,<sup>C</sup> meaning “they piled up”, and elsewhere. The grammatically nitpicking account of the derivation of *etymos* is as follows: as with *dídōmi* [give] *dotós* [given], *títhēmi* [place] *thetós* [placed], so it is, they say, with *eimí* [be] *etós* [existing], and as it is with *hēlos* [marshy ground] *élymos*, denoting a seed that likes marshy grounds, so it is also with *etós étymos*, meaning “true”, whence *etymologia* derives, an account that demonstrates, they say, that the word truly belongs to a thing by nature. Moreover, as it is with *atērós atartērós* [baneful] through redundant insertion, so it is also with *etymos etētymos*.

(v. 175) The word *essi* meaning “you are” has a redundant iota and | it is a 15 strange verb. For one finds no verb that ends in *si* in the second person except for this one. Therefore it never has a suffixed nu. Its origin has been addressed in the *Iliad*.<sup>D</sup>

(v. 176–77) A man who is fond of strangers would say “since many men *isan* our abode”, that is “have gained acquaintance with”, “have come to know”. The phrase “when he had dealings with men” suits a man who is fond of strangers or otherwise held in esteem. The word *epistrophos* [having dealings] is ambiguous, since it signifies both passivity and activity. At least the phrase “when he had dealings (*epistrophos ēn*) with men” signifies either activity, that is to say that he who achieves and effects dealings with men would be termed *epistrophos*, | meaning fond of strangers and entertaining many people as guests, 20 or it has a passive conception, meaning that he is subject to dealings made by others and shown affection, which is better. At any rate, he will say elsewhere that “he was dear” to many, “since few Achaeans were like him”,<sup>E</sup> and Odysseus says somewhere that “I am Odysseus who *melomai* all human beings”,<sup>F</sup> meaning to say that I am met with affection when conversing with and being received

14–16 Ὅτι τὸ — τοῦ ὦ cf. Choer. in Th. Alex. can. 2.329.1–6 18–20 τὸ γούν — ξενοδοχῶν schol. V α 177b1 et schol. DEH<sup>1</sup> J α 177c 20–21 ἡ παθητικὴν — κρείττον schol. DH<sup>1</sup> JM<sup>a</sup> α 177c

γίνομαι ἀγαπώμενος. οὕτω καὶ τις ποιητὴς λιμένα ἐπίστροφον λέγει οὐ μόνον τὸν  
 στρογγύλον καὶ περιφερῆ κατὰ τινος, ἀλλὰ καὶ τὸν ὑπὸ τῶν καταίρειν θελόντων  
 ζητούμενον. Ὅρα δὲ ὅτι δις ἐν τῷ τόπῳ κεῖται τὸ ἐπεὶ συναπτῶς ἐν δυσὶ στίχοις·  
 25 ἐπεὶ πολλοὶ | ἴσαν ἡμέτερον δῶ, ἐπεὶ καὶ κείνος ἐπίστροφος ἦν. Τὸ δὲ δῶ ἀποκέκοπται  
 ἐκ τοῦ δῶμα καθὰ καὶ ἐκ τοῦ ἥλος ὁ ἥλ κατὰ τὸν Γεωγράφον καὶ ἄλλα ὅμοια, καὶ ὥς 5  
 τὸ παῦσαι παῦ ἔλεγον μονοσυλλάβως κατὰ Αἴλιον Διονύσιον.

α 182 St. 28 || Ὅτι κατελθεῖν οὐ μόνον τὸ ἀπλῶς κάτω που ἐλθεῖν, ἀλλὰ καὶ τὸ εἰς λιμένα ἐλ-  
 46 30 θεῖν, ὥσπερ καὶ | καταβῆναι καὶ καταπλεῦσαι καὶ καταχθῆναι καὶ κατὰ τὸ ἐλλιμε-  
 νίσαι λέγεται· τὸ μέντοι ἀπᾶραι τοῦ λιμένος ἀνελθεῖν καὶ ἀναβῆναι καὶ ἀναπλεῦσαι  
 καὶ ἀναχθῆναι λέγεται· κατὰ πλους μὲν γὰρ ἢ εἰς τὸν λιμένα ἔλευσις, ἀνάπλους δὲ τὸ 10  
 35 ἀνάπαλιν, ὥς τοῦ | θαλαττίου ὕδατος ὑπερκειμένου γῆς. διὸ καὶ ὁ ποιητὴς μετ' ὀλί-  
 γα φησί· πρὶν ἐς Τροίαν ἀναβήμεναι, ἤγουν διὰ θαλάσσης ἐκεῖ ἀνελθεῖν. ὅτι δὲ καὶ τὸ  
 τὸν φυγάδα εἰς τὴν πατρίδα ἐλθεῖν κατελθεῖν λέγεται, δῆλον παρὰ τοῖς μεθ' Ὅμηρον  
 40 ἀττικίζουσι. λέγεται δὲ καὶ | αὐτὸ κατὰ τινος κυριολεξίαν, ἐπεὶ περ οἶα λιμὴν καὶ ἐκεί-  
 νοις ἢ πατρὶς ὑπόκειται κινδυνεῦσαι φθάσασιν. ἔχει δὲ παρ' Ὀμήρῳ ἡ λέξις οὕτω· νῦν 15  
 δ' ὦδε ξὺν νηϊ κατήλυθον, ἤγουν κατέπλευσα. ἔστι δὲ τὸ ὦδε ἀντὶ τοῦ οὕτως ἀπλῶς  
 45 δηλαδὴ καί, ὥς εἰπεῖν, αὐτως. | οὐδέποτε γάρ, φασίν, ὁ ποιητὴς τοπικὸν οἶδε τὸ ὦδε,  
 καθὰ καὶ ἐν Ἰλιάδι σεσημείωται. Ἰστέον δὲ ὅτι κατὰ τὴν ὕστερον παρατήρησιν ἢ  
 τοῦ Μέντου πλαστή ναῦς πλοῖον οὐκ ἂν λέγοιτο, καθὰ τις οἰήσεται. Δίδυμος γάρ,  
 50 φασί, διαφορὰν οἶδε πλοίου καὶ νηὸς, παραγαγὼν χρήσιν | ταύτην· Ἀλέξανδρος ὁ 20  
 Μολοττὸς μεταπεμψαμένων Ταραντίνων ἐπὶ τὸν πρὸς τοὺς βαρβάρους πόλεμον ἐξ-  
 ἐπλευσε ναυσὶ μὲν πεντεκαίδεκα, πλοίοις δὲ συχνοῖς ἱππαγωγοῖς καὶ στρατιωτικοῖς.  
 γενικῶς δὲ νῆες αἱ μὲν εἰσι στρογγύλαι, αἱ δέ, φησί, στρατιωτίδες. M 7v

α 183 55 Ὅτι | ὁ εἰς ἄλλοδαπὴν πλέων εἴποι ἂν πλέειν ἐπὶ οἶνοπα πόντον ἐπ' ἄλλοθρό-  
 ους ἀνθρώπους. Λέγει δὲ οἶνοπα πόντον τὸν μέλανα, ὥς ἔχοντα οἶνου ὄψιν μέλανος, 25  
 περὶ οὐ ἄλλαχού πλατύτερον εἴρηται. Ἀλλόθροοι δὲ ἄνθρωποι οἱ ἀλλόγλωσσοι καὶ

<sup>A</sup>1408.23–24 τις ποιητὴς — ζητούμενον Dion. Per. 75 <sup>B</sup>25 ὁ ἥλ — Γεωγράφον Strab. 8.5.3, p. 364.18  
 C. <sup>C</sup>26 ὥς — Διονύσιον Ael. Dion. fr. π 28 Erbse <sup>D</sup>36 πρὶν — ἀναβήμεναι α 210 <sup>E</sup>45–  
 46 καθὰ — σεσημείωται Eust. in Il. 792.3 (vide adn. v.d.Valk) <sup>F</sup>49–54 Δίδυμος — στρατιωτικοῖς  
 Did. p. 321 Schmidt <sup>G</sup>58 περὶ οὐ — εἴρηται Eust. in Il. 116.1–4

1408.23 τὸν στρογγύλον — τινος schol. Dion. per. 75 23–24 ἀλλὰ καὶ — ζητούμενον Eust. ipse; cf.  
 in Dion. per. 75, p. 231.2 Müller 24–25 Ὅρα — ἦν Eust. ipse de geminatione 25–26 Τὸ δὲ —  
 ὅμοια cf. Ap. Dysc. pron. 87.15–16; Eust. in Il. 216.6–7; in Od. 1542.28 28–35 Ὅτι κατελθεῖν — γῆς  
 schol. D et bT Ξ 77 (amplif.) 37–39 ὅτι δὲ — ἀττικίζουσι cf. Soph. Antig. 200; Ar. ran. 1165; LSJ  
 s.v. κατέρχομαι II; cf. etiam Suid. η 181 39–41 λέγεται δὲ — φθάσασιν Eust. ipse; cf. in Od. 1956.34–  
 35 43–45 ἔστι δὲ — τὸ ὦδε schol. V (Arn.) α 182 48–54 Δίδυμος — στρατιωτίδες Ammon.

by others. In this way some poet calls a port *epistrophos* not only because it is curved and round, as some say, but also because it is sought out by people who wish to put into harbor.<sup>A</sup> Observe that in this place the word *epei* is found in two adjacent verses: “when (*epei*) many | knew of our abode”, “when (*epei*) he had 25 dealings”. The word *dō* [abode] is cut short from *dōma*, just as it is with *ēl* [nail] from *ēlos* according to the Geographer<sup>B</sup> and other similar words, and just as they said *pau* [stop] in one syllable from *pausai* according to Aelius Dionysius.<sup>C</sup>

| (v. 182) The verb *katelthein* does not only mean to go down somewhere, 28 but also to enter a harbor, just as | *katabēnai* [go into harbor] and *katapleusai* 30 [sail into harbor] and *katachthēnai* [be led into harbor], and *katarai* means “go into harbor”. However, to depart from the harbor is called *anelthein* [lit. “go up”] and *anabēnai* and *anapleusai* and *anachthēnai*, since *kataplous* denotes the arrival in a harbor, whereas *anaplous* signifies the opposite, as if the water | of the sea 35 were on a higher level than earth. For this reason the poet soon says: “before going (*anabēmenai*) to Troy”,<sup>D</sup> that is go up there over the sea. It is clear from the Atticist writers after Homer that the act of a refugee going to his homeland is termed *katelthein*. In a way, this is also said | in its proper sense, seeing that the 40 fatherland is a kind of harbor for those who have already run the risk. The phrasing in Homer is as follows: “Now in this way with my ship *katēlython*”, meaning “I have sailed into harbor”. The word *hōde* simply means “in this way” and, so to speak, “in this very manner”, | since the poet, they say, never uses *hōde* as an 45 adverb of place, as noted in the *Iliad* too.<sup>E</sup> One must know that according to later rules the fabricated ship of Mentēs would not be called *ploion*, as one might suppose. For Didymus,<sup>F</sup> they say, notes a difference between *ploion* and *naus*, presenting the following | usage: Alexander of Molossus, having been called by 50 the inhabitants of Taranto for the war against the barbarians, sailed with fifteen ships (*nēes*) and many boats (*ploia*) carrying cavalymen and soldiers. As for subcategories, some ships (*nēes*) are *strongylai* [merchant ships], others, they say, are *stratiōtides* [war ships].

(v. 183) He | who sails to another land would say that he sails “over the 55 wine-colored sea to strange-speaking peoples”. He calls the dark sea “wine-colored”, since it has the appearance of dark wine, which is addressed more extensively elsewhere.<sup>G</sup> People being *allothrooi* means that they use another tongue and are | *throountes*, “speaking”, differently in relation to the Hellenic language, 60

334; cf. Eust. in Il. 684.29–32; in Od. 1727.9–14; 50–53 Ἀλέξανδρος — στρατιωτικοῖς = Aristot. fr. 614 Rose 56–58 οἶνον = μέλας cf. schol. V α 183d 58–60 Ἀλλόθροοι — Ἑλληνικά schol. DHM<sup>2</sup>x et DEIJNs α 183g

- 60 ἄλλα | θροοῦντες, ἤγουν λέγοντες, παρὰ τὰ Ἑλληνικά ἢ ἀγνώριστοι καὶ ὑπὸ ἄλλων  
 θροοῦμενοι ἦτο λαλούμενοι. οὗτοι δὲ καὶ ἀλλόγνωτοι λεχθήσονται.
- α 184 "Ὅτι ἐν οἷς ὁ μυθικός Μέντης λέγει ὡς πλέω ἐς *Τεμέσσην* μετὰ *χαλκόν*, ἤγουν  
 1409 εἰς *χαλκόν* ἢ διὰ *χαλκόν*, ἄγω δ' αἶθωνα *σίδηρον* | *Τεμέσσην* ὁ ποιητὴς λέγει τὴν Ἰτα-  
 λικὴν, τὸ νῦν, ὡς τινὲς φασι, Βρεντέσιον· ὁ γὰρ εἰς ταύτην ἐκ τῆς Τάφου πλέων 5  
 διέρχεται ἂν ἐκ παρόδου καὶ τὴν Ἰθάκην, ἐπανιών δὲ ἐκεῖθεν διὰ τῆς Ἰθάκης ἔρχεται  
 5 ἂν, καθάπερ ὁ | Μέντης ὑπισχνεῖται ἐν τοῖς ἐξῆς. Ἐν δὲ τῇ τοιαύτῃ *Τεμέσση* καὶ μέ-  
 7 *ταλλα* ἦσαν *χαλκᾶ*, ὡς δηλοῖ τὸ | ἐς *Τεμέσσην* μετὰ *χαλκόν*, ἄγω δ' αἶθωνα *σίδηρον*, ὡς  
 τῶν ἐκεῖ σπανιζόντων ἴσως σιδήρου. ἔστι δὲ καὶ Κύπρου πόλις *Τεμέση* κατὰ τινὰς  
*χαλκοφόρος* καὶ αὕτη. ὁ μέντοι Γεωγράφος οὐ συνάγει εἰς ταῦτόν τὴν Ὀμηρικὴν 10  
*Τεμέσσην* καὶ τὸ Βρεντέσιον, ἀλλ' ἰδίᾳ μὲν περὶ *Τεμέσσης* γράφει, ἰδίᾳ δὲ περὶ Βρεν-  
 10 *τεσίου*. καὶ τὸ μὲν Βρεντέσιον ἀλίμενον εἶναι λέγει καὶ κέρασιν | ἐλάφου ἑοικέναι  
 φησὶ κατὰ τὸ σχῆμα διὰ τὸ εἰς πολλοὺς κόλπους ἐκείνου πολυσχιδὲς, καθ' ὁμοιότητά  
 τινά, ὡς εἰκός, τοῦ Βυζαντίου κέρως· γλῶσσα γάρ, φησί, Μεσαππίων βρεντέσιον  
 τὴν τῆς ἐλάφου καλεῖ κεφαλὴν. περὶ δὲ τῆς *Τεμέσσης* ἐκείνος γράφει ὅτι πόλις πρώ- 15  
 τη Βρεττίας ἢ *Τεμέση*, ἢ ὕστερον *Τέμψα* κληθεῖσα, Αὐσόνων κτίσμα, ὕστερον δὲ  
 καὶ Αἰτωλῶν. ἐν ἧ καὶ ἡρῶν Πολίτου, Ὀδυσσεὺς ἐταῖρου, ἀγριελαῖαις συνηρεφές,  
 ὃς δολοφονηθεὶς καὶ βαρύνῃς γενόμενος, ἐδασμολόγει τοὺς περιοίκους, ὅθεν ἐπὶ  
 15 τῶν ἀγριαινόντων ἔξω καιροῦ παροιμία κεῖται ὁ ἐν *Τεμέσση* ἥρως, | ἤγουν ὁ ἐν οἷς  
 οὐ δεῖ ἀγριώτατος. τὴν μέντοι ἐν Κύπρῳ *Τεμέσσην* Τάμασον ἀξιοῦσι διὰ τοῦ α ὅι 20  
 παλαιοὶ λέγεσθαι, ἀφ' ἧς καὶ παρὰ Λυκόφρονι ὁ Ταμάσιος κρατήρ. ἐνθα κατὰ τὸν  
 Γεωγράφον καὶ ὁ ἰὸς τοῦ *χαλκοῦ* πρὸς ἰατρικὴν δύναμιν χρησῖμος καὶ τὸ *χαλκανθές*,  
 δι' οὗ τὸ γραφικὸν μέλαν σκευάζεται. Ἰστέον δὲ ὅτι ἐκ τοῦ *χαλκοῦ* κυβευτική τις  
 παιδιὰ ἐλέγετο *χαλκισμός*. ἦν δέ, φασίν, αὕτη ὀρθοῦ νομίσματος περιστροφὴ σύν-  
 25 *τονος*, μεθ' ἣν ἔδει τὸν παίζοντα ἐπέχειν τῷ δακτύλῳ τὸ νόμισμα ὀρθόν, καὶ ἐνίκα  
 ὁ τοῦτο κατορθώσας. Αἶθωνα δὲ *σίδηρον* λέγει τὸν ἀκατέργαστον καὶ ἐπιτήδειον

<sup>A</sup>1409.9–11 καὶ τὸ μὲν — κεφαλὴν Strab. 6.3.6, p. 282.20–24 C. <sup>B</sup>12–14 περὶ δὲ — ἥρως Strab. 6.1.5, p. 255.20–27 C. <sup>C</sup>16 παρὰ Λυκόφρονι — κρατήρ Lycophr. Alex. 854 <sup>D</sup>16–17 ἐνθα — *χαλκανθές* Strab. 14.6.5, p. 684.9–10 C.

1408.60–62 ἢ ἀγνώριστοι — λαλούμενοι Eust. ipse; cf. in Od. 1450.61 63–64 εἰς *χαλκόν* cf. schol. E α 184e 64 διὰ *χαλκόν* cf. schol. V α 184d 1409.1–2 *Τεμέσσην* — Βρεντέσιον schol. V α 184a1 (altera pars) 2–5 ὁ γὰρ εἰς — ἐν τοῖς ἐξῆς Eust. ipse 7–8 ἔστι δὲ — αὕτη schol. V α 184a1 (altera pars); 8 *χαλκοφόρος* καὶ αὕτη cf. Steph. Byz. 599.6–11 Meineke; Strab. 6.1.5, p. 256.1–2 C. 10–11 καθ' — κέρως add. Eust. de urbe sua 13–14 ὁ ἐν *Τεμέσση* ἥρως cf. Eust. in Od. 1379.22–23 cum adn. 15 τὴν μέντοι — παλαιοὶ λέγεσθαι cf. Steph. Byz. 599.6–11 Meineke; Strab. 6.1.5, p. 255.30 C.;

2 ἀλλόγνωστοι P 12 ἀλίμενον MP : εὐλίμενον manus posterior in P Maior. Strab. 21 τα-  
 μάσιος M : ἀταμάσιος P τὸν M<sup>s.l.</sup> (corr.) : deest in P

or that they are unknown and *throoumenoi*, “spoken about”, only by others. These will also be called *allognōtoi* [known to others].

(v. 184) Where mythical Mentès says “I am sailing to Temese for (*meta*) bronze”, meaning to get bronze or for the sake of bronze, “and I bring flashing iron” | the poet speaks of Italic Temese, which is now, as some say, Brentesion. 1409 For the man who sails there from Taphos will pass by Ithaca early on, and returning from there he will come via Ithaca, just as | Mentès promises in what 5 follows. In this Temese there were bronze metals, as shown by the phrase | “to 7 Temese for bronze, and I bring flashing iron”, since the inhabitants there perhaps lacked iron. There is also a city named Temese on Cyprus, which also produced bronze according to some. The Geographer,<sup>A</sup> however, does not believe that Temese and Brentesion are one and the same place, but writes separately about Temese in one section and about Brentesion in another. He says that Brentesion is harborless and that its shape resembles | the horns of a deer since it branches 10 into many gulfs, in a similar fashion, it seems, as the horn of Byzantion. For in the language of the Mesappians, he says, the head of the deer is called *brentesion*. Regarding Temese he writes that Temese is the first city of Bretteia which was later called *Tempsa*, the citadel of the Ausonians, later of the Aetolans. In this city there was a heroic shrine for Polites, one of Odysseus’ comrades, thickly shaded with wild olive, who was murdered, became heavy in wrath and forced people who resided nearby to pay tribute, whence the proverb “the hero in Temese”, 15 referring to people who are angry beyond what is due, | denoting someone who is malicious against people who do not deserve it.<sup>B</sup> But the ancients believe that the Temese in Cyprus is pronounced *Tamasos* with an alpha, from which the Tamasian mixing vessel in Lycophron derives.<sup>C</sup> According to the Geographer,<sup>D</sup> the verdigris from bronze, useful for its medical effects, comes from here, and copper sulphate, which is used to make ink for writing. One must know that there was a game of dice made of bronze called *chalkismos*. This game entailed, they say, the rapid spinning of a coin. The player had to keep the coin upright with a finger, and the player who made it stand straight won. He calls iron that is not processed and suitable for smelting and forging | *aithōn*, deriving from 20 *aithō* “burn”, or iron that is processed and shiny, deriving from *aithō* “shine”, or just iron that is dark, whence dark skin is called *aithiops*. All words ending in

cf. Tz. in Lycophr. 854 17 δι’ οὗ — σκευάζεται add. Eust.

Suet. παιδ. fr. 16 Taillardat; cf. Poll. 9.118; Eust. in Il. 986.41–44

ipse; cf. in Il. 692.13; de voce ἀκατέργαστος cf. schol. M<sup>a</sup> α 184g1 (vide app. crit. ad l. 24 in ed. Pontani) et schol. H α 184g2

17–19 Ἰστέον δὲ — κατορθώσας

19–20 Αἶθωνα — τὸ καίω Eust.

20 εἰς καῦσιν | καὶ ἐργασίαν ἐκ τοῦ αἶθω τὸ καίω ἢ τὸν κατειργασμένον καὶ λαμπρὸν ἐκ τοῦ αἶθω τὸ λάμπω ἢ καὶ τὸν ἀπλῶς μέλανα, ὅθεν καὶ χροιά αἶθον ἢ μέλαινα. πάντα δὲ τὰ εἰς ἄνω φυλάττουσι τὸ ᾠ ἐπὶ γενικῆς, οἶον· αἶθωνος, γρόνθωνος, κώθωνος, μόθωνος, ῥώθωνος.

α 185 Ὅτι τὸ ἦδε ἀντὶ τοῦ αὐτῆς δεικτικὸν μὲν ὃν παροξύνεται, ἀναφορικὸν δὲ προ- 5  
περισπάται, ὥς φασιν οἱ παλαιοί, ὥσπερ ἐνταῦθα ναῦς δέ μοι ἦδ' ἔστηκεν ἐπ' ἀγροῦ·  
ἀναφορικὸν γὰρ τὸ ἦδε, οὐ μὴν δεικτικόν· οὐ γὰρ δείκνυται νῦν ἡ ναῦς, ἀλλὰ ἡ διά-  
νοια τοῦ Τηλεμάχου εἰς ἐκείνην ἀναφέρεται. Ἰστέον δὲ ὅτι τε τὸ ναῦς κοινὸν ὃν  
25 | Ὅμηρος διαλύσας καὶ τὴν παραλήγουσαν ἐκτείνας νῆς ἔφη κατὰ τὸ γραῦς γρηῦς,  
στ: καὶ ὅτι παρὰ τοῖς ὕστερον, ὥσπερ ἐκ τοῦ ναυτῆς κοινότερον τὸ ναυτιᾶν, οὕτω | και- 10  
47 νότερον ἀπὸ τοῦ ναῦς τὸ ναυσιᾶν, ἔτι δὲ ξενίζον εἰς πλεόν κατὰ τὴν τῶν παλαιῶν  
παράδοσιν ἢ ἀναυσία, ὅπερ ἐστὶ στέρησις τοῦ μὴ ναυσιᾶν, ἡγουν ναυτιᾶν, καὶ ὅτι  
ὥσπερ τὸ ἦδε πῇ μὲν δεικτικόν ἐστιν, ὥς εἴρηται, πῇ δὲ ἀναφορικόν, οὕτω καὶ τὸ  
οὗτος ἀναφορὰν μὲν δηλοῖ παρ' Ἡσιόδω ἐν τῷ οὗτος μὲν πανάριστος καὶ ἐξῆς, δειξίν  
δὲ παρ' Ὀμήρῳ ἐν τῷ οὗτός τοι Διόμηδες ἀπὸ στρατοῦ. τὸ μέντοι οὗτοσί παραδέδοται 15  
30 ὑπὸ τῶν ὕστερον | δεικτικὸν μόνον εἶναι, οὐ μὴν καὶ ἀναφορικόν. Τὸ δὲ ἐπ' ἀγροῦ  
νόσφι πόλῃος ὁμοίον ἐστὶ τῷ ἐν ἐσχατιᾷ τινι τῆς νήσου.

α 187 Ὅτι Ὀμήρου εἰπόντος ἴστασθαι νῆα ἐν λιμένι Πειθρῷ ὑπὸ Νηϊῷ ὑλήεντι, φασὶν 5  
οἱ παλαιοὶ Πειθρον κατὰ κύριόν τι ὄνομα καλεῖσθαι τὸν ἐν Ἰθάκῃ λιμένα διὰ τὸν  
εἰς αὐτὸν ἐκ τοῦ Νηΐου καταρρέοντα χεῖμαρρον. Τὸ δὲ Νηΐον ὄρος Ἰθάκης νηῶν 20  
δεκτικόν, ὅθεν καὶ τὴν Ἰθάκην Ὑπονῆϊον ἐρεῖ ἐν τοῖς ἐξῆς. τῷ δὲ Νηϊῷ τοῦτ' ὑποκει-  
σθαι τὸν λιμένα λέγουσιν· ἔχει γὰρ ἡ ἱστορία οὕτως· Νηΐον ὄρος Ἰθάκης κάθυγρον,  
ὅπερ εἰς τὸν ὑποκείμενον ἀπορρέον λιμένα, ἐκ τοῦ συμβαίνοντος τῷ λιμένι Πειθρον  
35 | προσαγορεύεται. καὶ σημειῶσαι ὅτι κατὰ ταύτην τὴν ἱστορίαν καὶ τὸ ὑπερκείμενον  
τοῦ λιμένος Πειθρον λέγεται καὶ οὐ μόνος αὐτὸς λιμήν. ἄλλοι δὲ οὕτω φασί· Νήρι- 25  
τον ὄρος Ἰθάκης, ὥς ἐν τοῖς ἐξῆς φανήσεται, ᾧ τινι παράκειται Νηΐον ὄρος, οὐ τὰ

<sup>A</sup>1409.28 οὗτος — πανάριστος Hes. op. 203  
ε 238 <sup>D</sup>33 Ὑπονῆϊον γ 81

<sup>B</sup>29 οὗτός — στρατοῦ K 341

<sup>C</sup>30 ἐν — νήσου cf.

1409.20 ἢ τὸν — λάμπω schol. V α 184g1 (altera pars) 20–21 ἢ καὶ — μέλανα schol. V α 184g1  
(prima pars) 21 ὅθεν — μέλαινα Eust. in Od. 1385.59–60 21–22 πάντα δὲ — ῥώθωνος cf.  
Choer. in Th. Alex. can. 1.273.38–274.8 (= Hdn. κλ. ὁν. 732.7–18 Lentz); γρόνθωνος add. Eust. ipse ex in  
Od. 1406.50 22–24 Ὅτι τὸ — ἀναφέρεται schol. HM<sup>2</sup>O (Hdn.) α 185b1 (amplif.) 24–25 τὸ  
ναῦς — γρηῦς cf. gramm. in An. Ox. 4.337.25–27 (= Hdn. κλ. ὁν. 645.28–30); EM 598.13–15; Eust. in Od.  
1936.1–7 25–26 καὶ ὅτι — ναυσιᾶν Suid. v 81 (amplif.; add. Eust. de veriloquio); de forma ναυσιᾶν  
cf. Moer. μ 9 (ναυτιᾶν Ἀττικοί· ναυσιᾶν Ἑλληνες); Cyrill. v 19 Hagedorn; Hsch. ω 300; Suid. v 81 (ῥητο-  
ρικῶς) 26–27 ἔτι δὲ — ναυτιᾶν Suid. α 2116 28 ὥς εἴρηται 1409.22–24 28–30 τὸ οὗτος  
— ἀναφορικόν Ammon. 363 30–32 Ὅτι Ὀμήρου — χεῖμαρρον schol. V α 186a1 32–33 Τὸ δὲ



*thōn* retain the *ō* in the genitive case, for instance: *aithōnos*, *gronthōnos* [prelude (gen.)], *kōthōnos* [drinking vessel (gen.)], *mothōnos* [a licentious dance (gen.)], *rhōthōnos* [nose (gen.)].

(v. 185) When *hēde* means “she” as a demonstrative pronoun it has an acute on the second syllable from the end, but when it is anaphoric it has a circumflex on the second from the end, as the ancients say. So it is here in “out by the fields this (*hēd’*) ship of mine stands”, since the *hēde* is anaphoric, not demonstrative. For the ship is not pointed out now, but Telemachus’ attention is brought back to it. One must know that *naūs* [ship] belongs to the common dialect | but Homer dissolves it and elongates the second syllable from the end 25 and says *nēys* like *graus grēys* [old woman]. One must also know that just as the rather common *nautian* [be seasick] derives from *nautēs* [sailor] in later writers, so does the more novel *nausian* [be seasick] derive from *naus*. Moreover, according to the account of the ancients there is the more unusual *anausia*, which is formed by negation of not *nausian*, that is “not being seasick”. Furthermore, one must know that just as *hēde* is sometimes demonstrative but at other times anaphoric, as previously stated, so *hoûtos* denotes anaphora in Hesiod, in “he (*hoûtos*) is best of all” and so on,<sup>A</sup> but demonstration in Homer, in “this man (*hoûtos*), Diomedes, from the camp”.<sup>B</sup> However, *houtosi* is reported to be solely demonstrative | by later writers and never anaphoric. The phrase “out by the 30 fields, far from the city” is similar to “in the outskirts somewhere of the island”.<sup>C</sup>

(v. 187) Where Homer says that ships stand “in the harbor Rheithron under wooded Neïon”, the ancients say that the harbor on Ithaca is called Rheithron as some sort of proper name because of the mountain stream from Neïon flowing down into it. Neïon was a mountain on Ithaca fit for receiving ships, whence he will also call Ithaca *Hyponēïon* later on.<sup>D</sup> They say that the harbor was located below this Neïon. For the historical account is as follows: Neïon is a mountain on Ithaca rich in water, which emitted water into the harbor below, called the Rheithron [stream] of the harbor owing to this circumstance. | And note that 35 according to this account the area above the harbor is also called “Rheithron”, not only the harbor itself. Others say the following: Neriton is a mountain on Ithaca, as shown later on,<sup>E</sup> to which mount Neïon is adjacent, where the ropes of ships were tied, meaning to say that according to this account Neïon is a part

— δεκτικόν schol. V a 186c1 33–35 τῷ δὲ — προσαγορεύεται schol. DEHJM<sup>a</sup>Te (Porph.) a 186d, p. 104.62–64 Pontani 36–37 ἄλλοι δὲ — Νήϊον cf. schol. HM<sup>a</sup>OT a 186b (Ἀρίσταρχος δὲ Νήϊόν φησι παρακεῖσθαι τῷ Πείθρῳ, ἀφ’ οὗ ἐξήπτον τὰ πρυμνήσια); Heliod. in Ap. Soph. 160.13–14 (νήϊος τόπος ἔχων ξύλα ἢ δένδρα, ἐξ ὧν δεσμοῦσι τὰς ναῦς καθορμίζοντες); 36 ὥς — φανήσεται Eust. in Od. 1409.43; 1613.39–40; ι 22; ν 351; 37 ὥς εἶναι — Νήϊον add. Eust.



τῶν νηῶν ἐξέδεον πείσματα, ὡς εἶναι κατὰ τοῦτον τὸν λόγον μέρος τοῦ Νηρίτου P 14<sup>v</sup>  
 τὸ Νήϊον. Ἰστέον δὲ ὅτι εἰς τὸ λιμένι *Ῥεῖθρῳ*, εἴπερ οὐδετέρου γένους ἐστί τὸ *Ῥεῖ-*  
*θρῳ*, συμβάλλεται τι οὐ μικρὸν καὶ Σοφοκλέους τὸ ὁρᾶς *παρὰ ρεῖθροισι χειμάρροισι*  
 καὶ τὰ ἐξῆς. Τὸ δὲ ὑπὸ *Νηϊῷ* οἱ μὲν ὑφ' ἐν ἀναγινώσκουσι, λέγοντες ὑπονήϊον τὸν  
 40 λιμένα, οἱ δὲ ἐν δυσι | μέρεσιν· ὑπὸ τῷ *Νηϊῷ* ὄρει τῷ ὑλήεντι, ἤγουν τῷ δασεῖ, ὅπερ 5  
 καὶ κρεῖττον· εἰ μὲν γὰρ ἐν μέρος λόγου τὸ ὑπονήϊον ὡς ἐπίθετον τοῦ λιμένος, εἴη  
 ἂν καὶ τὸ ὑλήεντι ἐπίθετον τοῦ λιμένος, ὅπερ ἐστί φορτικόν· οὐδεὶς γὰρ ἂν ὑλήεντα  
 εἶπῃ λιμένα. ἐὰν δὲ δύο μέρη λόγου εἶεν τὸ ὑπὸ *Νηϊῷ*, πολλῶ ἀκριβεστέρα ἢ γραφή,  
 ἵνα λέγῃ τὸν λιμένα κείσθαι ὑπὸ τῷ *Νηϊῷ* ὄρει ὑλήεντι· τινὲς μέντοι ἐν λιμένι *Ῥεῖθρῳ*  
 ὑπὸ *Νηρίτῳ* ἔγραφον διὰ τὸ καὶ τὸ Νήϊον τοῦ Νηρίτου μέρος εἶναι, ὡς γέγραπται. 10  
 ὁ δὲ Γεωγράφος λέγει καὶ ὅτι Νήϊον ἀδηλον εἶτε τὸ αὐτὸ ἐστί τῷ *Νηρίτῳ* εἶτε καὶ  
 ἕτερον ὅρος ἢ χωρίον.

α 187– 45  
88

“Ὅτι φιλίαν | ἀρχαίαν φράζει τὸ *ξεῖνοι δ' ἀλλήλων πατρῴιοι εὐχόμεθ' εἶναι* ἐξ ἀρ-  
*χῆς*, εἴπερ τὸν δεινα εἶρηαι, τουτέστιν ἐρωτήσεις, ἐπελθών. Ἰστέον δὲ ὅτι τὸ πατρῴ-  
 15 ος κτητικὸν μὲν ἐστί, γίνεται δὲ ἐκ τῆς πατρὸς γενικῆς πατροῖος ὁ τοῦ πατρός, ὡς  
 παντός παντοῖος, καὶ ἐκτάσει τοῦ ὅ εἰς ὦ πατῶος, μένοντος τοῦ ἰ ἐν προσγραφῇ.  
 οὕτω δὲ καὶ τὸ μητρῶος γίνεται καὶ τὸ παπῶος. στιχθέντος δὲ τοῦ προσγεγραμ-  
 μένου ἰ καὶ εὐθὺς ἐκφωνηθέντος γίνεται πατρῴιος, μητρῴιος, παπῶιος. οὕτω καὶ ὁ  
 Μινῶος Μινῶιος ἐκφωνεῖται καὶ τὸ λῶον λῳῖον καὶ τὸ ὑπερῶον ὑπερῳῖον, ὅθεν τὸ  
 50 ὑπερωϊόθεν παρὰ τῷ | ποιητῇ. 20

α 189–90

“Ὅτι ἐρημάζοντος δηλωτικὸν τὸ *ὃν οὐκέτι φασὶ πόλινδε ἔρχεσθαι*, ὅπερ ἐστὶν  
 ἀστυπολεῖν, ἀλλ' ἀπάνευθεν ἐπ' ἀγροῦ πῆματα πάσχειν. οἱ δὲ τοιοῦτοι, ὅποιοι καὶ ὁ  
 γέρων Λαέρτης, καὶ οἱ ἄλλως δὲ κατὰ τοὺς ἀμφὶ τὸν Εὐμαῖον ἐν ἐσχατιαῖς οἰκοῦν-  
 25 τες ἀγροικοὶ προπαροξυτόνως λέγονται, καὶ ἡ αὐτῶν οἰκησις ἀγροικία κατὰ ἰδέαν  
 δριμύτητος, ἤγουν γλυκύτητος, ὡς δηλοῖ Ἀθήναιος ἐν τῷ εἰς τὸ ὅρος ὀρμώμενοι τὰς  
 ἀγροικίας κακοποιοῦσι πολλοὶ συναθροισθέντες. ἄλλως δέ γε ἀγροῖκος μὲν προπερι-

<sup>A</sup>1409.38–39 ὁρᾶς — χειμάρροισι Soph. Ant. 712 <sup>B</sup>44 ὁ δὲ Γεωγράφος — χωρίον Strab. 10.2.11, p. 454.21–22 C. <sup>C</sup>44 ὑπερωϊόθεν α 328 <sup>H</sup>53 ἐν τῷ — συναθροισθέντες Athen. 6.265d = Nymphod. FG<sup>r</sup>H 572 F 4

1409.39–43 Τὸ δὲ — ὑλήεντι schol. ad α 186 excidit (vide Pontani ad loc.); cf. Heliod. fr. 48 Dyck et Apion fr. 143 Neitzel (Ap. Soph. 160.11–14; schol. Dion. Thr. 444.28–31); cf. etiam schol. B γ 81d; 40 ὑλήεντι = δασεῖ cf. schol. α M<sup>c</sup> 186f 43 τινὲς μέντοι — ὡς γέγραπται cf. schol. HM<sup>a</sup>OT α 186b; 43 διὰ τὸ — γέγραπται add. Eust. cf. in Od. 1409.37 45 εἶρηαι = ἐρωτήσεις schol. BCEHINPY α 188d2 46–48 Ἰστέον — παπῶιος cf. EGud. 455.39–44 Sturz; epim. π 19 (unde EGud. 455.45–51 Sturz); schol. Dion. Thr. 370.21–26; EM 656.27–31; 46–47 πατροῖος — παντοῖος add. Eust.; cf. in Il. 102.29–30; 48 παπῶιος add. Eust.; cf. epim. Hom. A 268b; schol. Dion. Thr. 370.26 49 Μινῶος — λῳῖον cf. Theogn. can. 306; Eust. in Il. 218.5; 545.23–25 (cum adn. v.d.Valk) 49 ὑπερῶον ὑπερῳῖον

of Neriton. One must know that if *Rheithrōi* is a neuter, *limeni Rheithrōi* [dat.] is closely connected with Sophocles' verse "you see how when rivers (*rheithra*) are swollen in winter" and so on.<sup>A</sup> Some read *hypo Nēōi* as one word, calling the harbor *hyponēios*, others as two | entities: under the *hylēis*, that is "the wooded", 40  
mountain Neion, which is better. For if *hyponēios* is one word as an epithet of the harbor, then "wooded" would also be an epithet of the harbor, which is troublesome, since nobody would call a harbor "wooded". But if *hypo Nēōi* consists of two words, the reading is much more accurate, meaning to say that the harbor is situated below the wooded mount Neion. However, some wrote "in the harbor Rheithros under Neriton" since Neion was a part of Neriton, as previously written. But the Geographer also says that it is not clear whether Neion is the same thing as Neriton or some other mountain or place.<sup>B</sup>

(v. 187–88) He phrases old | friendship as follows: "we are declared to be 45  
family guest friends of one another from the beginning, if you would meet so-and-so and *eirēai*", that is "would ask him". One must know that *patrōios* [inherited from one's father] is possessive. The word *patrōios* "belonging to the father" originates from the genitive *patros* [father], like *pantos* ["all", gen.] *pantoios* [of all sorts], and through extension of the omicron into omega *patrōios*, the iota remaining as adscript. In this way *mētrōios* [inherited from one's mother] originates, and *pappōios* [inherited from one's grandfather]. With the iota adscript written out and openly pronounced it becomes *patrōios*, *mētrōios*, *pappōios*. So also *Minōios* is pronounced *Minōios* and *lōion lōion* [desirable] and *hyperōion hyperōion* [upper chamber], whence *hyperōiothen* [from the upper chamber] in the 50  
| poet derives.<sup>C</sup>

(v. 189–90) The following phrase characterizes the life of a recluse: "who no longer, they say, comes to the city", which is the same as to say *astypolein*, "but far away in the fields he suffers afflictions". People of the same sort as the old man Laertes, as well as those who live in remote regions, such as Eumaeus' staff, are called *agroikoi* accentuated on the third syllable from the end, and their dwelling place is called *agroikía* [country house] according to the form of speech called pungency, that is sweetness, as Athenaeus<sup>H</sup> illustrates in "starting for the mountains and gathering in great numbers they inflicted injury upon the country houses". Otherwise *agroikos* with the circumflex accent on the second

cf. Greg. Cor. dial. Ion. 42; Eust. in Od. 1420.51–52 50 πόλινδε ἔρχεσθαι = ἀστυπολεῖν cf. synag. α 2281; Phot. α 3024 52–54 ἄγροικοι προπαροξυτόνως et ἄγροίκος — ἀπαίδευτος cf. Philop. coll. voc. α α 3; aliter Ammon. 6; Tz. in Ar. plut. 705 et nub. 47b 52 κατὰ ἰδέαν — γλυκύτητος Eust. ipse; de acerbitate cum suavitate coniuncta cf. Hermog. id. 2.5; v.d.Valk II lx–lxi

σπωμένως ὁ ἀπαίδευτος, ἀγροικία δὲ κοινότερον σκωπτικῶς ἢ τοῦ τοιοῦτου ἀγροίκου φαῦλη ἔξις. | ἴσως δὲ ὁ ἐν παροξυτονήσει ἀγροικος, εἴτ' οὖν ἀγρότης, ὁ αὐτός ἐστι τῷ ἀγρείος, ὃ διὰ διφθόγγου γράφεται κατὰ τὸ Ἀργεῖος.

α 189–93

“Ὅτι ὁ γέρων Λαέρτης εἰς τὴν πόλιν οὐκέτι ἤρχετο ἀλλ’ ἀπάνευθεν ἐπ’ ἀγροῦ πῆματα ἔπασχε γρηῖ σὺν ἀμφιπόλῳ, ἥτις αὐτῷ βρῶσιν τε πόσιν τε παρετίθει, ὅτε ἂν αὐτὸν κάματος κατὰ γυῖα λάβῃ, ἐρπύζοντα ἀνὰ γουνὸν ἄλωῃς οἰνόπεδοιο, οὗ ἡ σύνθεσις κατὰ τὸ στρατόπεδον, πλὴν οὐχ’ ὥσπερ στρατός στρατόπεδον, οὕτω καὶ οἶνος οἰνόπεδον, ἀλλ’ ὥσπερ τιμὴ Τιμόθεος, οὕτως ἂν εἴη καὶ οἶνη οἰνόπεδος. Σημείωσαι δὲ ὅπως οὐκ ἄλλως οὐδὲ τῷ γέροντι τροφή δίδεται | εἰ μὴ κάματος αὐτὸν λάβῃ. Ὅρα δὲ καὶ οἶον ἢ λύπη· τὸν γὰρ βασιλέα Λαέρτην τὸ ἐπὶ τῷ παιδί πένθος εἰς τοὺς ἀγροὺς μετώκισε καὶ ζῆν οἰκτρῶς καὶ οἶον δουλικῶς ἀνέπεισε καὶ βίον τρίβειν μονίαν καὶ κατηφῇ, ὡς ὁ τὴν Ὀδύσειαν παραφράσας ῥήτωρ γράφει. ἴσως δὲ καὶ μὴ φέρων τὴν ὕβριν τῶν μνηστήρων ὁ σώφρων γέρων ἐκτοπίζεται καὶ ἀντὶ ἀστοῦ ἀγρείος γίνεται, ταῦτόν δ’ εἰπεῖν ἀγροικος. χρήσις δὲ ἀγρείου τοιοῦτου παρὰ τῷ εἰπόντι ὡς οἱ ἀγροικοὶ καὶ κραδοφαγιοὶ λέγονται καὶ | κραδοπῶλαι, ὡς ἀπὸ φύλλων καὶ δένδρων ποριζόμενοι. Σημείωσαι δὲ ὅτι ταῦτα μὲν προεκθετικὴ ὥσανεἰ | κεφαλαίως ἐστι τῶν ἐσύστερον περὶ Λαέρτου ῥηθησομένων· μετ’ ὀλίγα μέντοι καθαρὰ προέκθεσις φανεῖται ἐν τῷ οὗ τοι ἔτι δηρόν γε φίλης ἀπὸ πατρίδος αἵης ἔσσεται καὶ ἐξῆς. Ἀπλότης δὲ ἡρώϊκῃς καὶ ἀφελείας ἡ δὲ ἀμφιπόλου γραδὸς ὑπηρεσία, ἥς εὐθεία οὐ μόνον γραῦς ὡς ναῦς καὶ γρηῖς ὡς νῆς, ἐξ ὧν τὸ νηῖ καὶ γρηῖ, ἀλλὰ καὶ γρηῖς, ἔτι δὲ καὶ γραῖς, ὅθεν τὸ γραῖδιον ὑποκοριστικῶς καὶ συνηρημένως γράδιον, οἶον μετὰ γράδιον βαρβάρου διατελῶν. Τὸ δὲ ὅτε ἂν αὐτὸν | κάματος κατὰ γυῖα λάβῃ ἐντελέστατα εἴρηται, καὶ χρῆ ἔχειν αὐτὸ εἰς σαφήνειαν τοῦ περὶ γὰρ ῥά ἐ χαλκὸς ἔλειψε φύλλα καὶ φλοιόν καὶ τῶν ὁμοίων, ὡς λειπούσης καὶ ἐκεῖ τῆς κατὰ προθέσεως. εἰ δὲ ἦν ὅτε ἂν αὐτὸν κάματος γυῖα λάβῃ, ἦν ἂν καὶ αὐτὸ ἐλλειπτικῶς ὁμοιον ἐκείνοις. Ἐρπύζειν δὲ λέγεται

St.  
48  
1410

<sup>A</sup>1409.60–62 τὸν γὰρ — γράφει Dem. Thr. fr. 6 Gehrman; fort. nihil praeter βίον μονίαν καὶ κατηφῇ Demostheni attribuentum est <sup>B</sup>63–64 ὡς ἀπὸ — ποριζόμενοι Suet. βλασφ. fr. 228–30 Taillardat; cf. Poll. 6.40 (ἐπεὶ κράδει τὰ φύλλα τῶν συκῶν) <sup>C</sup>1410.1–2 οὗ τοι — ἔσσεται α 203–4 <sup>D</sup>4 μετὰ — διατελῶν Athen. 12.537c <sup>E</sup>5 περὶ γὰρ — φλοιόν A 236–37

1409.54 ἀγροικία — ἔξις Aristot. eth. Nic. 2.1108a 55–56 ἴσως δὲ — τὸ ἀγρείος cf. epim. Hom. A 79 58 ἡ σύνθεσις — στρατόπεδον cf. Eust. in Il. 776.61; Theogn. can. 125 58–59 πλὴν οὐχ’ — οἰνόπεδος Eust. ipse 59–60 Σημείωσαι — λάβῃ Eust. ipse, ad simplicitatem vitae heroum spectans 62–63 ἴσως δὲ — γίνεται Eust. ipse 63 ἀγρείος = ἀγροικος cf. Eust. in Od. 1409.55 64–1410.1 Σημείωσαι — ῥηθησομένων Eust. ipse 1410.2–3 Ἀπλότης δὲ — ὑπηρεσία Eust. ipse; cf. in Od. 1398.58–59 3 ἥς εὐθεία — γρηῖ cf. Eust. in Od. 1409.24–25 3 γρηῖς non alibi reperitur 3–4 ἔτι δὲ — γράδιον EM 240.13–15 4–7 Τὸ δὲ — ἐκείνοις Eust. ipse; cf. in Il. 93.29–30 7 Ἐρπύζειν — διὰ γήρας schol. DEHH<sup>1</sup>JM<sup>2</sup>O vel V α 193a1–2

syllable from the end means “uneducated”, and *agroikía* is more commonly used mockingly for the boorish way of life of this sort of uneducated man. | Perhaps 55  
*ágroikos* with the acute on the third syllable from the end, meaning “country dweller” (*agrotēs*), has the same signification as *agreios*, written with a diphthong like *Argeios* [Argive].

(v. 189–93) The old man Laertes did not come to the city any longer “but far away in the fields he suffered afflictions, together with an old female attendant who placed food and drink next to him whenever exhaustion overpowered his limbs, as he crawled across the high ground of the orchard planted with wine (*oinopedon*)”. The composition of this word is like *stratopedon* [army encampment], yet unlike *stratós* [army] *stratopedon* it is not accentuated *oínos* [wine] *oinopedon*, but like *timē* [honor] *Timótheos*, it is *oínē* [vine] *oinopedos*. Note that food is not given to the old man | unless weariness overpowers him. Observe how great his 60  
 pain was. For the sorrow for his child caused king Laertes to move to the countryside; it convinced him to live miserably and almost like a slave, and to lead a life lonely and dim, as the rhetor who paraphrased the *Odyssey* writes.<sup>4</sup> Perhaps this temperate old man also moved because he could not endure the outrages committed by suitors, going from being a townsman (*astos*) to a country dweller (*agreios*), which is the same thing as to say *ágroikos*. Usage of *agreios* in this sense is found in the writer who said that *agroikoi* are also called *kradophagoi* [eaters of young branches of the fig tree] and *kradopōlai* [sellers of young branches of the fig tree],<sup>B</sup> meaning that they earn their living from leaves and trees. Note that 1410  
 these things are a sort of summary exhibition in advance (*proekthesis*) | of what will be said about Laertes later on. Soon, however, we find a full exhibition in advance (*proekthesis*) in “now he will not be away from his beloved fatherland much longer” and so on.<sup>C</sup> It is a feature of heroic primitiveness and simplicity that he is tended to by an old handmaid (*graós* [gen.]), the nominative of which is not only *graus* like *naus* [ship] and *grēus* like *nēus*, from which *nēi* and *grēi* [dat.] derive, but also *grēis* as well as *grāis*, whence the diminutive *grāidion* derives and the contracted *grāidion*, as in “living with an old barbarian woman (*graidion barbaron*)”.<sup>D</sup> The phrase “whenever | exhaustion overpowered him (*auton*) in 5  
 his limbs (*kata guia*)” was stated in full, and it is necessary to use it as a clarification of “for the bronze then peeled (*peri... elepse*) it (*he*) on leaves and bark (*phylla kai phloion*)”<sup>E</sup> and similar cases, meaning that there too the preposition *kata* is omitted. If it were “whenever exhaustion overpowered him (*auton*) in his limbs (*guia*)”, this would also be elliptic like those instances. The verb *herpyzein* [crawl] here is now used metaphorically for walking slowly, either because of

νῦν ὡς ἐκ μεταφορᾶς τὸ βραδέως βαδίζειν ἢ διὰ γῆρας ἢ καὶ διὰ λύπην πολλήν τὴν ἐπὶ τῷ φίλῳ νύκ, καθὰ καὶ Ἀχιλλεὺς ἐν Ἰλιάδι ὁ σθεναρώτατος καὶ ὠκύτατος ἐρπύζει περὶ τὴν τοῦ ἐταίρου πυρκαϊάν. Γουνός δὲ ὁ γόνιμος τόπος καὶ κάρπιμος ἀπὸ τοῦ γονός ὀξυτόνου ὀνόματος Ἰωνικῇ | ἐπενθέσει τοῦ ὕ· γόνος μὲν γὰρ βαρυτόνως ὁ γεννώμενος, γονός δὲ πρὸς διάφορον σημασίαν ὀξυτόνως ὁ γόνιμος. Ἄλῳ δὲ 5 τριχῶς· ἢ τε σιτοφόρος γῆ καὶ ἡ δενδροφόρος καὶ ἡ ἀμπελόφυτος. διὸ καὶ ὁ ποιητὴς ἁλῶς εἰπὼν ἐπήγαγε καὶ οἶνοπέδοιο, ἵνα μὴ ἀσαφὴς ἡ λέξις ἢ ἀορισταίνουσα διὰ τὸ πολυσήμαντον. ἰστέον δὲ ὅτι ἁλῳ ποτε καὶ ἡ ἄλως ἐκ τοῦ ἀλοῖω τὸ τύπτω καὶ συντρίβω ἐκτάσει τοῦ ὀ εἰς ὦ ἔνθα τρίβονται οἱ καρποί.

α 194 Ὅτι ἐπιδήμιος ἀπλῶς μὲν ὁ ἐξ ἀλλοδαπῆς εἰς τὴν πατρίδα ἐλθὼν, ἐνταῦθα δὲ 10 ἐπὶ Ὀδυσσεὺς καὶ πλεῖον τι ἡ λέξις ἐμφαίνει· ἐπεὶ γὰρ ἐν δῆμῳ Ἰθάκης ἐστὶ τὸ τοῦ 15 | Ὀδυσσεὺς βασιλείον, λέγοιτο ἂν αὐτὸς ἐπιδήμιος εἶναι καὶ ὡς εἰς τὸν τοιοῦτον δῆμον ἐλθὼν. ἐν δὲ Ἰλιάδι ἐπιδήμιος πόλεμος ὁ ἐμφύλιος.

α 195 Ὅτι βλάπτειν ὁδοῦ ἢ κελεύθου τὸ κατέχειν καὶ κωλύειν. ἔστι δὲ καὶ βλάβῳ σε- 15 σιγημένος ἐνεστώς, ἐξ οὗ τὸ βλάβεται δέ οἱ γούνατ' ἰόντι καὶ τὸ ἐβλάβη καὶ ὄνομα 15 ἡ βλάβη καὶ τὸ ἀπ' αὐτῆς βλάβος παρὰ τῷ Κωμικῷ πρὸς ὁμοιότητα τοῦ δίψα δίψος καὶ τῶν ὁμοίων. ἰστέον δὲ ὅτι καθὰ τὸ βλάπτω ἐν τῇ διαφορῇ ἀναφαίνει τὸ β, οὕτω σὺν ἄλλοις καὶ τὸ στρέφω. καὶ δῆλον αὐτὸ ἐκ τε τοῦ στρεβλός καὶ τοῦ στραβός, οὗ 20 παρώννυμον ὁ Στράβων, ἔτι δὲ καὶ | ἐκ τοῦ ἀστράβη, ὃ σημαίνει σέλλαν καὶ σαγμα- 20 ριον, οἷον ἠπειλήσατο τῷ ὄνηλάτῃ τὰ γύναια καταβαλεῖν σὺν τοῖς ὄναροις καὶ ταῖς 20 ἀστράβαις. ἔτι ἰστέον καὶ ὅτι βλάπτειν κυρίως τὸ ἐμποδίζειν τὸν τρέχοντα καὶ οἰονεῖ βάλλειν, ὃ ἐστὶ ρίπτειν, καὶ οὕτως ἰάπτειν, ἐξ ὧν δοκεῖ τὸ βλάπτειν συγκεῖσθαι. καὶ ἔστιν ὅμοιον βλάπτειν εἰπεῖν καὶ σφάλλειν, οὗ τὸ ἀνάπαλιν ἀνασφάλλειν, ἤγουν ἀνίστασθαι καὶ ὀρθοῦσθαι. καὶ Ὅμηρος οὖν οὐχ' ἀπλῶς εἶπε βλάπτειν, ἀλλὰ βλάπτουσι 25 κελεύθου, ἥτοι ἐμποδῶν γίνονται εἰς ὁδόν.

<sup>a</sup>1410.7–8 ἐν Ἰλιάδι Ψ 225

<sup>b</sup>15–16 ἐν δὲ Ἰλιάδι I 64

<sup>c</sup>17 βλάβεται — ἰόντι T 166; v 34

<sup>d</sup>βλάβος — Κωμικῷ Ar. ran. 1151

<sup>e</sup>20–21 ἠπειλήσατο — ἀστράβαις Athen. 13.582b

1410.8–9 ἢ καὶ διὰ λύπην — πυρκαϊάν Eust. ipse; cf. schol. T et b Ψ 225a–b 9–10 Γουνός — γόνιμος cf. EM 239.10–14 (= Hdn. παθ. 273.16–19); Eust. in Il. 23.28–29; 772.28; Philop. coll. voc. α γ 9; 9 Ἰωνικῇ add. Eust.; cf. in Il. 15.17; 139.2–3 etc. 10–11 Ἄλῳ — ἀμπελόφυτος schol. H<sup>1</sup>HM<sup>a</sup>P (Arn.) α 193d1 11–12 διὸ καὶ — πολυσήμαντον Eust. ipse 12–13 ἰστέον — οἱ καρποί schol. bT E 499; EGen. α 567; lex. αἰμ. α 52; Suid. α 1373; EGud. 101.19 et 102.19–20 Stef.; EM 74.21–23; Eust. in Il. 575.43–44 13–15 Ὅτι — ἐλθὼν Eust. ipse; 14–15 ἐν δῆμῳ — βασιλείον vide α 103 15–16 ἐπιδήμιος πόλεμος ὁ ἐμφύλιος schol. D, T et Ge. I 64; Eust. in Il. 736.3; EM 359.9 16 Ὅτι — κωλύειν cf. schol. HM<sup>a</sup> α 195f 16–17 ἔστι δὲ — βλάβος cf. EGen. β 133 = Philox. fr. 393 Theodoridis; Choer. in Th. Alex. can. 2.103.16–17; Eust. in Il. 991.7 18 πρὸς ὁμοιότητα τοῦ δίψα δίψος cf. Suid. v 21; Eust. in Il. 74.1–3; 668.32; in Od. 1771.47–48; op. min. 5, p. 72.87–90 Wirth 18 ἰστέον δὲ — τὸ β Eust. in Il. 991.3–8; 1083.62 19 οὕτω σὺν — τοῦ στραβός Eust. in Il. 432.9–10 20 ἀστράβη ~ στρέφω EGen. α 1324; EGud. 219.13–17 Stef.; EM 159.50–55; Sym. α 1495 20 ἀστράβη = σέλλα cf. Tz. hist. 9.850–53; schol. Luc. 46.2; 59.45; 73.30 20 ἀστράβη = σαγμαρίον Eust. ipse; cf. Koukoules, Γραμματικά 64; schol.

his age or because of his great sorrow for his beloved son, just as Achilles in the *Iliad*,<sup>A</sup> the strongest and fastest of all men, “crawls” (*herpyzei*) around the funeral pyre of his comrade. The *gounos* is a fertile and fruitful place deriving from the word *gonós* with an acute on the final syllable with the Ionic | insertion of an up-silon. For *gónos* accentuated non-finally designates that which is generated, but *gonós* with an acute on the final syllable, which marks a difference in meaning, designates that which generates. The word *alōē* has three meanings: earth producing crops, earth producing trees and earth producing vines. For this reason the poet says *alōēs* and adds *oinopedoio*, in order that the word should not remain undefined and lack precision because of its polysemy. One must know that *alōē* occasionally also means threshing floor (*halōs*) deriving from *aloiō*, meaning to thresh and crush, through elongation of the omicron into an omega, the place where crops are ground.

(v. 194) *Epidēmios* simply denotes the man who comes from elsewhere to his fatherland, but in reference to Odysseus the word carries additional meaning here. For Odysseus’ palace is located in the *dēmos* | of Ithaca, and so he would be called *epidēmios* in the sense that he has arrived to this *dēmos*. In the *Iliad* *epidēmios polemos* means “civil [war]”.<sup>B</sup>

(v. 195) *Blaptein* means to “hold back” or “block” a road or path. There is the unspoken present *blabō*, out of which “his knees are hindered (*blabetai*) as he goes”<sup>C</sup> derives, and *eblabē* [he was hindered] and the noun *blabē* [harm] and its derivative *blabos* in the Comedian,<sup>D</sup> like *dipsa dipsos* [thirst] and similar words. One must know that just as *blaptō* displays the beta in various inflections, so it is also with *strephō* and other words. This is evident from *streblos* [crooked] and *strabos* [squinting], from which the name Strabo derives by a slight alteration, as well as | from *astrabē*, which means “saddle” and “covering”, as in “he threatened the donkey driver to throw over the women together with the mules and the saddles (*astrabai*)”.<sup>E</sup> Moreover, one must know that in its proper sense *blaptein* means to hinder and *ballein*, as it were, meaning to “throw off” someone who is moving and thus hurt (*iaptein*) him, and *blaptein* seems to be composed out of these words. It is a similar thing to say *blaptein* and *sphallein*, the opposite of which is *anasphallein*, meaning to raise up and straighten out. And Homer did not simply say *blaptein* but *blaptousi keleuthou*, that is “they get in the way”.

(v. 197) Later on somewhere the phrase “but he is still alive somewhere

Luc. 46.2; Sym. α 1495 (σάγμα) 21 ἔτι ιστέον — τὸν τρέχοντα schol. V α 195e 21–22 βλάπτειν ~ βάλλειν et λάπτειν cf. Eust. in Il. 769.1 22–23 καὶ ἔστιν — ὁρθοῦσθαι cf. Eust. in Il. 623.29–39



- α 197 25 "Οτι τὸ ἄλλ' ἔτι που ζῶδς κατερύκεται εὐρέϊ πόντῳ προΐων που ὁ ποιητῆς | παρ-  
 δεῖ κατὰ τὴν τοῦ ἔπους ἀρχὴν οὕτω· εἰς δ' ἔτι που ζῶδς κατερύκεται εὐρέϊ πόντῳ. τοῦ-  
 το δέ τις παρῳδήσας ἐν τῷ τέλει ἀστείως ἐπὶ προσώπου ἀξιολόγου ἔρει· εἰς δ' ἔτι που  
 ζῶδς κατερύκεται εὐρέϊ κόσμῳ, οἶονεῖ λέγων ὅτι ὁ δεῖνα μόνος ἐναπέμεινε τῷ κόσμῳ,  
 καὶ προσφωνητικῶς δέ ποτε ἔρει πρὸς τινά εἰς δ' ἔτι που ζῶδς κατερύκεται καὶ ἐξῆς. 5
- α 198 "Οτι τὸ ἀμφιρύτῃ, ὥσπερ ἐν τοῖς πρὸ τούτου, οὕτω καὶ ἐνταῦθα διὰ τὸ μέτρον ἐν  
 ἔχει ἀμετάβολον.
- α 198-99 "Οτι ὁ ποιητῆς χρησιμοῦ μιμεῖται λοξότητα ἐν οἷς ὁ Μέντης πῇ μὲν λέγει ὅτι ζῶν  
 30 Ὀδυσσεὺς κατερύκεται ἐν νήσῳ ἀμφιρύτῃ, ὅπερ ἐστὶν ἀληθές, | πῇ δὲ ὅτι χαλεποὶ δέ  
 μιν ἄνδρες ἔχουσιν ἄγριοι, ὅπερ οὐκ ἀληθές· ἡ γὰρ τοιαύτη νῆσος ἔκτοπος καὶ ἀοίκη- 10  
 τος ἀνδράσι πλάττεται. Καὶ σημειῶσαι ὅτι συνεπιπλέκονται ὧδε τὰ ἀληθῆ τοῖς μὴ  
 τοιοῦτοις, ὡς ἂν ἡ τοῦ μέλλοντος γνῶσις ἀνθρωπίνως ταράττειτο καὶ ἵνα μὴδὲ ἀπί-  
 θανος ὁ λόγος δοκοίῃ· πῶς γὰρ ὁ φαινόμενος οὗτος Μέντης οἶδεν εἰ καὶ ἀοίκητος ἡ  
 νησὶς ἐστὶν ἐν ἣ κατέχεται Ὀδυσσεύς; ἄλλως τε οὐδὲ ἀναγκαῖον ἦν οὐδὲ συνέφερε  
 γνωσθῆναι τῷ Τηλεμάχῳ τὸ ἀληθές· εἰ γὰρ ἔμαθεν οὕτως ἐκτετοπίσθαι τὸν πατέρα 15  
 35 ἐν ἐρημίᾳ καὶ ὑπὸ θεᾶς δὲ κωλύεσθαι, ἀπέγνω ἂν τὴν ἐκείνου | ἐπανέλευσιν καὶ οὐκ  
 ἂν ἀπεδήμησε δι' ἐκείνον καὶ συνέβαινεν ἐκ τούτου ἐλλελεῖσθαι τῇ ποιήσει μυρίας P 15<sup>r</sup>  
 χάριτας. Ἀγρίους δὲ ἄνδρας ἡ μὲν κωμωδία ἐπὶ ἄλλης φαιλότητος τίθησιν, ὁ δὲ ποιη-  
 τῆς τοὺς ληστρικοὺς οὕτω καλεῖ ὡς ψευδομένους τὴν κατ' ἀνθρωπὸν ἡμερότητα διὰ  
 χαλεπότητα. διὸ ἐκ παραλλήλου γράφων φησί· χαλεποὶ δέ μιν ἄνδρες ἔχουσιν ἄγριοι. 20
- α 200-1 St. 49 | "Οτι τὸ ἐνθυμείσθαι ἐν θυμῷ βάλλειν φησί, καὶ ὅτι τὸ ὥς ἐν θυμῷ ἀθάνατοι βάλλ-  
 λουσι καὶ ὡς τελέεσθαι οἷω στοχαστικὴν τέχνην εἶναι δηλοῖ τὴν μαντευτικὴν, ὡς  
 40 δοκεῖ καὶ τοῖς μεθ' Ὀμηρον σοφοῖς· τοῦτο γὰρ δηλοῖ τὸ ὡς τελέεσθαι οἷω, | ἥγουν  
 νομίζω, στοχαζόμαι. Καὶ ὅρα τὸ τελέεσθαι, ἀφ' οὗπερ οὐ μόνον ἀτελές τὸ μήπω  
 τελεσθὲν καὶ ἀτέλεστον τὸ ἀδύνατον τελεσθῆναι, ἅπερ ὁ ἐναλλάσσειν ἀκυρολο- 25  
 γεῖ κατὰ τοὺς παλαιούς, ἀλλὰ καὶ ἀποτελεσματικὴ σοφία λέγεται παρὰ τοῖς μεθ'

<sup>A</sup>1410.25 εἰς δ' ἔτι — πόντῳ δ 498; cf. 552  
 Ar. nub. 349

<sup>B</sup>28 ἐν τοῖς πρὸ τούτου α 50

<sup>C</sup>36 Ἀγρίους — τίθησιν

1410.25-27 τοῦτο δέ — καὶ ἐξῆς Tz. epist. 14, p. 25.5-6 Leone cum hist. 7.103-9 27-28 "Οτι τὸ —  
 ἀμετάβολον Eust. in Od. 1389.32-34 28-30 "Οτι ὁ — ἀληθές Eust. ipse 30-31 ἡ γὰρ — πλάτ-  
 τεταί cf. ad Eust. in Od. 1390.10-12 31 Καὶ σημειῶσαι — μὴ τοιοῦτοις cf. Eust. in Od. 1379.25-27 (de  
 arte Homeri) 31-33 ὡς ἂν — Ὀδυσσεύς Eust. ipse 33-35 ἄλλως τε — χάριτας cf. Eust. in Od.  
 1379.44 35-36 Ἀγρίους — τίθησιν cf. Eust. in Il. 113.23-24 36-37 ὁ δὲ ποιητῆς — χαλεπότη-  
 τα vide η 206 cum Eust. in Od. 1521.39-40; cf. in Il. 1169.41 38 ἐν θυμῷ βάλλειν = ἐνθυμείσθαι cf.  
 schol. x α 200d 38-39 στοχαστικὴν τέχνην — σοφοῖς cf. Herm. in Plat. Phaedr. 100.3-8 Lucarini-  
 Morescini; Eustr. in Aristot. eth. Nic. 402.6-8 Heylbut 40-41 ἀφ' οὗπερ — τοὺς παλαιούς Ammon.

1 εὐρέϊ P : εὐρέϊ M (spirit.)  
 εὐρέϊ M (spirit.)

2 κατερύκετε P  
 26 ἀπολεσματικὴ M<sup>a.c.</sup>

εὐρέϊ P : εὐρέϊ M (spirit.)

4 εὐρέϊ P :



and kept back on the broad sea” will be cited by the poet | with adaptation at the 25  
beginning of the verse as follows: “but one man is still alive somewhere and kept  
back on the wide sea”.<sup>A</sup> Somebody who wittily cites this verse with adaptation at  
the end will say in reference to a noteworthy person: “but one man is still alive  
somewhere and kept back in the broad world”, as if to say that so-and-so alone  
is left in the world, and addressing someone he will say “you alone are still alive  
somewhere and kept back” and so on.

(v. 198) The word *amphirytēi* here as before<sup>B</sup> has a single unchanging con-  
sonant [i.e. the rho] for the sake of the meter.

(v. 198–99) The poet imitates the ambiguity of an oracle in that Mentēs  
says, on the one hand, that Odysseus is alive and detained on a sea-girt island,  
which is true, | but, on the other hand, that “cruel and savage men hold him im- 30  
prisoned”, which is not true, since according to the fabrication the island is dis-  
tant and uninhabited by human beings. Note that true things are intertwined  
with false in this way, in order to throw knowledge of the future humanly into  
disorder, and also in order that the speech should not be unconvincing. For how  
could this Mentēs appearing here know whether or not the island on which Od-  
ysseus is detained is uninhabited? Moreover, it was neither necessary nor advan-  
tageous for Telemachus to know the truth. For if he learned that his father was  
in a distant deserted land and hindered by a goddess, he would have given up  
on his | return and not gone on the journey for his sake, depriving the poem of 35  
countless delights. Comedy uses *agrioi andres* [savage men] for a different neg-  
ative property,<sup>C</sup> but the poet uses it for pirates, since they fall short of human  
gentleness by way of their cruelty. For this reason he makes use of parallelism  
and says: “cruel and savage men hold him imprisoned”.

(v. 200–1) He calls the act of pondering something *en thymōi ballein*  
[throw into one’s mind]. The phrase “as the immortals throw (*ballousi*) into my  
mind (*en thymōi*), and I think this will be accomplished” shows that the art of  
divination is one that proceeds by guesswork, as wise men after Homer also be-  
lieve. For this is the meaning of “I think (*oiō*) this will be accomplished”, | that is 40  
“I believe”, “I guess”. Observe the word *teleesthai* [be accomplished], from which  
not only *ateles* “unaccomplished” and *ateleston* “impossible to accomplish” de-  
rive—according to the ancients it is incorrect to use them interchangeably—,  
but also *apotelesmatikē sophia* [astrological wisdom] in writers after Homer, and  
*sophoi apotelesmatikoi* [astrologers]. A lie is mingled with a truth here, as was

Ὅμηρον, καὶ σοφοὶ ἀποτελεσματικοί. Μέμικται δὲ καὶ ἐνταῦθα ὡς καὶ ἀνωτέρω τὸ ψεῦδος τῇ ἀληθείᾳ· ὅτι μὲν γὰρ ἐν θυμῷ ἀθάνατοι βάλλουσι σωθῆναι τὸν Ὀδυσσεῖα ἀληθές, τὸ δὲ τελέεσθαι ὁῶ ψευδές· οὐ γὰρ οἶεται τὸ μέλλον ἀνθρωπίνως ἢ τοῦ Διὸς Ἀθηναῖ, ἀλλὰ οἶδε. Βάλλουσι δὲ ἀντὶ τοῦ νοοῦσιν ἐπιτυχῶς καὶ ὡς εἰπεῖν ἐπηβόλως ἢ τιθέασιν.

α 202 45 | Ὅτι ἐν μὲν τῇ Ἰλιάδι εἰπὼν ἄγε δὴ τίνα μάντιν ἐρείομεν ἢ ἱερῇα ἢ ὄνειροπόλον τῷ τοῦ μάντεως ὀνόματι τὸν οἰωνοπόλον ἐδόκει δηλοῦν κατ' ἐξοχὴν, ὡς ἐρρέθη ἐκεῖ, ἐνταῦθα δὲ λέγων ὅτι οὔτε τι μάντις ἐὼν οὔτε οἰωνῶν σάφα εἰδώς—ἡγουν κατὰ τὸν Παραφραστήν· οὐ βλέπων εἰς οἰωνούς, ἀλλὰ δηλαδὴ, φησίν, ὡς ὁ θεὸς κινεῖ καὶ αὐτὰ τὰ πράγματα, ὑποβάλλει προθεσπίζων—μάντιν μὲν εἰπεῖν δοκεῖ γενικώτερον τὸν ἀπλῶς ὅπως οὖν μαντευόμενον, τὸν δὲ οἰωνοπόλον ἰδίᾳ, ὡς εἶδος τοῦ μάντεως ἐκφωνῆσαι. οὕτω δὲ καὶ ἀλλαχοῦ ἐν τῇ Ἰλιάδι μάντεως μνησθεὶς ἐπιφέρει τὰ εἶδη τὸν | θυοσκοόν καὶ τὸν ἱερέα. ἴσως δὲ ἐνταῦθα καὶ κατὰ πολυωνυμίαν ταυτὸν δη- 10 λοῖ ὃ τε μάντις καὶ ὁ σάφα εἰδὼς οἰωνῶν. εἰ γὰρ ὄρνις καὶ οἰωνὸς λέγεται πᾶν τὸ σημαντικὸν τοῦ μέλλοντος, εἴη ἂν ἐκ παραλλήλου θέσεως καὶ ὁ ἀπλῶς μάντις καὶ ὁ οἰωνὸς εἰδὼς ὁ αὐτός. καὶ ἄλλως δὲ μάντις μὲν ὁ ἔνθεος καὶ θεοφορούμενος 15 παρὰ τὸ μαίνεσθαι, εἶπερ καὶ ἡ μαντεία θεία μανία παρὰ τοῖς παλαιοῖς ἐδοξάζετο καὶ μανικὴ τις ἢ μαντική. Τὸ δὲ ἐὼν, ἡγουν ὑπάρχων, κοινῶς μὲν δοκεῖ ἀπὸ τοῦ ἦον δευτέρου ἀορίστου γενέσθαι, διὸ καὶ ἀναλόγως ὀξυτονεῖσθαι. Ἡρακλείδης δὲ 20 παραλόγως ὀξύνεσθαι αὐτὸ φησι καὶ | ἡμαρτησθαι, λογιζόμενος αὐτὸ οὐ μετοχὴν δευτέρου ἀορίστου ἀπὸ θέματος βαρυτόνου τοῦ ἔω, ἀλλὰ ἐκ περισπωμένου τοῦ ὦ, ἡγουν ὑπάρχω. ἔτι δὲ λέγει σφοδρῶς καὶ ὅτι ἔγωγε ἄνοιαν καταδικάζω τῶν οἰομένων ἐπέκτασιν τῆς ὦν εἶναι τὴν ἐὼν μετοχὴν. οὐδεμία γάρ, φησίν, εἰς ὦν λήγουσα μετοχὴ ἐπεκτείνεται διὰ τοῦ ἔ. εἴτα γράψας τὰ δοκοῦντα, ἐν οἷς καὶ ὅτι πᾶσα μετοχὴ εἰς ὦν 25 λήγουσα καθαρὸν ὀξύτονος τὸ ἶ ἔχει παραλήγον, οἶον πιών, κιών, ἰών, ἐπάγει· ὥστε ἄμεινον ἡμῶν Βοιωτοὶ τὴν ἐὼν ἰών' λέγουσι. μέμφεται δὲ καὶ τὸν Σιδώνιον Διονύσιον

<sup>A</sup>1410.42 ὡς καὶ ἀνωτέρω Eust. in Od. 1410.31 <sup>B</sup>45 ἄγε δὴ — ὄνειροπόλον A 62–63 <sup>C</sup>47–48 ἡγουν — προθεσπίζων Dem. Thr., fr. deest apud Gehrmann <sup>D</sup>49–50 οὔτω — ἱερέα Ω 221 <sup>E</sup>54–61 Ἡρακλείδης δὲ — ἀντὶ τοῦ εἰπέ Heraclid. Mil. fr. 45 Cohn

1410. 43–44 οὐ γὰρ — οἶδε cf. Eust. in Od. 1411.16–17 44 Βάλλουσι — ἐπηβόλως cf. Eust. in Od. 1448.5–11 44 ἢ τιθέασιν cf. Eust. in Il. 422.38 46 ὡς ἐρρέθη ἐκεῖ Eust. in Il. 47.38 47–48 κατὰ τὸν Παραφραστήν — προθεσπίζων cf. etiam schol. DEHJM<sup>a</sup> α 202a; Eust. in Od. 1411.16–18 48 μάντιν μὲν — τὸν ἱερέα cf. Eust. in Il. 47.37–38 et 1346.32–34 50–52 ἴσως δὲ — ὁ αὐτός Eust. in Il. 663.7–8 (cum adn. v.d.Valk); 1346.43–45; schol. Y α 202e 52–53 καὶ ἄλλως — ἡ μαντικὴ Plat. Phaedr. 244b–c; cf. Choer. in Th. Alex. can. 1.200.2–3; EGud. 152.11–13; EM 574.69–73 (aliter); Eust. in Il. 48.2 53–54 Τὸ δὲ — ὀξυτονεῖσθαι Choer. in Th. Alex. can. 2.283.11–13; 340.22–25 (= Hdn. μ

the case above too.<sup>A</sup> For it is true that the immortals throw into his mind that Odysseus will be saved, but the phrase “I believe that it will be fulfilled” is a lie, since Athena, the daughter of Zeus, does not believe in the fulfillment of future events as a human being does, but she knows it. *Ballousi* means “they accurately believe”, *epēbolōs* [hitting the mark], as it were, or “they put”.

| (v. 202) When he said in the *Iliad* “Come on then, let us ask some seer 45  
(*mantis*) or priest or dream interpreter”,<sup>B</sup> the noun *mantis* seemed to signify an augur par excellence, as it was stated there. But here, when he says “being no diviner (*mantis*) or well-versed in birds of omen (*oiōnoi*)”—that is, according to the Paraphrast,<sup>C</sup> not looking at birds of omen (*oiōnoi*), but revealing and foretelling it, since God, he says, moves the occurrences themselves—Homer seems to use “diviner” (*mantis*) in a more general sense, referring to someone who simply predicts the future in some way or another, but he uses *oiōnopolos* [augur] specifically, as a form of divination. In this way he mentions a diviner in the *Iliad* too and adds the forms of divination, | the *thyoskoos* [sacrificial diviner] and *hiereus* 50  
[priest]. But perhaps “diviner” and “well-versed in *oiōnoi*” here means the same thing by polyonymy. For if every sign of the future is called *ornis* and *oiōnos*, the designations “diviner” and “well-versed in *oiōnoi*” placed parallel to one another would mean the same thing. Alternatively, *mantis* means “inspired” and “possessed by god” deriving from *mainesthai* [rage], if indeed prophesy (*manteia*) was considered to be a divine madness (*mania*) by the ancients, and the art of prophesy (*mantikē*) was a form of madness (*manikē*). The word *eôn* meaning “being” commonly appears to originate from the second aorist *êon*, for which reason it has an acute accent on the final syllable by analogy. But Heraclides<sup>C</sup> 55  
says that it has the acute accent contrary to reason | and erroneously, regarding it not as a second aorist participle of the present *êō* accentuated non-finally, but a participle of *êō* with the circumflex. Moreover, he vehemently states: “for my part I condemn the foolishness of those who believe that the participle *eôn* is an elongation of *êōn*. For no participle ending in *ôn*,” he says, “is elongated with an epsilon”. Then he writes what he believes, including that every participle ending in *-ôn* with an acute on the final syllable has an iota in second syllable from the end if pure, such as *piôn*, *kiôn*, *iôn*. Then he adds: “this means that the Boeotians are more correct than we are in saying *iôn* instead of *eôn*”. He also reproaches Dionysius of Sidon for saying that all words with a redundant epsilon at the

836.7–9 Lentz); EGud. 493.12–13 Stef.; EM 350.31; Eust. in Il. 51.23; in Od. 1759.1–2  
ται — εἰπέ vide etiam Hedberg, *Attizist* 179–81

60 εἰπόντα διαλέκτῳ Ἀτθίδι πεποιῆσθαι | ὅσα πλεονάζει τὸ ἔ κατ' ἀρχάς, ὧν ἐστὶ καὶ τὸ  
 ἐφνοχόει καὶ τὸ ἐών. ἀγνοεῖ δέ, φησὶν, ἐκεῖνος τὸ ἔργων ἐέργων καὶ τὸ ἔλπων ἐέλ-  
 πων καὶ τὸ ἀλλὰ σύ πέρ μοι ἔειπε ἀντὶ τοῦ εἰπέ, ὃ καὶ σημείωσαι ὡς καινόν· τὰ πλείω  
 γὰρ τῶν Ὀμηρικῶν ἀντιγράφων ἀλλὰ σύ πέρ μοι εἰπέ γράφουσιν. Οἰωνῶν δὲ εἰδῶς 5  
 ὁ τὰς ἐκ τῶν οἰωνῶν, ἥτοι μαντικῶν σημείων, μεθόδους ἔχων καὶ τοῦ μέλλοντος  
 ἐκεῖθεν κατευστοχῶν τεχνικῶς. Ὅρα δὲ ὅτι ἐν μὲν Ἰλιάδι εὖ εἰδῶς τόξων ἔλεγε καὶ  
 1411 τοιαῦτά | τινα κατὰ σύνταξιν γενικὴν, ἐνταῦθα δὲ σάφα εἰδῶς οἰωνῶν. ἀπλῶς δὲ τὸ  
 εἰδῶς εὐρηταὶ γενικῇ συντάσσων ὁ ποιητὴς ἐν πολλοῖς, οὐχ' ὡς μετοχὴν λαμβάνων  
 αὐτό, ἀλλ' ἀντὶ ὀνόματος τοῦ τεχνίτης καὶ εἰδήμων καὶ ἐπιστήμων ἢ ἀντὶ τοῦ τέχνην  
 ἔχων καὶ εἰδήσιν. ὁ δ' αὐτὸς καὶ τὸ γνῶ γενικῇ συντάσσει ἐν τῷ γνῶτην ἀλλήλοι- 10  
 ῖν, ἡγουν γνῶριμοι ἀλλήλοις ἐγένοντο. Σημείωσαι δὲ ὅτι παρακειμένων ἀλλήλοις  
 5 τριῶν τούτων· τοῦ οἰωνός, τοῦ ὄρνις καὶ τοῦ στρουθός, οἰωνός μὲν καὶ | ὄρνις λαμ-  
 βάνονται ποτε καὶ εἰς μέλλουσαν σημασίαν, οἶον· οἰωνός ἢ ὄρνις ἐπετάσθη, ἀετὸς  
 τυχὸν ἢ ἰέραξ. καὶ ἦν αὐτὸς οἰωνός αἴσιος ἢ ὄρνις ἐναΐσιμος, τουτέστι δηλωτικὸς αἰ-  
 σης τοιαῦσδ' εἰς τινας. στρουθός μὲντοι ἐπὶ τοιαύτης ἐρμηνείας οὐχ' εὐρηταὶ ποῦ. αἴτιον 15  
 δ' ἴσως ὅτι οὐδὲ καθολικὸν ὄνομα ὁ στρουθός, ἢ θηλυκῶς εἰπεῖν ἢ στρουθός, ἔστιν·  
 εἰ γὰρ καὶ τις κωμικὸς εἰπὼν ὡς ἐκολάκευσεν οὐ συμπίεσσα τὸ στόμα ὥσπερ πολέ-  
 μιος, ἀλλὰ τοῖσι στρουθίοισι χαννοῦσα ὁμοίως, κοινοῦται καὶ ἄλλοις ὀρνέοις τοῦνομα  
 τῆς στρουθοῦ—ἀλλ' αὐτὸ οὐκ ἔστιν ἀναντίρρητον—, ἀρέσκει δὲ μᾶλλον στρου-  
 10 θοὺς λέγεσθαι ὡς ἐπὶ | πολὺν τὰς ὁμοειδεῖς τῇ Ὀμηρικῇ, περὶ ὧν ἐν τοῖς εἰς τὴν Ἰλιά- 20  
 δα δεδῆλωται, οὐς ἢ πολλὴ μὲν εἰδησις ὀχρευτικοὺς οἶδε. Τερψικλῆς δὲ τις καὶ τοὺς  
 ἐμφαγόντας αὐτῶν καταφόρους λέγει πρὸς τὰ ἐς Ἀφροδίτην γίνεσθαι. οἷδασι δὲ οἱ  
 σοφοὶ καὶ ἑτεροίας στρουθοὺς οὐ μικρὰς ἐκείνας, ἀλλ' ἀληθῶς μεγάλας, ὡς δηλοῖ τὸ  
 St. 50 *μεγάλας στρουθοὺς*, ὧν γνῶσις ἦν καὶ τῷ Κωμικῷ. ἐλέγοντο δὲ αὗται καὶ | Λιβυκαὶ  
 στρουθοί, καὶ στρουθοὶ δὲ καταμόνας, οἶον ἀφείθη ἐλεφάντων ἄρματα κδ', συνωρίδες 25

<sup>A</sup>1410.61 ἀλλὰ σύ πέρ μοι ἔειπε γ 379; 468 <sup>B</sup>64 εὖ εἰδῶς τόξων B 718 etc. <sup>C</sup>1411.3 γνῶτην ἀλ-  
 λήλοῖν φ 36 <sup>D</sup>7-8 ἐκολάκευσεν — ὁμοίως Ephippus fr. 6.2-5 K.-A. <sup>E</sup>10 περὶ ὧν — δεδήλω-  
 ται Eust. in Il. 228.30-31 <sup>F</sup>12 μεγάλας στρουθοὺς — τῷ Κωμικῷ Ar. av. 875 <sup>G</sup>13-14 ἀφείθη —  
 στρουθῶν ὀκτώ Callixen. *TrGrH* 627 F 2, p. 173.10-12

1410.61-62 δ καὶ — γράφουσιν add. Eust.; cf. in Od. 1499.49-51; schol. H (Did.) δ 379b; schol. H δ  
 468c; Carnuth, *Arn. Od.* 47 62 οἰωνῶν — μαντικῶν σημείων cf. Eust. in Od. 1410.50-52 63 κα-  
 τευστοχῶν τεχνικῶς cf. Eust. in Od. 1410.38-39 63-1411.3 Ὅρα δὲ — εἰδήσιν cf. Eust. in Il.  
 329.22 cum adn.; 409.40; 482.27; 953.39-41; in Od. 1900.36; Planud. dial. gramm. 84.14-18 et 157.5-10  
 Bachmann; Monro, *Grammar* § 151d; cf. etiam schol. V α 202d1 3-4 ὁ δ' αὐτὸς — ἐγένοντο cf.  
 Eust. in Il. 482.26; in Od. 1381.4-3; 1900.35-36 (ad φ 36) 4-5 οἰωνός μὲν — ἰέραξ cf. ad Eust. in

17 οὐ MP Athen. CE : οὐχὶ Athen. A  
 Ap.<sup>c</sup>.

18 πολέμιος MP Athen. CEA<sup>a.c.</sup> : πολέμιον Athen.

beginning | are formed according to the Attic dialect, including *eōinochoei* [he 60  
poured wine] and *eōn*. But Dionysius, Heraclides says, is unaware of *ergōn eergōn*  
and *elpōn eelpōn* and “but you, tell (*eeipe*) me”,<sup>A</sup> instead of *eipe*. Note that this  
is a novel thing, since most copies of the Homeric text read “but you at least,  
tell (*eipe*) me”. He who is “well-versed in *oiōnoi*”, means he who has methods of  
dealing with *oiōnoi*, that is divinatory signs, and who guesses about the future  
based on them according to his art. Observe that in the *Iliad*<sup>B</sup> he said *eu eidōs*  
*toxōn* [well-versed in bow and arrows] and similar things | syntactically connect- 1411  
ed with a genitive, and here he says *sapha eidōs oiōnōn* [well-versed in birds of  
omen]. We find that the poet often syntactically connects *eidōs* with a genitive,  
using it not as a participle but as a noun meaning “expert” or “knowledgeable”  
or “knowing” or “having technical skill and knowledge”. The same man also syn-  
tactically connects *gnō* with the genitive in *gnōtēn allēloiin*,<sup>C</sup> that is “they came to  
know each other”. Note that these three are found side by side *oiōnos*, *ornis* and  
*strouthos*. The words *oiōnos* and | *ornis* are sometimes also used for indications 5  
of the future, as in “an *oiōnos* or *ornis* flew, perhaps an eagle or falcon”. It was the  
same thing to say *oiōnos aisios* or *ornis enaisimos*, meaning indicative of a certain  
destiny (*aisa*). However, *strouthos* is never found with this sort of meaning. The  
reason for this is perhaps that the noun *ho strouthos* or *hē strouthos* in the femi-  
nine does not have a general meaning. For even if a certain comedian said “she  
flattered him, not shutting her mouth tight, as if he were an enemy, gaping as  
*strouthoi* do”,<sup>D</sup> and thereby used the noun *strouthos* as common to all other birds  
(this is not impossible to contradict), it is preferable to use the word *strouthoi*  
mostly | referring to the sort of bird that Homer uses it for [i.e. sparrow], as 10  
explained in the notes on the *Iliad*.<sup>E</sup> Common knowledge knows this bird to be  
salacious. A certain Terpsicles claims that people who eat these birds become  
inclined to engage in the activities of Aphrodite. The wise are also aware of other  
*strouthoi*, not those small birds but really big ones, as shown in “huge *strouthoi*  
[ostriches]”, which the Comedian knew.<sup>F</sup> These are also called Lybian *strouthoi*  
or simply *strouthoi*, as in “24 chariots drawn by elephants were sent, and 60 by  
goats, 15 by antelopes, 8 by ostriches (*strouthoi*)”.<sup>G</sup> As for the Persian drinking cup

Od. 1410.50–52      5–6 και ἦν αὐτὸς — τοιαῦδ’ ἐτινος Eust. in Il. 659.62; 1439.32–33      7–8 τις κωμικὸς — δεδήλωται Athen. 8.363c vel 13.571e      10–11 οὓς ἡ πολλή — γίνεσθαι Athen. 9.391e–f      11–13 οἷδ’ αἰσι δὲ — στρουθούς cf. Xen. anab. 1.5.1; Athen. 9.399a etc., vide LSJ s.v. I 2      13 ἐλέγοντο — στρουθοί cf. Aristot. part. animal. 695a.17; 749b.17; Eust. in Il. 228.39      13–14 ἀφείθη — στρουθῶν ὀκτώ Athen. 5.200f

15 τράγων ἐξήκοντα, βουβαλίων ιε', στρουθῶν ὀκτώ. ποτήριον δέ τι Περσικὸν στρουθί-  
ον καλούμενον, ὡς | φησιν Ἀθήναιος, ἄδηλον ἐκ ποίων στρουθῶν παρωνόμασαι.  
τὸ μέντοι στρουθίζειν, ὃ φησιν ὁ Κωμικός, ἐκ τῆς Ὀμηρικῆς παρῆται στρουθοῦ.

"Οτι ὅτε λέγει ὁ μυθικὸς Μέντης, ἤγουν ἡ Ἀθηνᾶ, ὡς μαντεύσεται τὸ ἀληθές  
οὔτε μάντις ἐὼν οὔτε οἰωνοὺς εἰδώς, προσυπακουστέον ἔξωθεν τό· ἀλλὰ φύσει τὸ 5  
μέλλον εἰδώς, ὡς θεὸς δῆθεν καὶ αὐτομαθής· ἐσχημάτισται γὰρ καὶ ἐνταῦθα ὁ λόγος  
ἐλλειπτικῶς πρὸς ἐπικρυψίν. καὶ ἡ μὲν ἄρσις ἐκφωνεῖται, ἤγουν τὸ οὐ, ἡ δὲ θέσις  
ἐπεκρύβη, ἤγουν τὸ ἀλλά. ὁμοιον δὲ τῷ σχήματι τούτῳ καὶ τὸ οὐ γὰρ σίτον ἔδουσι,  
20 οὐ πίνουσιν αἶθοπα οἶνον· καὶ ἐνταῦθα γὰρ | ἔξωθεν αἱ θέσεις νοοῦνται, τὸ ἀλλὰ ἀμ-  
βροσίαν ἔδουσι, ἀλλὰ νέκταρ πίνουσιν. 10

"Οτι δὲ Ἰακόν ἐστι τὸ ἐὼν ἡ Αἰολικὸν ἢ Δωρικόν· πάντες γὰρ αὐτῷ χρῶνται,  
Ἡρακλείδης ἔγραψέ που, ἔνθα ἔφη καὶ ὅτι ὡς ἐλθὼν ἐλθέτω καὶ τὰ ὅμοια, οὕτως  
ἐὼν ἐέτω καὶ ἀναλόγῳ κράσει εἴτω διὰ διφθόγγου, ὡς φιλείτω, πλείτω, καὶ Δωρικῶς  
ἦτω· Δοριεῖς γὰρ οὕτω μεταποιοῦσι τὰς τοιαύτας παραληγούσας τὸ φιλείτω, νοεῖτω  
φιλήτω καὶ νοήτω λέγοντες. 15

α203-5 "Οτι ὥσπερ ξεσμός ξέσμα παρ' Ἀττικοῖς καὶ ἀσπασμός ἀσπασμα καὶ βρεχμός  
25 βρέχμα, οὕτω καὶ δεσμός δέσμα· φησὶ γὰρ ὅτι πολυμήχανος ὁ Ὀδυσσεὺς | καὶ φρά-  
σσεται ὅπως ἂν εἰς τὴν πατρίδα νοστήσῃ εἴ πέρ τε σιδήρεα δέσματα ἔχησιν. ὁμοιον  
δὲ τοῖς ῥηθεῖσι καὶ τὸ ἐχμός ἐχμα· ἀναιδέος ἐχματα πέτρης. ἐνταῦθα δὲ καὶ σχῆμα  
ἀμφιβολίας ἐστίν· ἡ γὰρ δηλοῖ ὅτι ἐὰν καὶ σιδήρεοι δεσμοὶ ἔχωσι τὸν Ὀδυσσεά, ἦτοι 20  
ἐπέχωσιν, ἡ ἐὰν σιδηρέους δεσμοὺς ἔχη ὁ Ὀδυσσεύς, ἦτοι φέρῃ περὶ αὐτόν, ὥσπερ  
καὶ δακτύλιον καὶ ἱμάτιον ἔχειν τις λέγεται. πῶς δὲ πολυμήχανος Ὀδυσσεὺς ἐν τοῖς  
ἐξῆς που δηλωθήσεται. Ἰστέον δὲ ὅτι περὶ ἀνδρὸς φυγάδος μέν, τῆς πατρίδος δρα-  
στηρίου δὲ καὶ σοφοῦ καὶ ἐφιεμένου κατελθεῖν ῥηθήσεται τὸ Ὀμηρικὸν χωρίον τὸ  
30 οὐ τοι ἔτι | δηρὸν γε φίλης ἀπο πατρίδος αἰῆς ἔσσεται, οὐδ' εἴ πέρ τε σιδήρεα δέσματ' 25  
ἔχησι. φράσσεται ὡς κε νέηται, ἐπεὶ πολυμήχανός ἐστι. Τὸ δὲ Ὀμηρικὸν δέσμα δε-  
σμὸν ἐν ἄλλοις ἔστιν εὐρεῖν κατὰ γένους μεταπλασμόν. ὁποῖον καὶ τὸ ζυγόν καὶ τὸ

<sup>A</sup>1411.14-15 ὡς — Ἀθήναιος Athen. 11.477f <sup>B</sup>15 ὃ φησιν ὁ Κωμικός Ar. fr. 973 K.-A. <sup>C</sup>19 οὐ  
γὰρ — οἶνον E 341 <sup>D</sup>20-23 Ὅτι δὲ — λέγοντες Heraclid. Mil. fr. 46 Cohn <sup>E</sup>26 ἀναιδέος —  
πέτρης N 139

1411.14-15 ποτήριον — παρωνόμασαι cf. etiam lex. Herm. 11 15-16 τὸ μέντοι στρουθίζειν —  
στρουθοῦ Ael. Dion. fr. σ 37 Erbse; cf. Eust. in Il. 228.39-40 16-18 Ὅτι ὅτε — ἐπικρυψίν schol.  
DEHJM<sup>a</sup> α 202a (mut. verb. et amplif.); cf. etiam Eust. in Od. 1410.47-48 e Dem. Thr. 19-  
20 ὁμοιον — νέκταρ πίνουσιν cf. Eust. in Il. 554.2; Porph. qu. Il. E 341, p. 81.16-18 Schr. (deest apud  
MacPhail); schol. bT E 341 23-24 Ὅτι ὥσπερ — δεσμός δέσμα schol. H<sup>1</sup>M<sup>a</sup>O et V α 204d1-2;  
cf. Eust. in Il. 1280.47; 24 καὶ ἀσπασμός — βρέχμα add. Eust. cf. in Il. 1309.5 26-28 ἐνταῦθα δὲ —  
τις λέγεται cf. schol. V<sup>1</sup> α 204g 28 πῶς δὲ — δηλωθήσεται Eust. in Od. 1411.36-37 31-32 δε-

16-17 καὶ ἀσπασμός — βρέχμα PM<sup>s.l.</sup> (corr. vel fort. add.)



called *strouthion*, as | Athenaeus says,<sup>A</sup> it is not clear after which kind of *strouthos* 15  
it was named. However, the verb *strouthizein*, which the Comedian uses,<sup>B</sup> derives  
from the Homeric *strouthos*.

When mythical Mentēs, that is Athena, says that he will predict the truth,  
being neither a prophet nor skilled in augury, one must supply in hearing from  
outside: but by nature I know the future, since I am a god and self-knowing. For  
here too the speech is formed with ellipsis for the sake of concealment. The nega-  
tion is enunciated, that is the “I am not...”, whereas the affirmation is concealed,  
that is the “but...” Similar to this figure is the phrase “they do not eat grain,  
they do not drink dark wine”.<sup>C</sup> For here also | the affirmations are perceived by 20  
inferring them from outside: “but they eat ambrosia”, “but they drink nectar”.

The word *eōn* [being] is Ionic, Aeolic or Doric, since “everyone uses it”,  
as Heraclides wrote somewhere,<sup>D</sup> in the place where he also said that just as it  
is with *elthōn* [having come] *elthētō* [let him/her come] and similar words, so  
*eōn* [being] *eētō* [may he be] and by an analogous contraction *ēitō* with a diph-  
thong, like *phileitō* [let him love], *pleitō* [let him sail], and in the Doric dialect  
*ētō*, since the Dorians reshape words with this sort of second syllable from  
the end, as *phileitō* and *noeitō* [let him understand], saying *philētō* and *noētō*.

(v. 203–5) As it is with *xesmos xesma* [carved] among the speakers of At-  
tic, and *aspasmos aspasma* [embrace] and *brechmos brechma* [top of the head],  
so it is also with *desmos desma* [chain]. For he says that Odysseus is a man of  
many devices | and that he ponders how he might return to his fatherland, “even 25  
if iron chains (*desmata*) should hold him”. Similar to these words mentioned  
here is *echmos echma*: “the foundations (*echmata*) of the ruthless stone”.<sup>E</sup> Here  
we find the figure of ambiguity, since it either means “even if iron chains hold  
Odysseus”, that is imprison him, or “even if Odysseus carries iron shackles”, that  
is wears them around his body, just like we say that somebody “carries” a ring  
and a garment. It will be shown later on in what way Odysseus is a man of many  
devices. One must know that the following section will be used referring to  
a fugitive who struggles to gain his homeland, who is wise and longs to come  
home: “Not for very long | will he still be away from his dear fatherland, not 30  
even if iron chains should hold him. He considers how he might return, since he  
is a man of many devices”. The Homeric *desma desmon* can be found elsewhere  
with metaplasm of gender. This is also the case with *zygon* [yoke] and *keleuthon*

σμόν — μύρια ὄσα Eust. in Il. 107.20–23 (exempla e schol. A A 312a); cf. Ael. Dion. fr. 8 8 Erbse; Moer. 8 28; Hsch. 8 705



- κέλευθον καὶ τὸ λύχνον καὶ ἕτερα μυρία ὄσα. Δῆλον δὲ ὅτι ταυτόν ἐστι σιδήρεον  
 δέσμα καὶ σιδηροπέδην ἢ σιδηρᾶν ποδοκάκην εἰπεῖν. τινὲς δὲ καὶ τὸ ζητρεῖον ποδός  
 φασι δεσμόν. ὅτι δὲ τοῦ δεσμός καὶ τοῦ δέσμα ἔστι καὶ θηλυκὸν ἢ δέσμη, δηλοῖ καὶ  
 35 ἤδη ἡ ἀλέξις ἐν τῷ καὶ θύμου δέσμαι τινός. Σημείωσαι δὲ καὶ ὅτι τὸ φράσσεται  
 ὡς κε νέηται καὶ ἐξῆς, ὡς | προέκκειται, προαναφώνησίς ἐστιν, ἥτοι προέκθεσις ῥη- 5  
 τορική. ταῦτόν δ' εἰπεῖν ὑπόσχεσις παραμυθουμένη τὸν ἀκροατὴν· προλαλεῖ γὰρ  
 ὡς εἰ καὶ ἀμήχανόν ἐστι τὸν Ὀδυσσεά ἐκ τῆς κατὰ τὴν Καλυψῶ νήσου πλεύσαντα  
 νοστήσαι οἴκαδε, ἀλλ' ἐκεῖνος πολυμήχανος ὢν καὶ διατοῦτο καὶ ναυπηγεῖν εἰδὼς  
 νέηται, ἥγουν νοστήσει εἰς τὴν πατρίδα· τὸ γὰρ τοιοῦτον νέεσθαι δῆλον ὅτι τὸν P 15<sup>v</sup>  
 νόστον παράγει. Τοῦ δὲ φράσσεται πρωτότυπον τὸ φῶ, ἐξ οὗ πλεονασμῷ τοῦ ρ 10  
 φρῶ, ὅθεν τὸ φράζω. καὶ περὶ μὲν τοῦ φῶ καὶ τῆς κατ' αὐτὸ ὁμωνυμίας ἐν τοῖς μετὰ  
 40 ταῦτα ῥηθήσεται, τὸ δὲ φράζειν καὶ φράζεσθαι | ὁμωνυμίαν καὶ αὐτὸ ἔχει καὶ νῦν  
 μὲν τὸ βουλευέσθαι δηλοῖ, ἀφ' οὗ καὶ φραδῆς νοῦς, ὡς τὸ φραδέος νόου τέτυκται καὶ  
 ἀριφραδῆς ὁ ἄγαν συνετός, οὗ διέσταλται κατὰ τόνον Ἀριφραδῆς τὸ κύριον, καὶ  
 φράδμων ὁ βουλευτής, οἷς ἐναντίον ὁ ἀφραδῆς, τιθέμενος καὶ ἐπὶ νεκῶν κατὰ τὸν 15  
 ἐξωτερικὸν μῦθον. ἔτι δὲ λέγεται φράζειν καὶ τὸ λαλεῖν λεκτικῶς, ὅθεν καὶ φράσις  
 καὶ περιφρασις καὶ παραφραστής καὶ ὅσα τοιαῦτα. Δοκεῖ δὲ ἕκ τινος ἑτεροσημάντου  
 φῶ καὶ φρῶ γίνεσθαι τὸ φράσσω, ἀφ' οὗ ὁ κατάφρακτος στρατιώτης καὶ οἱ φραγμοὶ  
 καὶ ὅσα τοιαῦτα.
- α 206 45 "Οτι, ὡς καὶ ἀλλαχού φαίνεται, τὸ ῥῆμα μὲν τοῦ | λέγειν οἶδεν ὁ ποιητής, ὡς καὶ 20  
 ἐνταῦθα ἐν τῷ ἀτρεκέως κατάλεξον, τὸ δὲ ἐξ αὐτοῦ ὄνομα τὸ λόγος οὐκ οἶδεν, ἀλλὰ  
 μῦθον αἰεὶ τὸν λόγον φησίν. ἔστι δὲ πάντως τὸ κατάλεξον ταῦτόν τῷ ἀγόρευσον, διό  
 καὶ ἐπάγεται τὸ μάλ' ἀτρεκέως ἀγόρευσον.
- α 208-9 "Οτι ἐκ τῆς κεφαλῆς καὶ τῶν ὁμμάτων χαρακτηρίζεται ἡ τοῦ Τηλεμάχου πρὸς  
 τὸν πατέρα ὁμοιότης ἐν τῷ αἰνῶς κεφαλὴν τε καὶ ὄμματα καλὰ ἔοικας ἐκείνῳ. ὁ δὲ 25  
 λόγος ἀρμόζει παντὶ ἔχοντι πρὸς τὸν τεκόντα ἐμφέρειαν. ἐρεῖ δέ τι τοιοῦτον καὶ ἐν

<sup>A</sup>1411.34 καὶ θύμου δέσμαι τινός Alexis fr. 122 K.-A. <sup>B</sup>38-39 καὶ περὶ — ῥηθήσεται Eust. in Od. 1728.9-26 <sup>C</sup>40 φραδέος νόου τέτυκται Ω 354 <sup>D</sup>40-41 ἀριφραδῆς Soph. Antig. 348 <sup>E</sup>41 φράδμων Π 638 <sup>F</sup>42 ἐπὶ νεκῶν γ 476 <sup>G</sup>46-47 μάλ' — ἀγόρευσον α 214 <sup>H</sup>49 ἐρεῖ δέ — ὁ Μενέλαος δ 148-50

1411.32 σιδηροπέδης vox apud scriptores mediae aetatis nonnumquam reperitur; cf. *Thesaur.* 7.228b; op. min. 16, p. 272.75 Wirth 32-33 σιδηρᾶ ποδοκάκη cf. N. Chon. hist. 106.9 van Dieten 33 ζη-  
 τρεῖον — δεσμόν cf. Eust. in Il. 837.44-50 (ζητρεῖον ~ δεσμῶ) 34 χρήσις — τινός Athen. 14.652e  
 34-37 Σημείωσαι δὲ — τὴν πατρίδα Eust. ipse 37-38 Τοῦ δὲ — τὸ φράζω EM 799.21-22; cf. Or. 25.5-6; Eust. in Od. 1665.11-12 40 φράζεσθαι = βουλευέσθαι cf. schol. BDEM<sup>a</sup> α 205b 40-  
 41 ἀφ' οὗ — τὸ κύριον cf. Eust. in Il. 135.25-26 42 τιθέμενος — μῦθον Eust. in Od. 1695.3-5 43-

[road] and *lychnon* [lamp] and a thousand other such words. It is evident that *sidēreon desma* [iron chain] is the same as to say *sidēropedē* and *sidēra podokakē*. Some people call foot cuffs *desmos*. The fact that *desmos* and *desma* also have the feminine *desmē* is shown by Alexis' usage in "and chains (*desmai*) of some sort of thyme".<sup>A</sup> Note that "he will contrive his return" and so on, as | found above, is 35  
an announcement in advance (*proanaphōnēsis*), that is a rhetorical exhibition in advance (*proekthesis*), which is the same as a promise that comforts the listener. For he says in advance that even if it is impossible that Odysseus should sail from Calypso's island and return home, he is a man of many devices and therefore even knows how to build a ship. Hence he will come back (*neētai*), meaning that he will return to his fatherland. It is evident that *nostos* [homecoming] derives from the verb *neesthai* in this sense. The prototype of *phrassetai* [consider] is *phō*, from which *phrō* through redundant addition of a rho derives, whence *phrazō* originates. The verb *phrō* and its homonymity will be addressed later on.<sup>B</sup> The verbs *phrazein* and *prazesthai* | are also homonyms and now means "deliberate" 40  
"ate", from which *phradēs nous* derives, as in "it is a work of a prudent mind (*noos phradēs*)"<sup>C</sup> and *ariphradēs* "very intelligent",<sup>D</sup> which is differentiated from the proper name *Ariphradēs* by the accent, and *phradmōn* "councilor".<sup>E</sup> The opposite to these is *aphradēs* [senseless] used also about the dead<sup>F</sup> in accordance with the myth of the [pagan] outdoors. Moreover, *phrazein* means to speak with words, whence *phrasis* [phrasing] and *periphrasis* [circumlocution] and *paraphrastēs* [paraphrast] and all such words derive. But *phrassō* seems to derive from a *phō* and *phrō* with some different meaning, from which *kataphraktos stratiōtēs* [soldier clad in full armor] and *phragmoi* [fences] and all such words originate. 45

(v. 206) As evident elsewhere, the poet knew of the | verb *legein* [speak], 45  
as in "recount (*katalexon*) it fully" here, but he did not know of the noun *logos* [word] deriving from it, but always says *mythos* for "word". In all respects, *katalexon* is the same thing as *agoreuson* [speak], for which reason the phrase is added "tell me (*agoreuson*) fully".<sup>G</sup>

(v. 208–9) Telemachus' similarity to his father is characterized by his head and his eyes in "Marvelously, in your head and beautiful eyes you are like him". The speech is fitting for all who share similarities with their parents. Menelaos will say something like this later on,<sup>H</sup> he who will see the likeness of Telemachus

44 κατάφρακτος ~ φράσσω Eust. in Il. 904.7; schol. Opp. 1.641

Ps. 152.3–4; EGud. 556.59–60 Sturz; EM 613.36 et 724.52–53

44 φραγμός ~ φράσσω Choer. epim.

44–46 Ὅτι — λόγον φησὶν Eust. in Il. 633.41 (haud recte; vide v.d.Valk ad loc. et 1022.26); cf. etiam 931.1; 1010.51–52

τοῖς ἐξῆς ὁ Μενέλαος, ὃς ἔκ τε χειρῶν καὶ ποδῶν καὶ ὀφθαλμῶν βολῆς καὶ χαιτίης  
50 τὴν πρὸς | τὸν Ὀδυσσεά τῷ Τηλεμάχῳ συνάξει ὁμοιότητα.

στ. "Οτι κυρίως μὲν τὸ μίσγεσθαι λέγεται ἐπὶ ὑγρῶν· χεῖμαρροι γοῦν ἐν Ἰλιάδι μί-  
51 σγεσθαι λέγονται, ὅθεν καὶ ἡ μισγάγκεια, | καὶ κήρυκες οἶνον ἔμισγον ἐν κρατῇρσι  
καὶ ὕδωρ. ἐνταῦθα δὲ φίλοι ἀλλήλοις θαμὰ μίσγεσθαι λέγονται· συνανακίρναται γάρ 5  
πως ἡ φιλία τοῖς ἡθεσι. καὶ ἔστι σωμάτων μὲν τὸ παρατίθεσθαι, ψυχῶν δὲ τὸ μίσγε-  
σθαι, συνανακίρναμένων φιλικῶς. δῆλον δὲ ὅτι καὶ ἐπὶ συνεύνων τὸ μίσγεσθαι λέ-  
γεται καὶ ὡς οἰκεία ἡ λέξις ἐπὶ μάχης καὶ ἔριδος, ὅθεν καὶ τὸ ἐπιμιξέσθαι μάχεσθαι. οἶδασι  
55 δὲ καὶ φιλόσοφοι τὴν αὐτὴν | λέξιν ἐν τοῖς κατ' αὐτοὺς συλλογιστικοῖς σχήμασιν.

α 211 "Οτι ἀναβῆναι εἰς Τροίαν, ὡς καὶ προεγράφη, τὸ ἀναπλεῦσαι. δῆλον δὲ ὅτι καὶ 10  
βῆναι τὸ τοιοῦτον λέγεται, οὐχ' ἀπλῶς μέντοι ἀλλὰ μετὰ νηός, ὡς δηλοῖ τὸ ἔνθα περ  
ἄλλοι Ἀργείων οἱ ἄριστοι ἔβαν κοίλαις ἐπὶ νηυσί. καὶ ὅρα τὸ Ἀργείων οἱ ἄριστοι, οὗς ὡς M 9<sup>α</sup>  
ἀρίστους ἥρωας ἐν Ἰλιάδι καλεῖ ὁ ποιητής.

α 213 "Οτι τὸ πεπνυμένος ὁ φρόνιμος ἀπὸ τοῦ πνύω ἐνεστώτος γίνεται, αὐτὸ δὲ ἢ ἀπὸ  
τοῦ πονῶ πονύω κατὰ συγκοπήν, ὃ δηλοῖ τὸ ἐνεργῶ—ἐνεργῆς γὰρ ὁ φρόνιμος—ἢ 15  
ἀπὸ τοῦ πινύσσω τὸ φρονῶ, ἐξ οὗ καὶ ἀπινύσσειν τὸ ἀφραίνειν καὶ πινυτός ὁ φρόνι-  
μος.

α 215–20 61 | "Οτι λόγου μεираκιώδους καὶ ἀφελοῦς τὰ τοῦ Τηλεμάχου μιμητικῶς ὑπὸ Ὀμή-  
ρου γραφέντα ἐν οἷς, ἐρωτηθεὶς εἰ τοῦ Ὀδυσσεῶς ἐστὶν υἱός, λέγει ἀπλοϊκῶς ὅτι ἡ  
1412 μήτηρ μὲν φησιν Ὀδυσσεῶς ἐμὲ εἶναι υἱόν, αὐτὰρ | ἔγωγε οὐκ οἶδα· οὐ γάρ πώ τις 20  
ἐὸν γόνον αὐτὸς ἀνέγνω, ἥγουν ἡ μήτηρ μὲν εὖ γινώσκουσα τοῦ Ὀδυσσεῶς ἐμὲ υἱὸν  
εἶναι φησίν, ἢ τινι πάντως καὶ πείθομαι. ἐγὼ μέντοι οὐκ οἶδα ἐξ ἑμαυτοῦ δηλονότι,  
5 ὅτι μηδὲ ἄλλως τις | ἀφ' ἑαυτοῦ ἔγνω πόθεν γέγονεν, εἰ μὴ μάλιστα μὲν ἐκ μητρός,  
ἥδη δὲ καὶ ἀπ' ἄλλων εὖ εἰδότην. διὸ καὶ φησί· τοῦ μ' ἔκ φασι γενέσθαι, ἐπεὶ σύγε  
8 τοῦτο ἐρεεῖνεις. | καὶ ὅρα ὅτι οὐκ εἶπεν· ἡ μήτηρ μὲν μέ φησι τοῦτου εἶναι, αὐτὰρ ἐγὼ 25  
οὐ πείθομαι, ἀλλὰ· οὐκ οἶδα οἴκοθεν, πείθομαι δὲ δηλαδὴ τῇ μητρί. διὸ καὶ ἐπάγει  
ὡς δὴ ἔγωγ' ὄφελον μάκαρος δὴ τινος εἶναι υἱός· Ὀδυσσεὺς γὰρ ἀποτμότατος ἐγένετο  
10 | ἀνθρώπων. πιστεύων ἄρα τῇ μητρί ἀπεύχεται Ὀδυσσεά ἔχειν πατέρα. ἴσως δὲ καὶ  
βαρυνομένης ψυχῆς ἡ φαινομένη αὕτη ἀφέλεια καὶ οὐκ ἐξορθοῦ ἀφελοῦς· ἐνάγει

<sup>A</sup>1411.50–51 χεῖμαρροι — λέγονται B 753

<sup>B</sup>51 ἡ μισγάγκεια Δ 453

<sup>C</sup>ἔμισγον — ὕδωρ α 110

1411.51–52 ἐνταῦθα δὲ — φιλικῶς cf. Eur. Hipp. 250–57; Alex. Aphr. in Aristot. metaph. 35.18–22 Hayduck

54 ἐπιμιξέσθαι de voce cf. schol. D Λ 525 et Ψ 242; Ap. Soph. 73.32; Or. 64.24; EGud. 506.17–19 Stef.

54–55 οἶδασι — σχήμασιν scil. μίξις; cf. e.g. Alex. Aphr. in Aristot. analyt. pr. 123.28–124.25 Wallies; Themist. paraphr. Aristot. analyt. pr. 55.10–15 Wallies

55 "Οτι ἀναβῆναι — ἀναπλεῦσαι Eust. in Od. 1408.31–33

57 καὶ ὅρα — ὁ ποιητής cf. e.g. Eust. in Il. 126.41–43; 288.22–26; 448.1

57–58 "Οτι τὸ — γίνεται schol. M<sup>a</sup> α 213

58–59 αὐτὸ δὲ — ὁ φρόνιμος cf. schol. A 600b; schol. D et Ge. et AT Ξ 155; schol. M<sup>a</sup> γ 430c1 (cum adn. Pontani); EGud. 473.1 Sturz; EM 672.51–54; Eust. in Il. 160.30–31

59 ἡ ἀπὸ — φρόνιμος Or. 26.26–31 (mut.); cf. EGen. α 1017; Suid. α 3211

61–

to Odysseus by combining his hands and | feet, the gaze of his eyes and his hair. 50

(v. 209) In its proper sense *misgesthai* [mix] is used about liquids. At any rate, it is said that winter-flowing rivers “mix” (*misgesthai*) in the *Iliad*,<sup>A</sup> whence *misgankeia*<sup>B</sup> derives, and heralds “mixed (*emisgon*) wine and water in mixing vessels”.<sup>C</sup> But here it is said that friends often “mix” (*misgesthai*) with one another, since, in a way, friendship is a mixture of characters. Bodies can be placed beside one another, but souls can mix, mingled in friendship. It is evident that it is said in reference to partners that they “mix” (*misgesthai*), and that the word is fittingly used about battle and strife, whence the phrase to fight *epimix* [in a mixed up way] derives. Philosophers use this | word in their syllogistic figures. 55

(v. 211) The verb *anabēnai* to Troy, as written above, means “sail away”. It is evident that such a thing is also called *bēnai* [go], but not simply *bēnai* but *bēnai* with a ship, as is evident in “when the other nobles among the Argives went (*eban*) in hollow ships”. And observe “the nobles (*aristoi*) among the Argives”, which Homer calls noble heroes (*aristoi hērōes*) in the *Iliad*.

(v. 213) The word *pepnymenos* means “prudent” deriving from the present *pnyō*, which derives in turn from *ponō pnyō* through omission of letters, which means “I work”—for the prudent man is active—or from *pinyssō* “be wise”, out of which *apinyssēin* “lack understanding” comes and *pinytos* “prudent”.

| (v. 215–20) Telemachus words are written by Homer in imitation of a boy- 61  
ish and simple speech, in which, when asked whether he is Odysseus’ son, he plainly says that “my mother says that I am Odysseus’ son, but | I for my part do 1412  
not know. For nobody knows his parent by himself”, meaning that my mother says that she knows full and well that I am Odysseus’ son, and I trust her completely. Yet, I do not know this by myself, since in general | nobody can know by 5  
himself from where he was born, unless he learns this from his mother or others who know. For this reason he also says: “they say that I was born from him, since you ask me this”.| And observe that he did not say “My mother claims that I am 8  
this man’s child but I do not trust her”, but rather “I do not know by myself, but evidently I trust my mother”. For this reason he adds “if only I were the son of a 10  
blessed man. For Odysseus is the most ill-starred among | men”. And so, believ-  
ing his mother he wishes that Odysseus was not his father. However, perhaps this display of simplicity is due to his soul being burdened and not a result of proper

1412.1 Ὅτι λόγου — ἀνέγνω de infantili simplicitate dicendi Telemachi cf. etiam Eust. in Od. 1408.6–8; 1412.32–35; Lindberg, *Hermogenes* 227–28 1412.2–6 ἡγουν ἢ μήτηρ — εὐ εἰδότεων cf. schol. HM<sup>a</sup> (Porph.) α 215a (praec. p. 115.50–57 Pontani); schol. DEHM<sup>a+1s</sup> (Porph.) α 215b, p. 116.62–65 Pontani 9–10 διὸ καὶ — πατέρα schol. HM<sup>a</sup> α 217a1 10–12 ἴσως — μεγάλου Eust. ipse; cf. Eust. in Od. 1409.60–62; Lindberg, *Hermogenes* 228

- γὰρ αὐτὸν ἢ λύπη εἰς τὸ μὴ ἂν ἔχειν ῥαδίως πιστεῦσαι ὡς Ὀδυσσεὺς ἐστὶν υἱός, τοῦ  
 τηλικούτου, τοῦ οὕτω μεγάλου. Τὸ δὲ τοῦ μ' ἐκ φασὶ γενέσθαι ὁμοιόν ἐστι τῷ ἐν Ἰλιά-  
 δι τὸν με φασὶ γείνασθαι, ὅπερ ἐκεῖ ὁ Ἀστεροπαῖος φησί, καὶ τῷ τὸν δὲ ἐμὸν πατέρα  
 φασὶ ἔμμεναι, ὁ περὶ τοῦ Πρωτέως ἢ Εἰδοθέα φησὶν. ὅτι δὲ τῇ μητρὶ ἀνάκειται ἢ περὶ  
 τῶν παίδων ἀκριβῆς εἰδήσις δηλοῖ καὶ Εὐριπίδης, λέγων· μήτηρ φιλότεκνος μάλλον 5  
 15 πατρός· ἢ μὲν | γὰρ αὐτῆς οἶδεν ὄντα, ὃ δ' οἶεται, καὶ Μένανδρος· αὐτὸν γὰρ οὐδεὶς οἶδε  
 τοῦ ποτ' ἐγένετο, ἀλλ' ὑπονοοῦμεν πάντες ἢ πιστεύομεν· ἢ γὰρ ἀκριβῆς εἰδήσις ἐν τοῖς  
 τοιοῦτοις τῇ μητρὶ ἀνάκειται. διὸ καὶ ὁ Τηλέμαχος πρῶτον εἰπών· μήτηρ μὲν μέ φησι  
 τούτου εἶναι, ὕστερον ἐπάγει τὸ ἀπὸ τῆς κοινῆς φήμης τῆς μὴ πάνυ ἀκριβοῦς, λέγων·  
 τοῦ μ' ἐκ φασὶ γενέσθαι. δοκεῖ δὲ καὶ τῷ Ἀριστοτέλει τὰ εἰρημένα ὁρθῶς ἔχειν, ὅς 10  
 φησιν ὡς ἄριστα περὶ τῶν τέκνων κρίνουσιν αἱ γυναῖκες. διό, φησί, Πεπαρηθία τις  
 γυνὴ μαρτυρήσασα οἰκειὸν τινα εἶναι παῖδα, ἔλυσε τὴν περὶ ἐκείνου ἀμφιβολίαν,  
 20 καὶ ἔτεροι δέ τινες, ὡς ἐν τῇ | Ῥητορικῇ αὐτοῦ λέγει. Ἰστέον δὲ καὶ ὅτι τὸ φασὶν  
 εἶωθεν ὁ ποιητὴς ποτὲ μὲν λέγειν ἐπὶ τῆς ἀπλῶς φήμης, ὡς ὅτε ὁ Αἰνείας λέγει πρὸς  
 Ἀχιλλέα ὅτι φασὶ σὲ μὲν Πηλέος ἔκγονον εἶναι. καὶ ἐνταῦθα δὲ ὁ Μέντης περὶ τοῦ 15  
 Λαέρτου εἶπεν ὃν οὐκέτι φασὶ πόλινδε ἔρχεσθαι. ἔστι δὲ ὅτε καὶ ἐπὶ ὁμολογουμένων  
 λέγει ὁ ποιητὴς τὸ φασὶν, ὡς ὅτε εἴπη ὅτι τὸν ἀετὸν φασιν ὀξύντατα δέρκεσθαι. οὕτω  
 δὲ καὶ τὸ φημί ἐπὶ ἀκριβοῦς εἰδήσεως ἐν πολλοῖς τίθησιν, ὡς ὅτε Ἀχιλλεὺς ἐρεῖ πρὸς  
 τὸν Αἰνείαν· ἥδη μὲν σέ φημι καὶ ἄλλοτε δουρὶ φοβῆσαι, καὶ ὅτε ὁ Νέστωρ λέγει· φημί  
 25 κατανεῦσαι Δία Κρονίωνα. | ἐνταῦθα οὖν τὸ μὲν ἢ μήτηρ μὲν φησιν ἐπὶ ἀκριβεστάτης 20  
 εἰδήσεως νοηθήσεται—εὗ γὰρ εἰδυῖα ἢ Πηνελόπη φησὶν ὅτι ὁ Τηλέμαχος υἱὸς τοῦ  
 Ὀδυσσεὺς ἐστὶ—, τὸ δὲ ἐκ τούτου μέ φασὶ γενέσθαι τὴν φήμην δηλοῖ τὴν ἐκ τῶν  
 πολλῶν. Γόνος δὲ νῦν ἢ γονή, ἀφ' ἧς καὶ γίνεται, ὡς πού ἐν τῷ τέλει τῆς ῥαψωδίας  
 ταύτης ῥηθήσεται. τὸ δὲ εἰπεῖν γόνον τὸν γεννήσαντα ἴσως οὐκ ὁρθόν· ὥφειλε γὰρ  
 25 ὀξυνθῆναι, ὡς δηλοῖ τὸ γουνός, ὃ σημαίνει τὸν γόνιμον τόπον. Ἰστέον δὲ ὅτι ἐκ τοῦ 25  
 γόνος, ἥτοι γονή, οὐ μόνον ὁ λάγνος, ἀλλὰ καὶ ὁ κατὰ τοὺς παλαιοὺς λάγνης, ὡς

<sup>A</sup>1412.12 τὸν με — γείνασθαι Φ 159–60 <sup>B</sup>13 τὸν δὲ — ἔμμεναι δ 387 <sup>C</sup>14–15 μήτηρ φιλότεκνος  
 — ὃ δ' οἶεται Eur. fr. 1015 Kannicht <sup>D</sup>15–16 αὐτὸν γὰρ — ἢ πιστεύομεν Men. Carch. fr. 2 Sandbach  
<sup>E</sup>18–20 δοκεῖ δὲ — λέγει Aristot. rhet. 2.1398b <sup>F</sup>21 φασὶ σὲ — εἶναι Υ 206 <sup>G</sup>21–22 ὃν οὐκέτι  
 — ἔρχεσθαι α 188–89 <sup>H</sup>22–23 τὸν ἀετὸν — δέρκεσθαι P 674–75 <sup>I</sup>24 ἥδη μὲν — φοβῆσαι Υ 187  
 / φημί — Κρονίωνα B 350

1412.13–16 ὅτι δὲ — ἀνάκειται schol. DEHM<sup>a</sup>+<sup>1</sup>s (exeg.) α 215b, p. 116.58–62 Pontani; Μένανδρος —  
 πιστεύομεν cf. Stob. 3.24b.27 20–22 Ἰστέον δὲ — ἔρχεσθαι Eust. ipse; cf. in Il. 1203.53–57; cf. etiam  
 591.26; 951.27 22–23 ἔστι δὲ — δέρκεσθαι cf. Eust. in Il. 1122.55–56 23–26 οὕτω δὲ — τῶν  
 πολλῶν Eust. ipse; cf. in Il. 1174.3–4 (huc respicit); 214.39–40 26 γόνος = γονή cf. schol. ck<sup>2</sup>qz α  
 216g (ἢ ἑαυτοῦ γένεσις); aliter schol. V α 216e (γεννήτωρ); cf. Eust. in Od. 1680.56; 1859.7 27 γό-  
 νος ~ γονή Eust. in Od. 1427.18–21 27–28 τὸ δὲ — γόνιμον τόπον cf. Eust. in Od. 1410.10 28–

6 αὐτὸν MP schol. : αὐτὸς Stob. οὐδεὶς MP schol. : οὐθεὶς Stob. 7 τοῦ MP : πῶς schol.  
 Stob. : ὅπου Cobet 24 τὸν PM<sup>s.l.</sup> (corr.)

simplicity, since his sadness makes it difficult for him to trust that he is the son of Odysseus, that great and mighty man. The phrase “they say that I was born from him” is similar to that in the *Iliad* “they say that he begot me”,<sup>A</sup> uttered by Asteropaios, and “they say that he is my father”,<sup>B</sup> uttered by Eidothea about Proteus. The fact that accurate knowledge about the children belongs to the mother is also shown by Euripides, saying “a mother loves her children more than a father, since she knows that | it is hers but he believes that it is so”,<sup>C</sup> and Menander: “no one knows whose child he was born, but we all make guesses and suppose”,<sup>D</sup> for accurate knowledge in such matters belongs to the mother. For this reason Telemachus first says “my mother says that I am his son” and afterwards adds the opinion of common rumor, which is not very accurate, saying “and they say that I was begotten from him”. Aristotle also holds that these words are correct, he who says that women have the best judgment concerning the children. For this reason, he says, when a certain woman named Peparethia testified that a child was her own, she solved the uncertainty in this matter. The same thing occurred with certain other women as well, as he says in | his *Rhetoric*.<sup>E</sup> One must also know that it is customary for the poet to use *phasin* [they say] sometimes referring to what is simply a rumor, as when Aeneas says to Achilles that “they say (*phasi*) that you are a child of Peleus”.<sup>F</sup> And here Mentès said about Laertes “they say (*phasi*) that he no longer comes to the city”.<sup>G</sup> Yet, at certain instances the poet also uses *phasin* in references to evident facts, as when he says that “they say that the eagle’s glance is the most piercing”.<sup>H</sup> The word *phēmi* is often used about accurate knowledge in this way, as when Achilles says to Aeneas “Just now, I say (*phēmi*), and at other times I have put you to flight with my spear”,<sup>I</sup> and when Nestor says “I say (*phēmi*) that Zeus, son of Cronus, nodded in assent”.<sup>J</sup> | Therefore, the phrase “my mother says” here will be interpreted as referring to accurate knowledge, since Penelope knows the truth full and well when she says that Telemachus is the son of Odysseus, whereas the phrase “they say that I was begotten from him” refers to the rumor among the people. Here, *gonos* means the same thing as *gonē* [offspring], from which it originates, as will be stated somewhere towards the end of this rhapsody. To call the begetter *gónos* is perhaps incorrect, since in that case it ought to have had an acute on the final syllable, as shown by *gounós*, signifying a fertile place. One must know that from *gonos*, that is offspring, not only *lagnos* [lustful] but also *lagnēs* derives accord-

29 Ἰστέον — πολύγονος vel ex Ar. Byz. (fr. 15 Nauck cum ps.-Hdn. Philetaer. 228 Dain [«οὕτως Ἀριστοφάνης»]) vel e Suet. βλασφ. 18 Taillardat (qua re Slater fragmentum omisit); cf. Eust. in Od. 1597.28–32;  
28 ἦτοι γονή add. Eust. (cf. in Od. 1412.26)



- 30 οἰονεῖ λαγόνης, ἤγουν λίαν πολύγονος. καὶ μὲν τινες παρὰ τὸ  $\lambda\alpha$  | ἐπιτατικὸν καὶ τὸ  
 γυνή τὰ τοιαῦτα παρήγαγον, ἵνα εἴη ἀπλοῦν τοῦ λάγνου ὁ γύνις, ἄλλο τι ὦν αὐτὸς  
 παρὰ τὸν παρθενοπίτην καὶ τὸν ἀρρενώπαν, ὃς ἐδήλου τὸν ἀνδρόγυνον, καὶ παρὰ  
 St: τὸν εἰδομαλίδην, ἤγουν τὸν καλλωπίζοντα τὰ μῆλα τῆς | ὀψεως, ὥς φασιν οἱ παλαιοί.  
 52  
 α 217–19 Ὅτι ἀφελῶς ὁ Τηλέμαχος, ἦτοι ἀπλοϊκῶς, μάκαρα ἄνδρα ὀρίζεται τὸν ἐπὶ τοῖς 5  
 ἑαυτοῦ γηράσαντα κτήμασιν, εἰπὼν· ὥς δὲ ἔγωγ' ὄφελον μάκαρος νύ τευ ἔμμεναι νιδῶς  
 ἀνέρος, ὃν κτεάτεσσιν εἰὸς ἐπὶ γῆρας ἔτετμε. νῦν δ' ὃς ἀποτμότατος γένετο θνητῶν ἀν-  
 35 θρώπων. οὐ μὴν ἀκριβῶς ἐκεῖνος λέγει· πολλῶν γὰρ πάντως καὶ ἄλλων | χρεῖα εἰς τε-  
 λείαν εὐδαιμονίαν καὶ μακαριότητα καὶ οὐ μόνον τοῦ οἴκοι τινὰ τελευτήσαι ἀνενδε-  
 ῶς ζήσαντα καὶ γηράσαντα. Ὅρα δὲ ὅτι τῷ μάκαρι τὸν ἀποτμον, ὃ ἐστι δύσποτμον, 10  
 ἀντέθετο. οἱ μέντοι μεθ' Ὀμηρον μακάριον τὸν εὐδαίμονα καλοῦντες, ἄθλιόν φασι  
 τὸν δυσδαίμονα. Τὸ δὲ ὄφελον ταῦτόν ὃν τῷ ὠφείλον ἀναυξησίαν τε Ἰωνικὴν ἔχει  
 καὶ ἀπέλευσιν τοῦ ἰ. Τὸ δὲ κτεάτεσσι πλεονασμὸν ἔπαθε τῆς  $\tau\epsilon$  συλλαβῆς καθὰ καὶ  
 τὸ στομάτεσσι παρὰ τῷ Ὀππιανῷ. Τὸ δὲ ἔτετμεν ἀχρεῖον μὲν ἐστὶν εἰς πεζὴν γρα-  
 40 φήν, δηλοῖ δὲ τὸ κατέλαβε. κυρίως μέντοι τέτμεν τὸ ἐν ἐπιτόμῳ καὶ συντόμῳ | κα- 15  
 ταλαμβάνειν, καὶ γίνεται ἐκ τοῦ τέμω τμῶ καὶ κατὰ ἀναδιπλασιασμὸν τέτμω. Ἀπο-  
 τμότατος δὲ ὁ δύσποτμος, ὃ ἐστι δυστυχής· πότμος γὰρ οὐ μόνον ὁ θάνατος, ἀλλὰ  
 καὶ ἡ τύχη παρὰ τὸ πετεῖν, ὃ ἐστι πεσεῖν, ἀφ' οὗ καὶ ἡ περιπέτεια· τὰ γὰρ ἀπὸ τύχης  
 συμπίπτειν λέγεται, ἤγουν συμβαίνειν, ὅθεν εὐποτμος μὲν ὁ εὐτυχής, πανάποτμος  
 δὲ καὶ ἀποτμότατος ὁ κακοτυχής. 20  
 α 222–23 45 | Ὅτι πρέπει ἐνδόξω νέφ' ἐπειπεῖν τὸ οὐ μὲν σοι γενεὴν θεὸς νώνυμον ὀπίσω ἔθη-  
 κεν, ἐπεὶ σέ γε τοῖον ἡ μήτηρ ἐγένετο. Ἰστέον δὲ ὅτι ὁ ποιητὴς εἴωθεν ἐπὶ μέλλοντος  
 μὲν τιθέναι τὸ ὀπίσω, ἐπὶ δὲ παρωχημένου χρόνου τὸ ἔμπροσθεν· ὅσα μὲν γὰρ οὐπω  
 50 ἐθεάθησαν ἢ | ἐγνώσθησαν, ὀπίσω ἡμῶν εἶναι δοκοῦσιν, ὥς μὴ ἐλθόντα ὅλως εἰς P 16<sup>r</sup>  
 ὄψιν, τὰ δὲ παρωχημένα, ὥς ἤδη τεθεαμένα, ἔμπροσθεν γενέσθαι λογιζονται. 25

<sup>A</sup>1412.38 στομάτεσσι Opp. syneg. 1.199 etc.  
 255; 493

<sup>B</sup>42 εὐποτμος Aesch. Agam. 246

<sup>C</sup>πανάποτμος Ω

1412.29–30 καὶ μὲν τινες — παρήγαγον Suet. βλασφ. 18 Taillardat; cf. Or. 96.16–17; Choer. in Th. Alex. can. 1.161.26–29; EGud. 360.8–10 Sturz 30–32 ἵνα εἴη ἀπλοῦν — οἱ παλαιοὶ Eust. in Od. 1571.43–46 = Suet. βλασφ. fr. 61 et 63 Taillardat; 30–31 παρθενοπίτη add. Eust., cf. Λ 385; 31 ἀρρενώπας = ἀνδρόγυνος cf. etiam Eust. in Il. 827.29; Ael. Dion. fr. α 177 Erbse; Paus. att. fr. α 157 Erbse; Hsch. α 7429 32–35 Ὅτι ἀφελῶς — ζήσαντα schol. BDEHM<sup>a</sup>T α 218d (amplif.) 35–37 Ὅρα δὲ — τὸν δυσδαίμονα Eust. ipse; cf. in Od. 1412.40–44 37 Τὸ δὲ — τοῦ ἰ cf. Eust. in Il. 783.63 cum adn. v.d.Valk 38 Τὸ δὲ — τὸ Ὀππιανῷ Eust. in Il. 533.20–21 (cum adn.); 766.18–21; schol. Opp. hal. 1.422 38–39 Τὸ δὲ — γραφὴν Eust. rhetorum magister; cf. in Il. 474.12; in Od. 1466.26 39 ἔτετμεν = κατέλαβε schol. V α 218e 39–40 κυρίως — τέτμω cf. schol. ε 58; Eust. in Il. 474.13–14 648.22–23; in



ing to the ancients, as though it were *lagonēs*, that is *lian* [exceedingly] *polygonos* [producing much offspring]. There are others who trace such words from the intensifying *la* | and *gynē* [woman], meaning that *gynis* [womanizer] is a simple form of *lagnos*, which is different from *parthenopipēs* [seducer of maidens] and *arrenōpas*, which means androgynous, and from *eidomalidēs*, that is one who adorns his cheeks, as the ancients say. 30

(v. 217–19) Telemachus defines the blessed man in a simple manner, that is plainly, as one who grows old in the company of his own possessions, saying “would that I were the fortunate son of a man who was seized by old age in the company of his own possessions! But as it is he was born the most unlucky of mortal men”. What he says is by no means accurate, since there is need of many other things | to reach complete happiness and bliss besides dying after living and growing old in want of nothing. Observe that he used *apotmon*, that is “unlucky”, as the opposite of the blessed (*makar*). Writers after Homer, however, call the blessed *eudaimōn*, and the unhappy *athlios*. The *ophelon* [would that] is the same as *ōpheilon* but without the augment and with the Ionic removal of the iota. The word *kteatessi* [“possessions”, dat.] underwent redundant addition of the syllable *te*, just like *stomatessi* in Oppian.<sup>A</sup> The verb *etetmen* is useless in prose, but it means “seized”. However, in its proper sense *tetmein* means to seize something shortly (*en epitomōi*) and briefly (*syntomōs*), | and it originates from *temō tmō* and through reduplication *tetmō*. The word *apotmotatos* means *dyspotmos*, that is “unlucky”, since *potmos* means not only “death”, but also luck, deriving from *petein*, that is *pesein* [fall], whence *peripeteia* [change of fortune] derives. For we say that occurrences resulting from luck *sympiptein*, that is “occur”, whence *eupotmos*<sup>B</sup> means “with good luck”, but *panapotmos*<sup>C</sup> and *apotmotatos* “with bad luck”. 35

| (v. 222–23) It is fitting to say about a renowned young man “God did not let your family remain nameless in the future, seeing that your mother bore you to be as you are”. One must know that the poet normally uses *opisō* referring to the future and *emprosthen* referring to the past, since all things that have not yet been seen or | known appear to lie behind us, since they are not completely in our sight, whereas past events, having already been seen, are reckoned to lie in front of us. 40 50

Od. 1466.25–6      40–41 ἀποτμότατος = δυστυχής schol. V α 219b      41–42 πότμος γὰρ — συμβαίνειν cf. EGud. 477.45–50 Sturz; EM 685.30 et 34–37; 41 περιπέτεια ~ πετεῖν cf. ad Eust. in Od. 1396.53 42 εὐποτμος cf. Hsch. ε 7082; Phot. ε 2290; Suid. ε 3661      42 πανάποτμος cf. Hsch. π 312; schol. D et T<sup>1</sup> Ω 255; Eust. in Il. 1348.44–45      47–52 Ἰστέον δὲ — λογίζονται Eust. in Il. 81.45–82.1; Eust. 115.1–2; 389.3–6; aliter Philo qu. Gen. fr. 2.72 Petit; Hsch. π 3948; Eust. in Il. 1141.2–4

- α 223 Ὅτι ὥσπερ Ὑψιπύλη Ὑψιπύλεια, Περσεφόνη Περσεφόνηα, οὕτω καὶ Πηνελό-  
 55 πη Πηνελόπεια, καὶ Βερονίκη δὲ Βερονίκηα | παρ' Ἡροδότῳ. παράγονται δὲ ὁμοί-  
 ως καὶ ἄλλα πολλά.
- α 225-29 57 Ὅτι τοῖς ἀτάκτως μεθ' ὕβρεως εὐωχούμενοις | καὶ πολυτελῶς ἐπιλεχθήσεται  
 ἂν τὸ τίς δαίς, τίς δὲ ὄμιλος ὅδε; εἰλαπίνη ἢ γάμος; ἐπεὶ οὐκ ἔρανος τάδε γ' ἐστίν, 5  
 ὥς τέ μοι ὕβριζοντες ὑπερφιάλως δοκέουσι δαίνυσθαι. νεμεσήσαιτό κεν ἀνὴρ σῶφρων  
 αἰσχεα πόλλ' ὁρώων, ὃς πινυτός γε μετέλθοι, ἤγουν ὃς φρονῶν συνέλθοι αὐτοῖς· ὁ  
 γάρ τοι κατ' αὐτοὺς ἄφρων οὐκ ἂν νεμεσήσαιτο. Ἰστέον δὲ ὅτι κατὰ τρεῖς μάλι-  
 60 στα | τρόπους συνέλθοιεν ἂν πολλοὶ ἐπὶ εὐωχίᾳ, ἤγουν ἐν εἰλαπίνῃ, ἐν γάμῳ καὶ ἐν  
 ἐράνῳ. καὶ ὁ μὲν ἔρανος κόσμιον, καὶ οὐδὲ πολυτελὲς ἀλλὰ καὶ φειδωλὸς ἥσθιον ὥς 10  
 τὰ πολλὰ οἱ ἐρανισταί, ὥς ἂν ἴδιον ἐσθίωντες ἕκαστος. ἐστὶ δὲ ἔρανος ἢ ἀπὸ κοινῆς  
 συμβολῆς, ἤγουν καταβολῆς καὶ δαπάνης πολλῶν τινῶν, εὐωχία, ὥς καὶ Ἡσίοδος·  
 ἐκ κοινοῦ πλείστη τε χάρις δαπάνη τ' ὀλιγίστη, εἰ μὴ ἄρα ποτὲ ἀφνειὸς τις συντελοίῃ  
 τὸν ἔρανον ἀσύμβολον δειπνον καθίζων οἷς ἐθέλει· τότε γὰρ πολυτελὲς ἔσται καὶ  
 αὐτός, ὥς που καὶ ὁ ποιητὴς ἐμφαίνει ἐν τῷ καθὰ σῦες ἐν ἀφνειοῦ ἀνδρὸς ἢ γάμῳ 15  
 1413 ἢ ἐράνῳ ἢ | εἰλαπίνῃ σφαζόμενοι. καὶ τοιοῦτος μὲν ὁ ἔρανος. ὁ δὲ γάμος δῆλον ὅτι  
 ὁμίλου ἐστὶ συνέλευσις ἐπὶ νυμφίων συναρμογῇ. ἢ δὲ εἰλαπίνη εὐωχία ἐστὶ καὶ αὐτὴ  
 πολυτελής, ἐν ἣ κατὰ εἰλας, ὥς οἱ παλαιοὶ γράφουσιν, ἢ ὁμοῦ εἰλούμενοι πολλοὶ ἐπι-  
 νον, χαίροντος δηλαδὴ τοῦ δειπνοκλήτορος. ὁ μέντοι Ἀθήναιος ἐκ τοῦ λάπτειν τὴν  
 λέξιν ἐτυμολογεῖ διὰ τὸ λαπτικὸν τῆς τοιαύτης λαμπρᾶς παρασκευῆς καὶ δάπανον. 20  
 5 λαφύττειν γάρ, φησί, καὶ λαπάζειν, ὥσπερ καὶ ἀλαπάζειν κατὰ | πλεονασμὸν τοῦ ᾱ,  
 τὸ ἐκκενοῦν καὶ ἀναλίσκειν ἐστίν, ὅθεν καὶ τὰ διαρπαζόμενα ἐν τῷ ἀλαπάζεσθαι, M 9<sup>v</sup>  
 ἤγουν πορθεῖσθαι πόλιν, λάφυρα λέγεται παρὰ τὴν λάφυξιν. λάπτειν δέ, φησί, καὶ τὸ  
 γίνεσθαι λαγρόν τινα ἐκπεττομένης καὶ κενουμένης τῆς τροφῆς, ὅπερ ἡ γαστήρ  
 πάσχει καὶ διὰ βοτάνης λαπάθου, γινομένης καὶ αὐτῆς ἀπὸ τοῦ λάπτειν, ὅθεν καὶ 25  
 ἡ λαπάρα, ὥς καὶ ἀπὸ τοῦ λαγαροῦ ἢ λαγών. οἱ δὲ ταῦτα λέγοντες παραπηγνύου-

<sup>A</sup>1412.52-53 Ὑψιπύλεια Pind. Ol. 4.23

παρων. 888.18 Lentz

σφαζόμενοι λ 413-15

<sup>B</sup>54-55 καὶ Βερονίκη — παρ' Ἡροδότῳ re vera Hdn., vide

<sup>C</sup>62-63 ἐκ κοινοῦ — ὀλιγίστη Hes. op. 723

<sup>D</sup>64-1413.1 καθὰ σῦες —

1412.52-53 cf. Eust. in Il. 449.28-29; 692.46; in Dion. per. 152, p. 245.6-10 Müller

53 Περσεφόνηα Eust. in Il. 763.59; in Od. 1665.7-10

54-55 Βερονίκηα scil. Βερενίκηα cf. Steph. Byz. α 21; β 71; cf.

etiam Eust. in Od. 1665.10

59 πινυτός = φρονῶν schol. V 229c

60-61 καὶ ὁ μὲν ἔρανος — ἕκα-

στος schol. V et exeg. α 226f-g

61-62 ἐστὶ δὲ — εὐωχία schol. V α 226h1 (amplif.)

62 ὥς καὶ

Ἡσίοδος cf. schol. BH<sup>1</sup>M<sup>a</sup>T α 266a1

63 εἰ μὴ — οἷς ἐθέλει cf. 1405.51; Athen. 1.8c; schol. Aeschin.

1.75 (1.167a-b Dilts)

2 ἐν ἣ — γράφουσιν schol. V α 226a2

2 ἢ ὁμοῦ εἰλούμενοι EM 298.10-12

3-10 ὁ μέντοι Ἀθήναιος — τὸ δαρδάψαι praeter Athen. (vide app. loc. cit.), cf. etiam Suid. ε 97;

2 δὲ M<sup>s.l.</sup> (corr. vel fort. add.) : deest in P  
 CE : κατὰ Athen. A

19 δειπνοκλήτορος P

23 παρὰ MP Athen.

24 λαγρόν PM<sup>a.c.</sup>

(v. 223) Like *Hypsipylē Hypsipyleia*,<sup>A</sup> *Persephonē Persephoneia*, so also *Pēnelopē Pēnelopeia* and *Beronikē Beronikeia* | in Herodotus.<sup>B</sup> Many other words 55  
are derived in the same manner.

(v. 225–29) Referring to people who feast disorderedly, presumptuously | and extravagantly, the following phrase will be used: “what feast, what gather- 57  
ing is this? A banquet or a wedding? For it is not a potluck supper; accordingly, they seem to be feasting presumptuously and in excess. A prudent man would feel indignation when seeing so many shameless things, anyone who is *pinytos* and should arrive among them”, that is “who is prudent and should converse with them”. For he who is as mindless as they are would not feel indignation. One must know that there are three main ways in which | most people 60  
gather for a feast, that is a banquet, a wedding and a potluck supper. A potluck supper was a decorous affair, and its participants usually did not eat lavishly but sparingly, since each of them ate his own food. A potluck supper (*eranos*) is a feast that comes about from common contribution, that is through payment and spending of many people, as Hesiod says: “from things shared in common comes the greatest pleasure and the least expense”,<sup>C</sup> unless some rich man would pay for the potluck dinner and make it into a banquet without contribution for the people he invites. In that case it would also be lavish, as the poet shows somewhere in “like swine slaughtered at the wedding or potluck dinner or feast | of a rich 1413  
man”.<sup>D</sup> Such is the potluck dinner. The wedding, on the other hand, is evidently a gathering of a group of people for the sake of a bride and groom. The feast (*eilapinē*) is a banquet, also lavish, in which many drank together in troops (*kata eilas*) or packed together (*eilymenoi homou*), as the ancients write, meaning that he who invited all to the banquet gave it as a gift. Athenaeus,<sup>E</sup> however, etymologically traces the word from *laptein* [gulp down], because of the gulping down and spending of such a magnificent preparation. For *laphyttein*, Athenaeus says, and *lapazein*, and also *alapazein* with | the redundant addition of an alpha, means 5  
to drain and spend, whence things that are snatched away when a city *alapazesthai*, meaning “is sacked”, are called *laphyra* deriving from *laphyxis* [gluttony]. But *laptein*, Athenaeus says, also means to become *lagaros* [hollow], as food is digested and emptied, which happens with the stomach and through the sorrel plant (*lapathos*), which also originates from *laptein*, whence *lapara* [flank] also derives, just as *lagōn* [flank] comes from *lagaros*. Those who say this also affix an

EGud. 414.16–18 Stef.; Eust. in Od. 1831.15; 4–5 ἀλαπάζειν cf. in Il. 65.27–28; 423.38–39; 5–6 ὄθεν καὶ — λάφυρ' ἐν Athen. 8.362f; δπερ ἡ γαστήρ — λαπάθου EGen. α 399; cf. Eust. in Il. 423.39; Tz. exeg. Il. 213.19–214.2 Pap.

σιν ἐνταῦθα καὶ ὅτι τὸ δαπανᾶν τὸ ἀπὸ τοῦ δάπτειν γινόμενον τοῦ δαψιλοῦς ἔχεται  
καθὰ καὶ τὸ λάπτειν. διὸ ἐπὶ τῶν ἀπλήστως καὶ θηριωδῶς ἐσθιόντων καὶ τὸ δάψαι  
10 τίθεται καὶ | τὸ ἐξ αὐτοῦ παράγωγον τὸ δαρδάψαι. Τὰ τοίνυν κατὰ τοὺς μνηστῆρας  
ἐράνω μὲν οὐκ εὐόκασιν· οὐδὲ γὰρ ἔχουσιν οὔτε εὐτελὲς οὔτε κόσμιον καὶ σεμνόν, ἃ  
δὴ δοκεῖ ἔχειν ὁ ἔρανος. γάμος δὲ οὐκ ἔοικεν εἶναι· ποῦ γὰρ οἱ νυμφίοι καὶ ὅσα γάμου 5  
ἴδια; λείπεται ἄρα εἰλαπίνη εἶναι, καὶ μὴν οὐδὲ τοῦτο· ὁ γὰρ τῆς εἰλαπίνης ἐπιστατῶν  
Τηλέμαχος οὐ χαίρει τοῖς γινομένοις, ἀλλ' αἰτιάται τοὺς συμπότας διότι ἀλλότριον  
βίοντον νήποιον ἔδουσιν. ἐπεὶ οὖν οὔτε γάμος τελεῖται, οὐ οἱ μνηστῆρες ἐφίενται,  
St. 53 οὔτε εἰλαπίνη, ἔρανον δὲ οὐκ ἂν τις | οὐδὲ νομίσοι τὸ γινόμενον, ὕβρις ἄρα ἐστὶ τὸ  
15 συμπόσιον τοῦτο καὶ ὕβρισταὶ οἱ τοῦτο | τελοῦντες. διὸ καὶ ἐπάγει συλλογιστικῶς 10  
ἡ Ὀμηρικὴ Ἀθηναῖ· ὥς τέ μοι ὕβριζοντες ὑπερφιάλως δοκοῦσι δαίνυσθαι. Σημείω-  
σαι οὖν ὅτι καὶ τὸ εἰλαπίνη ἢ γάμος βαρέως ἠρώτησεν ὁ ξένος καὶ οὐχ' ὥς ἀλη-  
θῶς ἀπορῶν· ἔγνω γὰρ ὥς οὔτε εἰλαπίνη οὔτε γάμος ὥσπερ οὐδὲ ἔρανος, δαῖς ἄρα  
ὕβριστική· γένος γὰρ τῶν τοιούτων ἢ δαῖς καὶ τὸ δαίνυσθαι, καθὰ μετ' ὀλίγα εὐθὺς  
ῥηθήσεται. Τὸ δὲ ὕβριστάς εἶναι τοὺς μνηστῆρας δηλοῖ καὶ ὁ εἰπὼν ὅτι τὸ μὲν τῶν 15  
μνηστῆρων συμπόσιον ἦν οἷον ἂν γένοιτο νεανίσκων μέθαις καὶ ἔρωσιν ἀνακειμένων, τὸ  
20 δὲ τῶν Φαιάκων εὐσταθέστερον μὲν τούτων, φιλήδονον δέ. Σημείωσαι | δὲ ἐνταῦθα  
καὶ ὅτι ὥσπερ τῆς δαιτὸς παρώννυμον Δαίτων κύριον καὶ Δαίτης, οὕτω καὶ ἐκ τοῦ  
κερᾶν καὶ τοῦ εἰλαπινάζειν ἦν τις Κεράων καὶ Εἰλαπιναστῆς κατὰ τὴν τοῦ Ἀθηναίου  
ἱστορίαν, εἰπόντος ὅτι ἐν τῇ Λακωνικῇ που λέγεται ἰδρῦσθαι ἥρωας Δαίτωνα καὶ 20  
Κεράωνα ὑπὸ τῶν ἐν τοῖς φειδίτοις ποιούντων μάζας διακόνων καὶ κεραννύντων  
οἶνον. καὶ παρὰ Τρωσὶ δέ, φασί, Δαίτην ἥρωα τιμᾶσθαι καὶ ἐν Κύπρῳ Δία Εἰλαπινα-  
στήν καὶ Σπλαγχνοτόμον. ὅτι δὲ τὰ φειδίτια συσσίτιον ἦν Λακωνικὸν περιώννυμον  
μὲν, οὐ πολυτελὲς δέ, περιάδεται τοῖς παλαιοῖς. εἰλαπιναστοῦ δὲ ἀνδρὸς χρήσις καὶ  
25 ἐν Ἰλιάδι. Ἰστέον δὲ ὅτι γάμος μὲν ὁμολογουμένως οὐκ ἐστὶ τὰ παρόντα, οὐ μὴν 25  
οὐδὲ ἔρανος, εἰλαπίνη δὲ τις ὁμῶς ἐστὶ βιαία ἐπὶ γάμου ἐλπίδι. διὸ καὶ ὁ ποιητὴς ἐν  
τοῖς ἐξῆς εἰλαπίνην εἶναι τὸ πρᾶγμα ἐρεῖ ἐν τῷ θρήνῳ ᾧ Ἀντίνοος ἐπεῖχε πόδα εἰλα-  
πινάζων, καὶ ἀλλαχοῦ δὲ εἰλαπινάζειν τοὺς μνηστῆρας ἐρεῖ, ὥς καὶ ὁ Τηλέμαχος ἐν

<sup>A</sup>1413.13 ἀλλότριον — ἔδουσιν α 160 <sup>B</sup>18–19 τὸ μὲν — φιλήδονον δέ Athen. 5.177b <sup>C</sup>19–  
23 Σημείωσαι — Σπλαγχνοτόμον Athen. 4.173f–74a <sup>D</sup>24–25 εἰλαπιναστοῦ — Ἰλιάδι P 577 <sup>E</sup>26–  
27 θρήνῳ — εἰλαπινάζων p 410 <sup>F</sup>27 ὥς καὶ — τοῖς ἐξῆς β 57; cf. p 536

1413.15 συλλογιστικῶς aliter schol. HM<sup>b</sup>T (Nican.) α 227a1 (ὥς = ὅτι) 15–17 Σημείωσαι οὖν —  
οὐδὲ ἔρανος Eust. ipse 23–24 ὅτι δὲ — παλαιοῖς cf. Plut. Lyc. 12.1; Porph. abst. Eust. op. min. 10, p.  
180.65–68 Wirth; cf. etiam Aristot. pol. 2.1252a; Dion. Hal. ant. Rom. 2.23.3

3 τὸ<sup>1</sup> MP<sup>s.l.</sup> (corr.) τὸ<sup>2</sup> PM<sup>s.l.</sup> (corr.) 8 ἐπεὶ M : ἐπὶ P 11 ὑπερφιάλως P  
21 φειτίδιος P 23 φειτίδια P 26 εἰλαπίνει M

annotation here saying that *dapanan* [consume] originating from *daptein* [devour] is connected to *dapsilēs* [abundant], and this is also the case with *laptein*. For this reason *dapsai* is used about people who eat insatiably and like beasts, and so | is *dardapsai*, which derives from *dapsai*. Now, the activities of the suitors did not appear to be a potluck supper (*eranos*), since their ways are neither simple nor decorous nor solemn, which seem to be attributes of the *eranos*. Also, it did not appear to be a wedding. For where are the bride and groom and the other characteristics of a wedding? The only remaining possibility is that it is a feast, yet this is not the case either, since Telemachus who presides over the feast is not pleased over what is happening but accuses the symposiasts because “they consume the livelihood of another man without compensation”.<sup>A</sup> A wedding is not being celebrated, which is what the suitors long for, nor a feast, nor would anyone think that what is going on is a potluck dinner. Hence this symposium is an act of insolence, and those who celebrate it are insolent. | For this reason Homeric Athena adds syllogistically: “how insolently they seem to be feasting in excess”. Note that the stranger asked “is this a banquet or a wedding” with indignation and not because he really wondered this. For he knew that it was neither a banquet nor a wedding nor a potluck dinner. Hence it is an outrageous feast, since the genus which such things belong to is feast and feasting, as will be stated soon. The fact that the suitors are outrageous transgressors is also shown by the one who says “the suitors’ symposium was such as one would expect to occur when young men devote themselves to drunkenness and erotic desire, whereas that of the Phaeacians was quieter but still devoted to pleasure”.<sup>B</sup> Note | here that the proper names Daiton and Daites derive from *dais* [banquet], and in the same way from *keran* [mix] and *eilapinazein* [feast] there was a certain Keraon and Eilapinastes according to the account of Athenaeus,<sup>C</sup> saying that somewhere in Laconia shrines were founded for the heroes Daiton and Keraon by the servants who produce the barley cakes and mix the wine for the common meals. And among the Trojans, they say, the hero Daites was honored and Zeus Eilapinastes on Cyprus and Splanchnotomos [cutter of intestines]. The *pheiditia*, a Laconian common meal that was famous but not lavish, is commemorated by the ancients. The use of *eilapinastēs* [feaster] referring to a man is found in the | *Iliad*.<sup>D</sup> One must know that the present phenomenon is decidedly not a wedding, nor indeed a potluck dinner, yet it is still some sort of violent feast (*eilapinē*) in hope of a wedding. For this reason the poet will call the phenomenon a feast in “the footstool on which Antinous was accustomed to rest his feet as he feasted (*eilapinazōn*)”,<sup>E</sup> and elsewhere he says that the suitors “feast”, as does Telemachus later on.<sup>F</sup> Note that

τοῖς ἐξῆς. Σημεῖωσαι δὲ ὅτι δαῖς μὲν ἢ ἀπλῶς εὐωχία ὡς ὄνομα κοινὸν καὶ γενικόν, ἢ δὲ εἰλαπίνη καὶ ὁ γάμος καὶ ὁ ἔρανος εἶδη εἰσὶ τῆς δαιτός. διὸ καὶ ἡ ἐρώτησις οὕτω προάγεται· τίς ἢ παροῦσα δαῖς; ἄρα γε εἰλαπίνη ἢ γάμος ἢ ἔρανος; ὡς καὶ ἂν τις  
 30 | εἴποι· τί ζῶν τοῦτο; βοῦς ἢ ἵππος ἢ κύων; οὕτω δὲ γενικόν τι ἐπὶ τῶν τοιούτων ὄνομα καὶ ὁ προορηθεὶς ὄμιλος ἀπὸ τῆς ἰλῆς ὦν καὶ αὐτός, ἀφ' ἧς καὶ ἡ εἰλαπίνη 5  
 κατὰ τινας. ὅτι δὲ ἡ γραφή τῆς ἰλῆς ἐδιφορεῖτο παρὰ τοῖς παλαιοῖς δηλοῦσι καὶ οἱ ἐν Ῥητορικοῖς Λεξικοῖς παραδόντες ὡς καὶ τὸ ἰστέον ἀντὶ τοῦ γνωστέον διὰ διφθόγ-  
 γου εἶχε ποτὲ τὴν γραφὴν ἀπὸ τοῦ εἶδω καὶ τὸ ἰλη ἐπὶ τάγματος καὶ πλῆθους παρὰ  
 τὸ εἰλῶ καὶ τὸ ἰλυσπᾶσθαι, ὃ ἐστὶν ὁμοίως ὄφει καὶ σκώληκι εἰλεῖσθαι καὶ σπᾶσθαι, 10  
 ἥγουν κινεῖσθαι, ὅθεν καὶ εἰλύσπωμα ἢ τοιαύτη κίνησις, καὶ ἡ κλεισία δὲ καὶ τὸ κλί- 10  
 35 σιον καὶ τὸ πέδιλον | διφορεῖται τοῖς παλαιοῖς, καὶ ἄλλα ἐν οἷς καὶ ὁ χιλός. Αἴλιος δὲ Διονύσιος καὶ τοῦ ἰθύφαλλος τὴν ἀρχὴν διὰ διφθόγγου γράφει, ὃ δηλοῖ, φησὶν, αἰδοῖον ἐντεταμένον καὶ ἄσμα Διονυσιακὸν Ἀθήνησι, καὶ ἑταιρικὸν δέ, τουτέστι φί-  
 λον ταῖς ἑταιρίσιν, αἱ καὶ ἀνασεισίφαλλοι φερωνύμως λέγονται παρὰ τῇ κωμῳδίᾳ, ὡς ἀνασειοῦσαι, φησί, τὸν φάλητα, ὃς ἐστὶν αἰδοῖον ἀνδρός. Πausανίας δὲ διὰ διφθόγ- 15  
 γου γράφων καὶ αὐτὸς φησὶν ὅτι εἰθύφαλλος αἰδοῖον καὶ ὁ πρόχειρος εἰς συνουσίαν καὶ ᾧδῃ ὑπόκενος. Σημεῖωσαι δὲ ὅτι γενικώτερον τῆς δαιτός ὁ ὄμιλος, εἰ καὶ κατὰ  
 40 τρόπον ὑστερολογίας ἢ ποιητικῇ | φράσις προτίθησι τὴν δαῖτα ἐν τῷ τίς δαῖς, τίς δὲ ὄμιλος; χρὴ γάρ πρῶτον ὀμιλαδὸν γενέσθαι τινάς, εἶτα ἢ μάχην τυχὸν ἢ ἑορτὴν θέσθαι ἢ πανηγυριν ἢ καὶ δαῖτα, καὶ ταύτην ἢ ἐν γάμῳ ἢ ἐν εἰλαπίνῃ, ὡς ἐρρέθη, ἢ ἐν 20  
 ἐράνῳ. Τὸ δὲ ὑβρίζοντες πάνυ κυριολεκτικῶς εἶπεν· ὕβρις γάρ οὐ μόνον ἢ ἐν λόγοις ἀλλὰ καὶ ἢ κατὰ πᾶν ἔργον αἰσχρόν. ὕβρισταὶ γοῦν καὶ οἱ κακολογοῦντες, ὕβρισταὶ δὲ ὡς μάλιστα καὶ οἱ αἰσχρογυροῦντες, ὅποιοι καὶ οἱ μνηστήρες, οἷς δίχα τῶν ἄλλων ἥρκει πρὸς ὕβριν καὶ τὸ ἄμετρον τῆς τρυφῆς. τὸ γάρ τοι μέτρον καὶ τὸ παρώννυμον  
 45 αὐτῷ μέτριον τὸ καὶ ἄρκιον, οὐπερ στοχάζεται | σῶφρων ἄνθρωπος, καὶ ἐν αὐταῖς 25  
 τραπέζαις ἀγαθὸν ἐστὶν, ὡς δηλοῖ ὁ γράψας τὸ τοῖς ὑπερβάλλουσι δαπάνῃ πρόσεστιν,

<sup>A</sup>1413.32 καὶ τὸ ἰστέον — τοῦ εἶδω Ael. Dion. fr. ε 23 Erbse <sup>B</sup>33 τὸ ἰλη — εἰλῶ Ael. Dion. fr. ε 16 Erbse <sup>C</sup>33–34 καὶ τὸ ἰλυσπᾶσθαι — εἰλύσπωμα Ael. Dion. fr. ε 20 Erbse <sup>D</sup>34 καὶ ἡ κλεισία — κλείσιον Ael. Dion. fr. κ 34–35 Erbse <sup>E</sup>35–38 Αἴλιος δὲ — ἀνδρός Ael. Dion. fr. ε 12 Erbse <sup>F</sup>38–39 Πausανίας — ὑπόκενος Paus. att. fr. ε 13 Erbse <sup>G</sup>45–46 τοῖς ὑπερβάλλουσι — ἡτισοῦν Alex. fr. 261 K.–A.

1413.28 δαῖς = εὐωχία schol. V α 225b 30–31 ὄμιλος ~ ἰλη schol. A (Arn.) Λ 502 (unde Eust. in Il. 859.11); schol. DEJs α 225e; schol. Aesch. sept. 35d; cf. Or. 118.9–10 (unde EM 623.57) 31 εἰλαπίνη ~ ἰλη schol. M<sup>a</sup>P α 226a1 (vide app. crit. Pontani ad l. 57) 34 πέδιλον Eust. in Il. 179.24–25 35 καὶ ὁ χιλός Paus. att. fr. ε 23 Erbse 39–40 Σημεῖωσαι δὲ — τὴν δαῖτα Eust. ipse 41–43 Τὸ δὲ — αἰσχρογυροῦντες Eust. ad jurisprudentiam suae aetatis spectat; cf. Mich. Attal. πόνημ. νομ. 35.36;

16 ἰθύφαλλος P 19 γάρ M: δὲ P 20 ταύτη PM<sup>a,c</sup>. 22 καὶ ὕβρισταὶ P 26 ὑπερβάλλουσι γάρ Athen. A



“banquet” (*dais*) simply means festivity, being a common and generic noun, but *eilapinē* and *gamos* and *eranos* are forms of banquets. For this reason the question is put as follows: What is this present banquet? Is it a festival or a wedding or a potluck dinner? As if someone | were to say: what is this animal? A bull or a horse or a dog? In this way the aforementioned “gathering” (*homilos*) was a generic noun referring to these things, also deriving from *ilē* [company], from which *eilapinē* also originates according to some people. The fact that the spelling of *ilē* differed among the ancients is shown by those who relate in the *Rhetorical Lexica* that *isteon*, meaning “one must know”, used to be spelled with a diphthong, deriving from *eidō*,<sup>A</sup> and *ilē* referring to a company and a crowd, deriving from *eilō* [enclose],<sup>B</sup> and *ilyspasthai*, that is to wind about and *spasthai*, that is “to move”, like a snake and worm, whence this sort of motion is called *eilyspōma*,<sup>C</sup> and *klisia/kleisia* and *klision/kleision* [both a small building] and *pedilon/pedeilon* [shoe] | are spelled differently by the ancients,<sup>D</sup> as well as other words, including *chilos* [forage]. And Aelius Dionysius<sup>E</sup> spells the first syllable of *ithyphallos* with a diphthong, which denotes, he says, erected genitals and a Dionysiac song in Athens, and also one that is *hetairikos*, that is “dear to courtesans (*hetairai*)”, who are nicknamed *anaseisiphalloi* in comedy, since they rouse, he says, the *phalēs*, meaning the male genitals. Pausanias,<sup>F</sup> who also writes this word with a diphthong, says that *ethyphallos* designates genitals and a man ready for intercourse as well as a somewhat empty ode. Note that gathering (*homilos*) is more generic than feast (*dais*), even if the poetic phrasing, using the figure of hysteresis, | places the feast first in “what feast, what gathering is this?” For people must gather before they start a battle, party, assembly or feast, and this can be in turn either a wedding feast or a banquet or, as previously stated, a potluck dinner. He used *hybrizantes* [acting insolently] very much in its proper sense, since *hybris* [insolence] is not only that in words but also that in every wicked deed. At any rate, *hybristai* denotes those who use words to abuse, but most of all *hybristai* signifies doers of wicked deeds. The suitors are *hybristai* in this sense, and their immoderation (*to ametron*) in luxury in itself is sufficient for them to be attributed with insolence, even if one excludes the rest of their deeds. For *to metron* [due measure] and *to metrion* [moderation], also called *to arkion* [sufficiency], which the temperate man | aims at, is a good thing at the table, as shown by the man who wrote: “people who live in excess have expenses but no pleasure whatsoever”,<sup>G</sup> and again: “how sweet is all that is moderate! I leave now neither over-full

Prochir. leg. 37.2 Brandileone–Puntoni; aliter EGud. 373.8–10 Sturz  
 βολάς Athen. 10.419b–c

44–47 τὸ γὰρ τοι — τὰς ὑπερ-



- ἡδονῇ δ' οὐδ' ἦτισούν, καὶ πάλιν ὡς ἡδὺ πᾶν τὸ μέτριον· οὐθ' ὑπεργέμων ἀπέρχομαι νῦν  
οὔτε κενός, ἀλλ' ἡδέως ἔχων ἑμαυτοῦ, καὶ πάλιν δεῖ φεύγειν ἀπάντων τὰς ὑπερβολάς.  
λέγεται δὲ καὶ Γοργίας ὁ Λεοντίνος ἐν βαθεῖ γήρᾳ ζήσας μετ' αἰσθήσεως, ἤγουν ἐν  
τῷ καὶ τῶν αἰσθήσεων ὑγιῶς ἔχειν, καὶ ἐρωτηθεὶς τίνη διαίτη χρώμενος οὕτω βιώσοι,  
φάναι ὡς οὐδὲν πώποτε ἡδονῆς ἕνεκα πράξας. Τιθωνὸς μέντοι ἐπιθυμίαις οὕτως 5  
ἐμπεπλεγμένος, ὡς ἀπὸ τῆς ἔω μὲν κοιμᾶσθαι | μέχρι δύσεων, πρὸς ἐσπέραν δὲ τῇ  
ἐπιθυμία ἐπεγείρεσθαι, λόγον εὔρεν *Ἡοὶ συγκοιμᾶσθαι*. ἔχει δὲ ὁ Ἀθήναιος καὶ ἄλλα  
χρήσιμα εἰς συμμετρίαν βρώσεως. δῆλον δὲ ὅτι καὶ ἐν δημηγορίαις καὶ λοιποῖς λό-  
γων εἴδεσι χρησιμώτατον τὸ μέτριον. διὸ | καλῶς ὁ τοῦτο μὴ εἰδὼς Θεορίτης ἀμετρο-  
επῆς ἔσκωπται. Τὸ δὲ αἶσχα πόλλ' ὁρώων ἀντὶ τοῦ πολλὰ βλέπων μὴ καλὰ· ἐναντίον 10  
γὰρ τὸ αἶσχος καὶ τὸ αἰσχρὸν πρὸς τὸ καλόν.
- α 231 55 | Ὅτι ἐν τῷ *ξεῖνε ἐπεὶ με ταῦτα μεταλλᾶς*, ὃ ἐστι πολυπραγμονεῖς, ἐκ τῶν μετάλ-  
λων φασὶν οἱ παλαιοὶ τὴν λέξιν ληφθῆναι, ἐπεὶ μὴδὲν περιεργότερον μεταλλουργίας.  
μέταλλα δὲ ἀπὸ τοῦ μετὰ τὰ ἄλλα τὰ κατὰ τὸν βίον· τῶν γὰρ ἀναγκαιοτάτων 15  
εὐρεθέντων εἶτα ἐπολυπραγμονήθη τὰ μεταλλικά. Ξένος δέ, φασὶν, οὐ μόνον ὁ κα-  
ταγόμενος, ἀλλὰ καὶ ὁ ὑποδεχόμενος αὐτόν.
- α 232-34 Ὅτι ἐπὶ οἴκου μεταπεσόντος τῆς παλαιᾶς εὐτυχίας οἰκεῖον εἰπεῖν τὸ μέλλε μὲν  
1414 ποτε οἶκος ὅδε ἀφνειὸς καὶ ἀμύμων εἶναι ἕως ἔτι ἐκεῖνος | ἀνὴρ ἐπιδήμιος ἦν—ἡ ἔξι ἡ  
ἀπλῶς ἕως τότε τι ἐγίνετο—νῦν δ' ἐτέρως ἐβούλετο θεός, ἡ ἐβάλλετο ἀντὶ τοῦ ἔρρι-  
ψεν ὡς ἐκ μεταφορᾶς τῶν κύβων, [[ἀστείως Ὀμήρου ἐνταῦθα εἰπόντος τὸ ἐτέρως 20  
5 ἐβάλοντο θεοί, | ἤγουν οὐκ εὖ κατὰ τὰ τρεῖς ἐξ βαλοῦσης τῆς Διὸς φρυκτωρίας, οὐδὲ  
κατὰ τὰ αἰεὶ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι, ἀλλὰ δηλονότι κατὰ τύχην, ὡς εἰπεῖν,  
παλίμβολον. καὶ δῆλον ὡς καλλίων ἡ τοιαύτη γραφὴ τοῦ ἐβούλοντο· ἐκεῖνο γὰρ  
10 οὐδὲ εὐμετρίαν ἔχει.]] Τὸ | δὲ ἐμελλεν ἀντὶ τοῦ ἔοικεν ἐνταῦθα κεῖται. Ἰστέον δὲ  
ὅτι τοιοῦτον μέλλειν στοχαστικὸν καὶ αὐτὸ ῥήμα ὃν οὐ μόνον ἐπὶ γεννησομένου 25  
λέγεται πράγματος, οἶον· μέλλει ἔσεσθαι τότε τι, ἀλλὰ καὶ ἐπὶ παρωχημένου μὲν,  
15 ἀδῆλου δέ, ὡς καὶ ἐνταῦθα· στοχαζόμενος γὰρ | ὁ Τηλέμαχος λέγει ὅτι ἐμελλέ ποτε

<sup>A</sup>1413.46-47 ὡς ἡδὺ — ἑμαυτοῦ Alex. fr. 219 K.-A.<sup>B</sup>52 ἀμετροεπῆς ἔσκωπται B 212<sup>C</sup>1414.5-

6 τρεῖς ἐξ — φρυκτωρίας Aesch. Agam. 33

<sup>D</sup>6-7 αἰεὶ γὰρ — κύβοι Soph. fr. 895 Radt

1413.47-49 λέγεται δὲ — πράξας Athen. 12.548c-d

49-50 Τιθωνὸς μέντοι — συγκοιμᾶσθαι Athen.

12.548f

51-52 διὸ — ἔσκωπται cf. Eust. in Il. 204.43-505.3

52-53 ἐναντίον — τὸ καλόν cf.

Eust. in Il. 206.4; 379.33; 1088.11; 1128.59-61; 1257.48; 1316.49-50; 1356.45; in Od. 1401.25-27

55-56 μεταλλᾶς = πολυπραγμονεῖς cf. schol. BHN α 231g

56-58 ἐκ τῶν μετάλλων — μεταλλουργίας cf.

schol. M<sup>1</sup> et BP α 231h; schol. HP<sup>1</sup> η 243; schol. Pind. Ol. 6.106a et Pyth. 1.101a; epim. Hom. μ 32; EGud.

388.41-45 Sturz; EM 580.49-53

58-59 μέταλλα δὲ — τὸν βίον fontem nescio; cf. Eust. in Il. 148.10

20-24 ἀστείως — ἔχει M<sup>ms</sup>: deest in P; 22 αἰεὶ M<sup>ms</sup>: αἰεὶ Eust. in Od. 1397.18 et fere omnes cett. test. (vide Radt)

nor empty, but with a feeling of pleasure,<sup>A</sup> and again: “one must flee excess in all things”. And Gorgias of Leontium is reported to have lived to a high age *met’ aisthēseōs*, meaning that he remained healthy in his senses, and when asked what diet he observed in order to live for so long, he answered that he had never done anything for the sake of pleasure. Tithonus, however, was smitten with desires so great that he slept all day from dawn | to sunset but at nightfall he was awoken by his desire. Thus he invented the phrase “to sleep together with Dawn”. Athenaeus also has other useful material for moderation in eating. It is evident that in public speeches and in the other forms of speech, moderation is very beneficial. For this reason Thersites, who is unaware of this, is rightly ridiculed for being *ametro-epēs*.<sup>B</sup> The phrase *aischea poll’ oroōn* means “seeing many things that are not good”, since *to aischos* and *to aischron* is the opposite of what is “good” [*to kalon*].

| (v. 231) In “stranger, since you *metallāis* me about this”, that is “you elaborately question me about this”, the word is taken from metals (*metalla*) | according to the ancients, since there is nothing more elaborate than metallurgy. The word *metalla* derives from “after the other things” (*meta ta alla*) in life, since it is not until the most important things | had been invented that the art of forging metals was developed. “Guest-friend” (*xenos*), they say, denotes not only the person who is entertained but also the one who receives him.

(v. 232–34) Referring to a household that has lost its former prosperity it is fitting to say “once this household was going to be rich and blameless as long as that | man was still at home”—or “still lived” or just “as long as this and that was so”—“but now God wished (*ebouleto*) it to be otherwise” or *eballeto* for “threw” as a metaphor from dice, [meaning that Homer wittily says here “the gods threw it the other way”, | meaning not well, as in “this beacon watch of Zeus has thrown me a triple six!”],<sup>C</sup> or as in “the dice of Zeus always fall well”,<sup>D</sup> but clearly according to a reversed (*palimbolos*) destiny, as it were. It is evident that this reading is better than *eboulonto*, since the latter does not fit the meter.]] Here we find the | word *emellen* in the sense “it seemed”. One must know that this sort of *mellein* refers to guessing, and that, being a verb, it is not only used referring to events that are about to occur, as in “this thing is about to (*mellei*) happen”, but also about events that lie in the past but are unclear, as it is here. For Telemachus is guessing | when he says that his household “was going (*emelle*) to be wealthy”.

60–62 Ξένος δέ — αὐτόν cf. Phot. ξ 24      1414.2–4 ἡ ἐβάλλετο — θεοί de v. l. cf. schol. Did. α 234b1  
5–7 εὖ κατὰ — κύβοι Eust. in Od. 1379.15–23      8–9 καὶ δῆλον — εὐμετρίαν ἔχει Eust. ipse, qui v. l. ἐβό-  
λοντο nescit      10 ἔμελλεν = εἰκεν schol. V α 232a1

- οἰκος οὗτος ἀφνειὸς εἶναι. Ἀγαμέμνων δέ φησιν ἐν Ἰλιάδι ἐπὶ ἐνεστῶτος οὕτω που  
*Διὶ μέλλει φίλον εἶναι* ἀντὶ τοῦ ὡς ἔοικεν οὕτω θέλει ὁ Ζεὺς, ὥστε τοῖς τρισὶ χρόνοις **M 10<sup>r</sup>**  
 19 | συντάσσεται. Τὸ δὲ ἀμύμων ἐνδείκνυται δεῖν εἶναι τῷ πλούτῳ μετεῖναι ἀρετῆς, ἵνα  
 20 οὕτω ἀμύμων εἴη ὁ πλουτῶν, | καὶ ἄλλως δὲ ὁ Τηλέμαχος προστίθῃσιν αὐτὸ πρὸς  
 δεῖξιν τοῦ μὴ καὶ τὸν Ὀδυσσεά ὑβριστὴν εἶναι κατὰ τοὺς νῦν τοιοῦτους μνηστῆρας. **5**  
**α 235–43** Ὅτι οὐ λυπεῖ τὸν Τηλέμαχον ὁ τοῦ πατρὸς ἀπλῶς οὕτω θάνατος, ὅσον ὅτι  
 αὐτὸν ἀκλεῶς Ἀρπυιαὶ ἀνῃρέψαντο, καθαπερεὶ τι τῶν ἐλαφρῶν σωματῶν καὶ κατὰ  
 γῆς ἔρριμμένων, καὶ ὅτι οἶχεται αἴστος ἄπυστος, ἐμοὶ δ' ὀδύνας τε, φησί, γόους τε κάλ-  
 λιπει, ὡς εἶγε, φησὶν, ἐν Τροίᾳ σὺν τοῖς ἐταίροις ἐφθάρη ἢ φίλων ἐν χερσίν, ἐπεὶ  
 πόλεμον πολυπέυσσε, τύμβον τε ἂν αὐτῷ ἐποίησαν Παναχαιοὶ καὶ τῷ παιδί μέγα κλέος **10**  
 25 ἦρατ' ὅπισσω. Ἔστι δὲ πολυπεῦσαι κατὰ τοὺς παλαιοὺς τὸ | συγκεφαλαιώσασθαι  
 καὶ κατεργάσασθαι, ὅθεν καὶ τὴν Πηνελόπην δόλους πολυπεύειν ἐρεῖ. γίνεται δὲ ἡ  
 λέξις ἀπὸ τῆς τολύπης, ἣτις ἐστὶ κατειργασμένον καὶ ξανθὲν ἔριον καὶ ἀσκηθὲν εἰς  
 τὸ κλωσθῆναι. τὸ δὲ εἰπεῖν πολυπεύειν τὸ κακοπαθεῖν ὡς ἀπὸ βοτάνης θανασίμου  
 τῆς τολύπης πιθανὸν μέν, οὐκ ἀρέσκει δὲ τοῖς παλαιοῖς. ἰστέον δὲ ὡς ἡ τολύπη καὶ **15**  
 ἄγμα λέγεται, τὸ καὶ κάταγμα παρὰ Σοφοκλεῖ· εὐρηται γοῦν ἐν Λεξικῷ ῥητορικῷ,  
 ὅτι ἄγμα οὐ μόνον σύντριμμα, ἀλλὰ καὶ κατειργασμένον ἔριον. ὅτι δὲ καὶ βήρηξ  
 30 ἡ αὐτὴ ἐλέγετο δηλοῖ ὁ εἰπὼν· βήρηκες φυράματα μαζῶν καὶ | αἱ τολύπαι τῶν ἐρί-  
 ων. ὅτι δὲ τολύπη καὶ μάξης ἦν εἶδος δηλοῖ ὁ γράψας τὸ καρδαμύλη καὶ τολύπη καὶ  
 Ἀχιλλεῖον. ἔνθα ἐννοητέον ὡς ὁμώνυμος λέξις καὶ ἡ καρδαμύλη—πόλις τε γὰρ ἐν **20**  
 Ἰλιάδι καὶ νῦν ἰδοὺ μάξα—καὶ ὅτι ἐξ Ἀχιλλείων ἴσως κριθῶν τῶν ἀλλαχοῦ δεδηλω-  
 μένων ἐποιεῖτο ἡ μάξα τὸ Ἀχιλλεῖον. Τὸ δὲ σὺν ἐταίροις καὶ φίλων ἐν χερσὶ διαφορὰν  
 ὑποβάλλει, ὡς ἐταίρων μὲν τῶν συνήθων ὄντων, φίλων δὲ τῶν πρὸς γένους, καθὰ  
 πολλαχοῦ φαίνεται. Ὅρα δὲ καὶ τὸ τύμβον ἐποίησαν κοινότερον ῥηθέν, ὡς καὶ ἀνω-  
 35 τέρω κεῖνον μὲν αἴστον ἐποίησαν. Τὸ δὲ Παναχαιοὶ ἐμφαίνει | μὲν πολλὴν ἐξ ἀπάντων **25**  
 πρὸς Ὀδυσσεά εὐνοίαν, ἀρχὴ δὲ γέγονε τοῦ λέγειν τὸ Πανελλήνιον, ὅμοιον δὲ καὶ τὸ

<sup>A</sup>1414.17 οὕτω που — εἶναι ≈ A 564 <sup>B</sup>25 τὴν Πηνελόπην — ἐρεῖ τ 137 <sup>C</sup>28 κάταγμα Soph. Trach. 695 <sup>D</sup>28–29 εὐρηται γοῦν — ἔριον Ael. Dion. fr. α 20 Erbse <sup>E</sup>29–30 βήρηκες — ἐρίων Ael. Dion. fr. β 14 Erbse <sup>F</sup>30 καρδαμύλη — Ἀχιλλεῖον Athen. 3.114f <sup>G</sup>31 πόλις — Ἰλιάδι I 150; 292

1414.16–18 Ἀγαμέμνων δέ — ὁ Ζεὺς Eust. in Il. 149.32–33 19–21 Τὸ δὲ ἀμύμων — μνηστῆρας Eust. ipse 22 καθαπερεὶ τι — ἔρριμμένων cf. Eust. in Od. 1414.38–40 24–26 Ἔστι δὲ — τὸ κλωσθῆναι schol. V 238g1 (amplif.) 27–28 τὸ δὲ εἰπεῖν — τοῖς παλαιοῖς fontem nescio; cf. Eust. in Il. 1336.20–22; de interpretatione recusata cf. schol. M<sup>a</sup> et E α 238h; schol. E δ 490c 31–32 καὶ ὅτι — τὸ Ἀχιλλεῖον iterum ex Athen. 3.114f; cf. Eust. in Il. 343.1; 749.11 32–33 Τὸ δὲ — φαίνεται cf. schol.

Agamemnon, however, uses it about the present in the *Iliad*: “in this way it will (*mellei*) be dear to Zeus”,<sup>A</sup> instead of “This is what Zeus wants, as it seems”. Hence, it is combined with all three | tenses. The word “blameless” (*amymōn*) 19 shows that wealth should come together with goodness, meaning that the rich can be blameless. | Moreover, Telemachus adds it to show that Odysseus is not 20 insolent like these suitors here.

(v. 235–43) The death of his father does not grieve Telemachus in itself as much as the fact that “the Snatchers (*Harpusiai*) have carried him off ingloriously”, as if referring to a light body thrown about over the earth, and that “he is gone, unseen and not heard of, but for me”, he says, “he left behind sorrows and wailing”. For if he had perished at Troy, he says, together with his comrades “or in the hands of his loved ones after bringing the war to an end, all Achaeans would have made a funeral mound for him and he would have secured great fame for his child in the future”. According to the ancients, *tolypeusai* means | to “sum up” and “bring to an end”, whence he will say that Penelope achieves 25 (*tolypeuein*) deceits.<sup>B</sup> The word originates from *tolypē*, which is processed and carded wool, prepared in order to be spun. To say *tolypeuein* in the sense “to suffer” as if deriving from the deadly plant *tolypē* is convincing, but it does not please the ancients. One must know that *tolypē* is also called *agma* as well as *katagma* in Sophocles.<sup>C</sup> At any rate, one finds in the *Rhetorical Lexicon* that *agma* does not only mean “fragment” but also processed wool.<sup>D</sup> The fact that this was also called *bērēx* is shown by the person who said: “*bērēkes* are mixtures for cakes | and *tolypai* of wool”.<sup>E</sup> The fact that *tolypē* was also a sort of cake is shown by 30 the one who wrote “cress cake (*kardamylē*) and clew cake (*tolypē*) and Achillean cake (*achilleion*)”.<sup>F</sup> Here one must consider that the word for cress cake (*kardamylē*) is a homonym, since it is a city in the *Iliad*,<sup>G</sup> but now, lo and behold, it is a cake! One must also consider that the Achillean cake was perhaps made from Achillean barley, which is explained elsewhere. The phrases “with his *hetairoi*” and “in the hands of his *philoī*” suggest a difference, meaning that *hetairoi* are acquaintants, whereas *philoī* are relatives, as shown elsewhere. Observe also that “they would have made (*epoiēsen*) a funeral mound” is said in the common dialect, just as previously “they made him (*epoiēsan*) unseen”. The words *Panachaioi* indicates | the great benevolence harbored by all for Odysseus, and it 35 became the starting point for saying Panhellenic, and the words Panionians and

HT (Porph.) α 238a; Porph. qu. Il. E 695, p. 77.8–78.9 Schr. = p. 96–98 MacPhail  
— ἐποίησαν cf. Eust. in Il. 689.43; 694.2–3; 888.42–44; 1153.58; 1358.45–46

33–34 Ὅρα δὲ

Πανίωνες καὶ Πανιώνιον, ἦτοι πᾶν τὸ πλῆθος τῶν Ἰώνων, ὡς καὶ ἀλλαχοῦ δεδήλω-  
 ται. Τὸ δὲ τῷ παιδί μέγα κλέος ἦρατο ἀντὶ τοῦ ὑψωσεν ἂν τὴν εὐκλειαν τῷ υἱῷ. γέγο-  
 νε δὲ κυρίου ὕστερον ὀνόματος τοῦ Μεγακλέους ἀρχὴ τὸ ἐνταῦθα μέγα κλέος. Ἄρ-  
 πυιαι δὲ ἀλληγορικῶς μὲν ἄνεμοι καταγιδώδεις καὶ ἀρπακτικοί, καθὰ καὶ ἐν Ἰλιάδι  
 δεδήλωται, κατεπιχειροῦντες καὶ σωμάτων βαρέων καὶ αὐτῶν ἀνθρώπων, ὡς τεθε- 5  
 40 ὠρηται, καὶ μετεωρίζοντες αὐτά. μυθικῶς δὲ Ἄρπυιαι | δαιμόνιά τινα πτερωτά, οἷα  
 καὶ ἀνθρώπους ἀρπάζειν βιαίως, ὅθεν εἴ τις ἀφανὴς ἐγένετο, Ἄρπυιαι τὸν τοιοῦτον  
 ἀνερείπτειν ἐλέγοντο. τὸ δὲ ἀνερείπτειν ἀπὸ τοῦ ἐρέπτω γίνεται πλεονασμῷ τοῦ ἱ.  
 ἐρέπτω δὲ κυρίως μὲν ἐπὶ τροφῆς ἀλόγων τὸ ἀπὸ τῆς ἔρας, ἦτοι τῆς γῆς, λαμβάνειν,  
 ἔχει δὲ τινα καὶ ἄλλην ἐρμηνείαν, ὡς δηλοῖ τὸ κόνιν δ' ὑπέρεπτε ποδοῖν. Τὸ δὲ ἄϊστος 10  
 St: ἄπυστος τὸν τελείως ἀφανῆ σημαίνει, περὶ οὗ μηδὲν ἴσῃσι τις οὔτε | αὐτὸς ἰδὼν οὔτε  
 55 γνοὺς ἀπὸ πύστεως, ἦτοι μαθήσεως. ἔστι δὲ τοῦτο καὶ ἐφερμηνευτικὸν τοῦ ἀκλειῶς  
 45 Ἄρπυιαι ἀνερείψαντο· ἀκλειῆς γὰρ πάντως ἀνήρειπται, οὗ | μηδαμοῦ κλέος, ὃ ἐστι  
 φήμη, τοιοῦτος δὲ ὁ ἄϊστος ἄπυστος. Τὸ δὲ ἐμοὶ ὀδύνας τε γόους τε κάλλιπεν ἀστείως  
 εἴρηται· οἶονεὶ γὰρ λέγει ὁ παῖς, ὅτι ὁ πατήρ εἰς κληρονομίαν λύπας μοι κατέλιπεν. 15  
 α 245–51 Ὅτι διηγούμενος τὰ κατὰ τοὺς μνηστήρας ὁ Τηλέμαχος οὕτω φησὶν· ὅσοι γὰρ  
 νήσοισιν ἐπικρατέουσιν ἄριστοι, Δουλιχίῳ τε Σάμῃ τε καὶ ὕληντι Ζακύνθῳ, ἥδ' ὅσοι  
 κραναὴν Ἰθάκην κατακοιρανέουσιν, τόσοι μητέρα ἐμὴν μνῶνται, τρύχουσι δὲ οἶκον, δέον  
 ὄν μᾶλλον ἐδνοφορεῖν ὡς μνηστήρας, ἢ δὲ οὔτε ἀρνεῖται στυγερόν γάμον—δέδοικε  
 γὰρ μὴ ἐκβιασθεῖν—οὔτε τελευτήν ποιῆσαι δύναται, ὡς καραδοκοῦσα δηλαδὴ τὸν 20  
 50 | Ὀδυσσεά, οἱ δὲ φθινύθουσιν ἔδοντες οἶκον ἐμόν, ὅπερ ἀνωτέρω τρύχουσιν εἶπε, τάχα  
 δὴ με διαρραίσουσι καὶ αὐτόν. Καὶ σημείωσαι ὅτι νῦν μὲν ἀπλή ἐστι τῷ Τηλεμάχῳ ἡ  
 διήγησις, ἐν δὲ τῇ β' ῥαψῳδίᾳ καὶ ἐνδιασκεύως τὸ αὐτὸ πρᾶγμα καὶ ἐγκατασκευῶς  
 προαχθήσεται καὶ ἄλλην ἐμβρίθειαν ἔξει δικανικῶ λόγῳ πρέπουσαν. Ὅρα δ' ἐν τού-  
 τοις ὅτι τὸ ἐπικρατεῖν δοτικῇ συνένταξεν, ὡς καὶ τὸ ἄρχειν ἐν τῷ ἄρχευ Ἀργείοισι. Τὸ 25  
 δὲ ἄριστοι πιθανῶς ἔχει, ὡς τῶν τῆς Πηνελόπης μνηστήρων τοιούτων, ὡς εἰκός, ὄν-

<sup>A</sup>1414.36 ὡς — δεδήλωται cf. Eust. in Il. 247.24–25; 268.25–26 <sup>B</sup>38 καθὰ — δεδήλωται Eust. in Il. 1051.4–7 <sup>C</sup>39 ὡς τεθεώρηται Eust. in Od. 1414.22 <sup>D</sup>42 κόνιν — ποδοῖν Φ 271 <sup>E</sup>53 ἄρχευ Ἀργείοισι B 345

1414.36–37 Τὸ δὲ — τῷ υἱῷ Eust. verbis suis versum explicat 37 γέγονε δὲ — μέγα κλέος Eust. ipse; cf. in Il. 828.5 1414.38–40 Ἄρπυιαι δὲ — ἀρπάζειν βιαίως schol. V α 241b1 (amplif.) 40–41 ὅθεν εἴ — ἐλέγοντο ξ 371; v 77; cf. etiam Eust. in Od. 646.11–14 41 τὸ δὲ ἀνερείπτειν — τοῦ ἱ cf. EGen. α 876 (Chor.) 41–42 ἐρέπτω — ποδοῖν Eust. in Il. 1234.16; cf. 344.40–41; 538.27–28 43–44 περὶ οὗ — μαθήσεως cf. schol. V α 242c et 242e 44–45 ἔστι δὲ τοῦτο — ἄπυστος Eust. ipse 45–46 Τὸ δὲ — κατέλιπεν Eust. ipse 49 δέδοικε — ἐκβιασθεῖ cf. Eust. in Od. 1414.61–62 50–52 Καὶ σημείωσαι — πρέπουσαν Eust. ipse; cf. in Od. 1433.1 53 ὡς καὶ — Ἀργείοισι cf. Eust. in Il.

Panionic are similar, that is all the Ionians, as shown elsewhere.<sup>A</sup> The phrase *tōi paidi mega kleos ēirato* means “he would have exalted the fame of his son”. The phrase *mega kleos* [great glory] later became the starting point of the proper name *Megakleēs*. Allegorically, the Snatchers (*Harpuiai*) are tempestuous and rapacious winds, as shown in the *Iliad*,<sup>B</sup> besetting even heavy objects and human beings, as it has been observed,<sup>C</sup> and lifting them up into the air. Mythically, however, the Snatchers (*Harpuiai*) | are some sort of winged divinities, who violently snatch away human beings. Hence, whenever somebody disappeared, they used to say that the Snatchers had carried him off. The verb *anereiptein* originates from *ereptō* through redundant addition of an iota. In its proper sense *ereptō* refers to animal fodder, meaning “to eat from the *era*”, that is from the ground, but there is also another interpretation, as shown by “[the river] ate away (*hyperepte*) the dust from under the feet”.<sup>D</sup> The phrase “unseen and unheard of” signifies a person who has completely vanished, whom nobody knows anything about; nobody has seen him with his own eyes nor learned about him from *pys-tis*, that is from being informed. This is explicative of “the Snatchers carried him off *akleios*”, since he who has been carried off *akleēs*, that is about whom | there is no *kleos* “rumor”, he is “unseen and unheard of”. The phrase “he left me sorrows and wailing” was witty, since the child is almost saying that the inheritance from my father was grief.

(v. 245–51) Narrating the matter concerning the suitors, Telemachus says: “For all nobles who rule over islands, over Doulichion, Same and wooded Zakynthos, and all who govern rocky Ithaca, seek my mother and wear down the household”, although they were suitors and ought to have brought gifts instead, “but she neither rejects this abominable marriage”—for she feared that she would be constrained by force—“nor can she carry it through”, since she is waiting | for Odysseus, “but they *phthinythousin* [destroy] and consume my household”, which he previously called *trychousin*, “and soon they will surely cut me to pieces too”. Note that Telemachus’ narration is simple (*haplē*) here, but in the second rhapsody the same matter will be put forward in a highly elaborated form (*endiaskeuōs*) and thoroughly argued (*enkataskeuōs*), provided with a different degree of severity that is suitable for a judicial speech. Observe here that *epikratein* [rule over] was syntactically combined with a dative, just like *archein* in “rule (*archeu*) over Argives”.<sup>E</sup> The word *aristoi* [nobles] is convincing, since Penelope’s suitors are likely to be men of this sort. Doulichion is one

235.11; EGud. 481.4–6 Sturz      53–54 Τὸ δὲ — ὄντων Eust. ipse; cf. etiam schol. DEM<sup>a</sup>+b OT α 245a (οὐ πρὸς ἰδιώτας, ἀλλὰ πρὸς πόλεις ὅλας ἐστὶν αὐτῷ ὁ ἄγων)



- των. Τὸ δὲ Δουλίχιον νῆσός ἐστι μία τῶν Ἐχινάδων, αἱ δὲ Ἐχινάδες νῆσοί εἰσι πρὸς  
 55 τῇ | ἐκβολῇ τοῦ Ἀχελώου ποταμοῦ, ἡ δὲ Σάμη νήσος περὶ Κεφαλληνίαν λεγομένη  
 καὶ Σάμιος, καὶ ὁ πολίτης αὐτῆς Σαμαῖος· ὁ μέντοι τῆς ἐφ᾽ ἑαυτοῦ Σάμου πολίτης Σάμιος  
 λέγεται. περὶ δὲ αὐτῆς γέγραπται κάλλιον ἐν τοῖς εἰς τὸν Περιγητήν. Τὸ δὲ ὕλη-  
 εντι Ζακύνθῳ ὁμοίον ἐστι τῷ ἡμαθῶντι Πύλῳ, ὡς καὶ ἀλλαχοῦ ἐρρέθη. Ὑλῆεις δὲ 5  
 τουτέστιν ὕλην ἔχουσα, καὶ οὐ τραχεῖα κατὰ τὴν Ἰθάκην, ἥτις κραναὴ λέγεται διὰ τὴν  
 τραχύτητα. Τὸ δὲ κατακοιρανέουσι δηλοῖ τὸ βασιλεύουσι καί, ὡς ἀνωτέρω ἔφη, ἐπι-  
 60 κρατέουσιν ἢ τὸ βασιλικά δρῶσιν, ὡς καὶ Ὀδυσσεὺς ἐν Ἰλιάδι κοιρανέων διεῖπε στρα-  
 τόν, ἥγουν δρῶν | ἔργα βασιλικά. Καὶ σημειῶσαι ὅτι παρὰ τοῖς παλαιοῖς οἱ ἔνδοξοι  
 καὶ ἄριστοι προσήρθεσαν ἐκοσμοῦντο βασιλικάς, ὡς καὶ μετ' ὀλίγα φανήσεται. Τὸ 10  
 δὲ στρυγερὸν γάμον τὴν τῶν μνηστήρων αἰνίττεται βίαν· πῶς γὰρ οὐ πολλὴ βία καὶ  
 πτοία ἔνθα οὐ δύναται τις ἀρνεῖσθαι τὸ στρυγερόν; Τελευτὴ δὲ παρὰ τοῖς παλαιοῖς  
 τὸ τέλος τοῦ ἔργου καὶ τελευτᾶν τὸ εἰς τέλος τι ἄγειν. διὸ μετ' ὀλίγα φησίν· αὐτὰρ  
 ἐπὶ πάντα τελευτήσης τε καὶ ἔρξης, ἥτοι ἀποπληρώσης. οὕτω δὲ καὶ τελευτῶν τις  
 ἐποίει τόδε τι, τουτέστιν ἐν τῷ τέλει τῶν βουλευμάτων. οἱ δὲ γε μετ' Ὀμηρον πρῶτα 15  
 1415 μὲν καὶ τὸν θάνατον τελευτὴν | ζωῆς ἔλεγον καὶ τελευτᾶν τὸν βίον καὶ τοιαῦτά τινα,  
 ὕστερον δὲ κατεκράτησε τελευτὴν ἀπλῶς τὸν θάνατον λέγεσθαι. Τὸ δὲ φθινύθην  
 μέση λέξις ἐστὶ, καὶ ἐνταῦθα μὲν δηλοῖ τὸ φθείρειν καὶ ἀπόλλειν—φθινύθουσι γὰρ  
 οἱ μνηστῆρες τὸν οἶκον τοῦ Τηλεμάχου—ἀλλαχοῦ δὲ πάθος δηλοῖ, οἷον τούσδε δ' ἔα P 17<sup>r</sup>  
 φθινύθην ἓνα καὶ δύο, τουτέστι φθείρεσθαι καὶ ἀπόλλυσθαι. Τὸ δὲ τάχα σημειοῦνται 20  
 5 οἱ παλαιοὶ μὴδὲ ποτε παρὰ τῷ ποιητῇ διστακτικὸν εὐρίσκεσθαι, ἀλλὰ ἀντὶ τοῦ | τα-  
 χέως αἰεὶ παραλαμβάνεσθαι, γενόμενον κατὰ συγκοπὴν ὡς σαφέα σάφα, ἀντὶ ἅντα,  
 οὕτω ταχέα τάχα, ὁ καὶ ὁμοίον ἐστι τῷ ταχύ· ταῦτόν γὰρ εἰπεῖν τάχα με διαρραίσουσι  
 καὶ ταχὺ διαρραίσουσιν.  
 α 253 8 | Ὅτι τὸ πρὸν δ' ἐπαλαστήσασα προσέφη Παλλὰς οὐκ ἔστι παρήχησις διὰ τὴν ταυ- 25  
 10 τότητα τοῦ ἥχου τοῦ | ἐπαλαστήσασα καὶ Παλλὰς, ἀλλ' ἀπλῶς οὕτως ἐκ τοῦ παρα-

<sup>A</sup>1414.56 καὶ ὁ πολίτης — περιγητήν schol. Thuc. 2.30.2; Eust. in Dion. per. 533, p. 322.16–21 Müller  
<sup>B</sup>56–57 Τὸ δὲ — ἐρρέθη Eust. in Od. 1394.47–49 <sup>C</sup>59 κοιρανέων — στρατόν B 207 <sup>D</sup>61–62 Καὶ  
σημειῶσαι — φανήσεται Eust. in Od. 1425.47–50 <sup>E</sup>63 αὐτὰρ — ἔρξης α 293 <sup>F</sup>1415.3 τούσδε δ'  
— καὶ δύο B 346

1414.54–55 Τὸ δὲ Δουλίχιον — ποταμοῦ cf. Strab. 10.2.19, p. 458.7–12 C.; schol. D B 625; Eust. in Il.  
305.38–43; in Od. 1396.1 55 δὲ Σάμη — Σάμιος schol. V 246b 55–56 καὶ ὁ πολίτης — περι-  
γητήν schol. Thuc. 2.30.2 57 ὕλῆεις = ὕλην ἔχουσα cf. schol. JM<sup>a</sup> α 246e 58 κραναὴ = τραχεῖα  
schol. V α 247a 58 κατακοιρανέουσι = βασιλεύουσι schol. V α 247e 59–60 ἡ τὸ — βασιλικά  
Eust. in Il. 203.9 61–62 Τὸ δὲ — τὸ στρυγερὸν cf. schol. HM<sup>a</sup> α 249a 62 τελευτὴ = τέλος schol.  
V α 249g 62–63 τελευτᾶν = τὸ εἰς τέλος τι ἄγειν cf. Eust. in Od. 1418.42–43; schol. D Θ 9; schol.  
Pind. Pyth. 12.51 63 τελευτήσης = ἀποπληρώσης cf. schol. V α 293c1 63–64 οὕτω δὲ — τῶν  
βουλευμάτων Eust. ipse, recte; cf. LSJ s.v. II 4 64–1415.2 οἱ δὲ γε — λέγεσθαι Eust. ipse, recte cf.  
in Il. 1086.56–62 (cum adn. v.d.Valk) 2 φθινύθην μέση λέξις ἐστὶ Eust. ipse 2–3 καὶ ἐνταῦθα —  
Τηλεμάχου schol. V α 250c 3–4 ἀλλαχοῦ δὲ — ἀπόλλυσθαι schol. D B 346 4–5 Τὸ δὲ — παρα-



of the Echinades islands. The Echinades islands are located near the | outlet of 55  
the river Acheloos. Same is an island near Cephallenia, also called Samos, and  
a citizen there is called *Samaïos*, whereas a citizen of the eastern Samos is called  
*Samios*. A better treatment of this topic has been given in the notes on Dionysius  
Periegetes.<sup>A</sup> The phrase “on wooded Zakynthos” is similar to “on sandy Pylus”,  
as said elsewhere.<sup>B</sup> The island is *hylēis*, that is “wooded”, not jagged like Ithaca,  
called “rocky” because of its jaggedness. The verb *katakoiraneousi* means “lord  
over as kings” and, as he previously said, “rule over” or “perform royal duties”,  
just as Odysseus “spoke to the army *koiraneōn*” in the *Iliad*,<sup>C</sup> meaning that he did  
so “performing the duties | of a king”. Note that people who were noble and 60  
held in high esteem were adorned with royal titles among the ancients, as will  
be shown soon.<sup>D</sup> The phrase “abominable wedding” hints at the violence of the  
suitors. For how can there not be a great deal of violence and terror where it is  
impossible to keep off what is abominable? Among the ancients the word *teleutē*  
means the completion of a deed and *teleutan* means to bring something to an  
end. For this reason he soon says: “when at last you have brought everything  
to completion (*teleutēsēis*) and carried it out (*erxēis*)”,<sup>E</sup> that is “fulfilled it”. In  
this way we say that someone did something *teleutōn*, that is to the completion  
of plans. It was not until after Homer that writers called death “the completion  
(*teleutē*) | of life” and “to complete (*teleutan*) one’s life” and such things, and 1415  
later on the custom of calling death simply *teleutē* became dominant. The verb  
*phthinyein* is ambiguous. Here it means destroy and demolish, since the suitors  
destroy the household of Telemachus, but elsewhere it has a passive meaning, as  
in “let them *phthinythein*, the one or two of them”,<sup>D</sup> meaning “be destroyed” and  
“perish”. The ancients note that the word *tacha* is never found in the Poet as an  
expression of doubt, but always means | “quickly”, originating through syncope, 5  
meaning that, as is the case with *saphea sapha* [manifest], *antia anta* [against], so  
it is also with *tachea tacha* [quickly], which is similar to *tachy*, since it is the same  
thing to say “soon (*tacha*) they will cut me to pieces” and “quickly (*tachy*) they  
will cut me to pieces”.

| (v. 253) The phrase “full of wrath (*epalastēsasa*) Pallas said to him” is not 8  
an alliteration just because there is an aural similarity between | *epalastēsasa* and 10  
*Pallas*, but the words simply happened to stand next to each other in this way,

λαμβάνεσθαι schol. V (Arn.) α 251b1      5 γένόμενον — ταχέα τάχα cf. Ap. Dysc. adv. 153.1–2; Eust. in  
Il. 86.30–31; EGud. 577.24 Sturz; EM 821.13–18; de exemplis cf. epim. Hom. σ 39; EGen. 933 (Hdn. παθ.  
247.13–17 Lentz)      8–14 Ὅτι τὸ — εἰωθεν Eust. ipse; cf. in Od. 1637.8–23; cf. etiam in Il. 1031.52–55;  
in Dion. per. 592, p. 331.13–19 Müller

τυχόντος αἱ λέξεις συνέπεσον. πολλὰ δὲ καὶ ἄλλα τοιαῦτα ἐν τοῖς ἐξῆς εὗρεθήσονται· Ὅμηρος γὰρ ἐν σπουδαίοις λόγοις τοιαῦτα παίζειν οὐκ εἴωθεν. Ἐπαλαστεῖν

15 δὲ λέγεται τὸ δεινοπαθεῖν ὡς ἐπὶ | ἀλάστοις καὶ ἀλαθήτοις κακοῖς, οὐ τὸ ἀπλοῦν ἐν Ἰλιάδι ἔνθα ὁ Ἄσιος ἀλαστήσας ἔπος ἤϋδα, καὶ θεοὶ δὲ ἡλάστεον. ἐκ δὲ τούτου καὶ ὁ Ἀλάστωρ γίνεται οὐ μόνον τὸ κύριον, ἀλλὰ καὶ φθονερὸν δαιμόνιον καὶ Ζεὺς 5

20 ἀλάστωρ, οὐ ἡ βλάβη ἄληστος ἢ ὃν οὐκ ἔστι λαθεῖν ἢ ὁ | ἐπαμύνων τοῖς ἄλαστα παθοῦσι. λέγεται δέ, φασίν, ἀλάστωρ καὶ ὁ τιμωρὸς καὶ ὁ φυγῆς ἄξια εἰργασμένος. τινὲς δὲ γράφουσι παλαστήσασα, τουτέστι τῇ παλαιστῇ ἢ τῷ παλαιστῇ τῆς χειρὸς ὠθήσασα. ὅτι δὲ εἰς πολυωνυμίας τρόπον ἄγουσί τινες τὴν παλαιστὴν καὶ τὸ δῶρον 10

25 καὶ τὴν | δόχμην ἢ δοχμήν, ἀλλαχού δεδήλωται.

α 253–54 Ὅτι σύγκρισις μικροτέρου τινὸς πρὸς μείζονα βοηθὸν τὸ ἢ δὴ πολλὸν ἀποικομέ-  
νου τοῦ δεινὸς δεύη.

α 255 Ὅτι δόμου πρῶτας θύρας τὸ πρόθυρον φησί, διαλύσας τὴν σύνθεσιν Ἰωνικῶς. οὕτω δὲ καὶ ἐν Ἰλιάδι εὔρηται.

α 256– St: 30 || Ὅτι σκευὴν στρατιωτικὴν Ὀδυσσεὶ πρέπουσαν λέγει τὸ στήναι ἔχοντα πῆληκα 15  
66 56 καὶ ἀσπίδα καὶ δύο δοῦρε, καὶ θαρρεῖ ὁ Μέντης ἐὰν τοιοῦτος ἐπέλθοι τοῖς μνηστήρ-  
σιν ὁ Ὀδυσσεὺς καταπολεμηθῆναι αὐτοῦ· φησὶ γὰρ ὡς εἰ τοιοῦτος ἐλθὼν ὁμίλησει

35 τοῖς μνηστήρσι, | πάντες ἂν ὠκύμοροι γενεάτο πικρόγαμοι τε. πολλῷ δὴ πλέον κατα-  
πολεμηθήσονται οἱ ἀναιδεῖς εἰ καὶ μετὰ τοῦ νιοῦ καὶ τοῦ Εὐμαίου καὶ Φίλοτιτύου ἐπι-  
πέσοι αὐτοῖς. εἰ δὲ καὶ μεθύουσιν ἐπίθηται, ὡς προείρηται, καὶ μετὰ τῆς Ἀθηνᾶς δέ, 20

40 οὐδεμία ἔσται δυσχέρεια εἰς | τὴν ἐκείνων ἀναίρεσιν. Τὸ δὲ ὁμίλησει πολεμικὴ λέξις,  
ὡς καὶ ἐν Ἰλιάδι, παρὰ τὸ ὁμοῦ τὰς στρατιωτικὰς ἴλας εἶναι μαχομένας. καὶ οὐκ ἔστι

45 σύστοιχος ἡ λέξις αὕτη τῷ ὁμίλῳ τῷ πρὸ ὀλίγου ῥηθέντι τῷ τῶν μνηστήρων. ἴσως  
δὲ καὶ παικτικῶς ἐρρέθη τοῦτο ὡς πρὸς | ἐκείνον τὸν ὅμιλον, ἵνα λέγῃ ὅτι ἔστι μὲν

47 ὅμιλος οὗτος, εἰ δὲ Ὀδυσσεὺς αὐτοῖς ὁμίλησει, ἐξώλοντο. Ὅρα δὲ | τὸ πικρόγαμοι 25  
βαρέως καὶ ἀκραχόλως συντεθὲν διὰ τὸ πρὸς τοὺς κακογάμους καὶ ὕβριστὰς μνη-

<sup>A</sup>1415.16 ἀλαστήσας — ἡϋδα M 163 <sup>B</sup>17 ἡλάστεον O 21 <sup>C</sup>23–25 ὅτι δὲ εἰς — δεδήλωται Eust. in Π. 450.39 (παλαιστῇ et δῶρον); 896.60–61 et 1291.43–48 (παλαιστῇ et δοχμῇ et δόχμῃ) <sup>D</sup>29 ἐν Ἰλιάδι X 66 <sup>E</sup>38 ὡς προείρηται Eust. in Od. 1393.63 <sup>F</sup>44 τῷ ὁμίλῳ — μνηστήρων α 225

1415.14–15 Ἐπαλαστεῖν — ἀλαθήτοις κακοῖς schol. V α 252a1 17–18 ὁ Ἀλάστωρ τὸ κύριον cf. e.g. Δ 295; E 677; Θ 333; N 422 18–22 ἀλλὰ καὶ — εἰργασμένος Paus. att. fr. α 61 Erbse; cf. etiam Eust. in Π. 474.23–24; 763.35; 1213.44–45 22–23 τινὲς δὲ — ὠθήσασα schol. V α 252a1 27–29 Ὅτι δό-

μου — Ἰωνικῶς Eust. ipse proprietatem Ionicae dialecto attribuit, quod apud Homerum reperitur; cf. in Π. 427.44; 628.4; in Od. 1449.12–13; 1590.52; 1608.10 29 οὕτω — εὔρηται Eust. in Π. 1257.18; 720.46–47 35–40 πολλῷ δὴ — ἀναίρεσιν cf. Eust. in Od. 1393.54–1394.1 40–42 ὁμίλῳ ~ ὁμοῦ et Ἰλη schol. A (Arn.) Λ 502 et 523; Or. 114.33–34; EParv. ο 7; Eust. in Π. 859.11; 959.48–49; 1079.47; 1160.51;

and many other such situations will be found later on. For Homer is not wont to joke around in serious speeches. The verb *epalastein* is used about bewailing forcefully, | referring to (*epi*) insufferable (*alastoi*) and unforgettable evils, the uncompounded form of which is found in the *Iliad* where Asios “filled with wrath (*alastēsas*) spoke”,<sup>A</sup> and the gods “were filled with wrath (*ēlasteon*)”.<sup>B</sup> From this word not only the proper name Alastor, but also the vengeful divinity and Zeus Alastor derive, he whose insufferable (*alēstos*) harm one cannot escape or he who | aids those who suffer insufferable crimes (*alasta*). The word *alastōr*, they say, is also used for “avenger” and someone who does things worthy of punishment. Some write *palaistēsasa*, that is thrusting with the palm (*hē/ho palaistē*) of the hand. The fact that some using many names say *palaistē* and *dōron* and *dóchmē* or *dochmé* [a hand’s breath] | is shown elsewhere.<sup>C</sup>

(v. 253–54) The following phrase is a comparison of a smaller person to a greater helper: “Oh, how great is the need you have for so-and-so who is gone”.

(v. 255) He calls the outer doorway (*prothyron*) the *prōtai thyrai* [lit. “first doors”], dissolving the composition according to the Ionic dialect. In this form it is also found in the *Iliad*.<sup>D</sup>

| (v. 256–66) Describing war implements fitting for Odysseus he says “take his stand with his helmet, shield and two spears”, and Mentēs is confident that if Odysseus would meet the suitors armed in this way, he would subdue them in battle. For he says that if Odysseus came armed in this way “and joined battle with the suitors, | all would be quick to die and attain a bitter marriage”. These shameless men will indeed be subdued even worse if he attacks them together with his son and with Eumaeus and Philoetius. If they are also drunk when he assails them, as previously stated,<sup>E</sup> and if Athena aids him, then he will have no trouble | slaying them. The word *homilēsei* [join battle with] is a military word, just as in the *Iliad*, deriving from the military companies (*ilai*) being together (*homou*) in battle. This word does not belong to the same group as the *homilos* [gathering] of the suitors mentioned previously.<sup>F</sup> But perhaps this was said as a play on that | *homilos*, meaning to say that now there is this gathering (*homilos*), but if Odysseus gathers (*homilēsei*) with them, they will perish. Observe that | “attaining a bitter marriage” (*pikrogamoi*) is a compounded word with indignation and anger, because of the hatred towards the unlawful and insolent suitors. A similar sort of asperity is found in “soon-to-die” (*ōkymoroi*), even if both are at

1178.4–5; Tz. exeg. Il. 283.9 Pap.      42–46 καὶ οὐκ — ἐξώλοντο Eust. ipse      46–48 Ὅρα δὲ — λαίανεται Eust. ipse; βαρέως ἐτ τι τραχύτητος Hermog. id. 1.7 et 2.8; cf. Lindberg, *Hermogenes* 184 et 260; εἰ καὶ — λαίανεται Hermog. id. 1.12; cf. Lindberg, *Hermogenes* 195

στήρας μίσος. ἔχει δέ τι ὁμοίας τραχύτητος καὶ τὸ *ὠκύμοροι*, εἰ καὶ ἄλλως τῷ τῆς ὁμοιοκαταληξίας κάλλει ἄμφω λεαίνεται.

α 257–58 Ὅτι τὸ τοῖος ἔων οἶον αὐτὸν ἐνόησα οἴκῳ ἐν ἡμετέρῳ πίνοντά τε τερπόμενόν τε  
50 ἀφορμή τις ἐστί τοῦ ἐκ τοῦ πίνειν τοὺς φίλους | ἐτυμολογεῖν καὶ ἀπὸ συμποσίου  
λέγειν κτᾶσθαι αὐτούς. 5

α 259 Ὅτι Ἐφυραι κατὰ ἱστορίαν διάφοροι, ὥς καὶ Ἰλιάς δηλοῖ· μία ἐν Πελοποννήσῳ  
περὶ τὰ τῆς Κυλλήνης ὄρια· δευτέρα κώμη Σικυωνίας, περὶ ἣν καὶ ποταμὸς Σελλήεις·  
τρίτη ἐν Θεσπρωτίᾳ ἔχουσα καὶ αὐτὴ Σελλήεντα ποταμόν· τετάρτη ἐν Αἰτωλίᾳ, καὶ  
οἱ ἐκεῖθεν Ἐφυροὶ λέγονται, οὐ μὴν Ἐφυραῖοι, ὥς οἱ ἐκ τῶν λοιπῶν· πέμπτη Ἐφυρα  
Θετταλική· ἕκτη Κορίνθου, ἐν ἣ καὶ αὐτὴ Σελλήεις ποταμός. ἐκ ταύτης φασὶ τινες 10  
τὸν Ὀδυσσεὰ λαβεῖν ἀνδροφόνᾳ φάρμακα, λέγοντες φαρμακοφόρον ποτὲ γενέ-  
σθαι αὐτὴν διὰ τὸ ἐκεῖ | κατοικῆσαι τὴν Μήδειαν. ὅθεν καὶ ἡ τοῦ Αὐγέου θυγάτηρ,  
φασὶ, τοῦ βασιλέως τῶν Ἑπειῶν ἢ ἐν Ἰλιάδι κειμένη Ἀγαμήδη φαρμακίς ἦν. ἔθνος δὲ  
Πελοποννήσιον οἱ Ἑπειοί, ὥς δηλοῦται πολλαχοῦ. ἄλλοι δὲ ἀπὸ τῆς Θεσπρωτικῆς 15  
Ἐφύρης φάρμακα λαβεῖν τὸν Ὀδυσσεὰ φασὶ, γενομένης καὶ αὐτῆς ποτὲ πολυφαρ-  
μάκου διὰ τὴν Μήδειαν οἰκήσασαν καὶ ἐκεῖ πρὸς καιρόν. καὶ ὅτε δὲ τὸν Τηλέμαχον  
ὑποπτεύουσιν οἱ μνηστήρες ἀφικέσθαι εἰς Ἐφύρην φάρμακα θυμοφθόρα κοιμισόμε-  
νον, οἱ μὲν ταύτην, οἱ δὲ ἐκείνην φασὶ. περὶ δὲ Ἐφύρης διαλαμβάνει καὶ ἡ Ἰλιάς, ἐν ἣ  
60 καὶ περὶ φαρμάκων δηλοῦται τὰ ἀρκοῦντα ἐκεῖ. νῦν | δὲ τοσοῦτον ῥητέον ὅτι φάρ-  
μακα οὐ μόνον τὰ δηλητηριώδη καὶ ἄλλως δὲ τὰ ἀκεσώδυνα, ὥς μυρίαχοῦ φαίνεται, 20  
ἀλλὰ καὶ ζωγράφων βάμματα καὶ ἀπλῶς δὲ βαφαί, ὅθεν καὶ φαρμακῶνες τὰ βαφεῖα.  
εὔρηται δὲ καὶ φαρμακᾶν τὸ μεστὸν εἶναι ἢ δεῖσθαι φαρμάκων. ζῆτει δὲ ποίῳ. ὁ δὲ  
φαρμακός, ἥτοι τὸ κάθαρμα, ἑτεροῖόν τι ἐμφαίνει φαρμάκου σημαίνόμενον. Ἀριστο-  
φάνης· πόθεν δ' ἐγὼ σοι συγγενής, ὦ φαρμακέ; ὁ μέντοι φαρμακεύς, ἢ κατὰ Πλάτωνα  
φαρμακευτής, ὁ φαρμάκοις διαφθείρων τῷ φαύλῳ φαρμάκῳ παρωνόμασται, ὥσπερ 25

<sup>A</sup>1415.55–56 ἢ ἐν Ἰλιάδι — Ἀγαμήδη Λ 738–41 <sup>B</sup>56 ὥς — πολλαχοῦ Eust. in Il. 303.21–23  
<sup>C</sup>58 ὅτε δὲ — κοιμισόμενον β 328–30 <sup>D</sup>63 πόθεν δ' — ὦ φαρμακέ Ar. fr. 655 K.–A. <sup>E</sup>63 κατὰ  
Πλάτωνα φαρμακευτής nusquam; cf. symp. 203d; vide etiam app. crit. infra

1415.49–50 ἐκ τοῦ πίνειν — αὐτούς EGud. 553.45–46 Sturz; EM 794.13–14; schol. Opp. hal. 1.180  
50–53 Ὅτι Ἐφυραι — Σελλήεις ποταμός Strab. 8.3.5, p. 338.6–32 C., unde et Eust. in Il. 300.44–301.3; cf.  
etiam Eust. in Il. 316.23–26 53–55 ἐκ ταύτης — τὴν Μήδειαν cf. schol. BEJM<sup>1</sup>Ne α 259b cl. schol.  
HOT α 259f (cf. Eust. in Od. 1448.35) 55 ὅθεν καὶ — ἦν Strab. 8.3.5, p. 338.25–30 C.; schol. AT  
Λ 741c = Crates fr. 18 Broggiato (qui tamen de Ephyra prope Elida); Mette, *Parateresis* 174 (fr. 84d)  
56–57 ἄλλοι δὲ — καιρόν schol. V α 259a1 cl. schol. HOT α 259 57–59 καὶ ὅτε — ἐκείνην φασὶ cf.  
schol. V (Arn.) β 328a1 (unde Eust. in Od. 1448.33) 59 ἐν ἣ καὶ — ἀρκοῦντα ἐκεῖ cf. Eust. in Il.  
881.58–60 (e schol. AT Λ 741c); Strab. 8.3.5, p. 338.9–24 C. 59–60 νῦν δὲ — φαίνεται scil. φάρμακον

19 καὶ om. P  
φαρμακευτής

22 ζῆτει δὲ ποίῳ PM<sup>mg</sup>. (corr.)

24 φαρμακεύς κατὰ Πλ. ἢ *Thesaur.* s.v.

the same time smoothened by the beauty of the similar endings.

(v. 257–58) The phrase “such as he was when I got acquainted with him, drinking and enjoying himself in my house” is some sort of starting point for etymologically tracing *philoî* [friends] from *pineîn* [drink] | and for saying that friends are gained from the symposium. 50

(v. 259) There are several different Ephyrae according to history, as the *Iliad* shows: The first one is located on the Peloponnese around the mountains of Cyllene; the second one is a village in Sicyonia, around which the river Selleeis flows; the third one is located in Thesprotia, which also has a river named Selleeis; the fourth one is located in Aetolia, and its inhabitants are called *Ephyroi* rather than *Ephyraioi*, as the inhabitants from the other Ephyrae are called; the fifth Ephyra is found in Thessaly; the sixth forms part of Corinth, where there is also a river named Selleis. From this last Ephyra some say that Odysseus acquired deadly drugs, claiming that drugs were produced there because | Medea 55 settled in this place. For this reason, they say, Agamede in the *Iliad*,<sup>A</sup> daughter of Augeas who was king of the Epeans, was a drug maker, and the Epeans are a Peloponnesian people, as often shown.<sup>B</sup> Others say that Odysseus acquired drugs from Thesprotian Ephyra, where drugs were also produced because Medea lived there too for a while. Moreover, when the suitors suspect that Telemachus has gone to Ephyra in order to get deadly drugs,<sup>C</sup> some say that it refers to the latter, others to the former Ephyra. The *Iliad* also contains an Ephyra, and drugs (*pharmaka*) are discussed sufficiently there. Here | it is only necessary to say 60 that *pharmaka* do not only denote drugs that are harmful or else remedy pain, as shown a thousand times, but also the colors used by painters and simply pigments, whence the workshops of dyers are called *pharmakōnes*. One also finds *pharmakan* in the sense “be full of drugs” or “be in need of drugs”. Search for what sort of drugs this refers to. The *pharmakós*, that is “outcast”, has a different signification than *phármakon*. Aristophanes: “how am I kin to you, outcast?”<sup>D</sup> The *pharmakeus*, however, or *pharmakeutēs* according to Plato,<sup>E</sup> denoting a man who brings destruction with drugs, is named after the bad sort of *pharmakon*,

in malam et in bonam partem accipi potest; 60 ἀκεσώδυνος hac voce Eust. vocabulum Homericum ὀδυνηφάτος (E 401; 900; Λ 847) explicat, cf. in Il. 594.6; 619.24–25; 749.9; 887.49–56; 1022.30; saepissime ἀκεσώδυνον φάρμακον apud scriptores mediae aetatis reperitur 60–61 ἀλλὰ καὶ — τὰ βαφεῖα cf. Poll. 7.169; schol. A Δ 191a; Hsch. φ 184; Eust. in Il. 464.40 61–62 φαρμακᾶν = μεστὸν εἶναι φαρμάκων cf. Harp. φ 6; Phot. 640.4–7; Suid. φ 105; EM 788.6–9 62 φαρμακᾶν = δεισθαι φαρμάκων Luc. Lexiph. 4 cum schol. 62–63 ὁ δὲ φαρμακός — ὦ φαρμακέ fontem nescio; φαρμακός = τὸ κάθαρμα cf. Ael. Dion. fr. φ 2 Erbse; Ammon. 494; Suid. φ 104; Eust. in Od. 1935.15; Tz. hist. 5.728–59; 8.902–9; schol. vat. Ar. ran. 733

1416 καὶ ἡ φαρμακίς καὶ φαρμακεύτρια γυνή. | τινὲς δὲ καὶ ἐπὶ ἄνθους φασὶ τὸ φάρμακον,  
ὡς δηλοῖ ὁ φράσας ὅτι ἀφάρμακον τὸ ἄνευ ἄνθους· ἄνθη γὰρ τὰ φάρμακα καὶ εὐ-  
φάρμακον τὸ εὐχρουν.

α 259–64 "Ὅτι Ἴλος Μερμέρου παῖς τοῦ Φέρητος τοῦ Ἰάσονος καὶ Μηδείας φαρμάκων  
ἦν σκευαστὴς ἐν Ἐφύρῃ τῇ Θεσπρωτικῇ τῇ, ὡς εἴρηται, πολυφαρμάκῳ. εἰς τοῦτον 5  
ἀπηλθέ ποτε Ὀδυσσεὺς διζήμενος φάρμακον ἀνδροφόνον, ὅφρα οἱ εἴη ἰοὺς χρίεσθαι  
5 χαλκήρεας. καὶ ὁ μὲν Ἴλος οὐκ ἔδωκε, φησί, ἐπεὶ θεοὺς νευεσίζετο αἰὲν ἐόντας, | ὁ δὲ  
Τάφιος Ἀγχίαλος ἔδωκε· φιλέεσκε γὰρ αἰνῶς. Καὶ ὅρα τὸ βίαιον τῆς ἀληθοῦς φιλίας·  
ὁ μὲν γὰρ Ἴλος δι' εὐλάβειαν οὐκ ἔδωκε φάρμακον, ὁ δὲ Ἀγχίαλος διὰ φιλίαν ἔδω-  
κε. μᾶλλον δὲ ὁ μὲν Ἴλος μὴ εἰδὼς ἀκριβῶς οἷος ὁ ζητῶν τὸ φάρμακον Ὀδυσσεὺς 10  
οὐ δίδωσι· δέδιδε γὰρ ἴσως μὴ κατ' ἀνθρώπων οὐ δικαίως τῷ φαρμάκῳ χρῆσθαι. ὁ  
δὲ Ἀγχίαλος δίδωσιν εἰδὼς τὴν χρεῖαν τοῦ φίλου, ὡς χρησομένου τῷ φαρμάκῳ εἰς  
κυνηγέσιον· φίλος γάρ, διὸ καὶ ἀκριβῶς οἶδε τὸν φίλον ὡς ἑαυτόν· ὁ γὰρ φίλος ἄλλος  
10 αὐτός. "Ὅρα δὲ ὡς ὁ Μέρμερος καὶ ὁ ἐξ αὐτοῦ Μερμερίδης καθὰ καὶ τὰ | μέρμερα  
ἔργα τὸ εἰς τοῦ μερίζειν ἐφύλαξαν, εἰ καὶ τὸ μερμηρίζειν καὶ ἡ μέρμηρα καὶ τὸ ἄμερ- 15  
μηρεῖ, ὧν καὶ ἐν τοῖς ἐξῆς ἔσται μνεῖα, διὰ μέτρον ἀνάγκην τὸ εἰς τοῦ μερίζειν εἰς ἡ  
ἔτρεψαν. Σημειῶσαι δὲ ὡς εἰ καὶ κατὰ συμβεβηκὸς ἀνδροφόνον ἦν τὸ φάρμακον,  
ἀλλ' Ὀδυσσεὺς ὡς θηροφόνον αὐτὸ ἐξίτηι, διὸ καὶ δίδωσιν ὁ Ἀγχίαλος. προοικο-  
νομεῖ δὲ κἀνταῦθα ἕκαθεν πιθανῶς τὰ τῆς μνηστηροφονίας ὁ ποιητής, καὶ βάπτει  
St: | τὰ τοῦ Ὀδυσσεὺς βέλη εἰς φάρμακον οὐ μόνον θηριοκτόνον, ἀλλὰ τὸ αὐτὸ καὶ 20  
57 ἀνδροφόνον, ὡς ἂν ἅμα βάλλοιντο ἐν τοῖς ἐξῆς οἱ μνηστήρες καὶ ἐκ πρώτης βολῆς  
15 ἀγχηστῖνοι πίπτοιεν· ἄλλως γὰρ ἀπλῶς | ὁ Ὀμηρος οὐ φαρμάττει τοὺς οἰστούς,  
καὶ δηλον, φασίν, ἐξ ὧν ἐν Ἰλιάδι πολλοὶ ἐκ τόξου βληθέντες, ἐπέζησαν. διὰ δὲ τὴν  
τοιαύτην οἰκονομίαν καὶ τὸ τόξον τοῦ Ὀδυσσεὺς ἀπόθετον ἐν τῇ Ἰθάκῃ φυλάσσει  
ὁ ποιητής· οἶκοι γὰρ βέλτερον εἶναι ἵνα ἐπανελθὼν ἐκεῖνος ἐχὶ χρῆσθαι αὐτῷ· ἐν 25  
γὰρ τῇ Τροίᾳ οὐ πάνυ ἔδει χρᾶσθαι τόξοις, διὸ καὶ χρεῖαν ἐκεῖ τόξου σχῶν Ὀδυσ-  
σεὺς τὸ τοῦ Μηριόνου ἔλαβε, καὶ οὐδὲ πολλοὶ ἐκεῖσε ἦσαν τοξόται, ὅτι μὴ δὲ λίαν

<sup>A</sup>1416.9 φίλος ἄλλος αὐτός Aristot. eth. Nic. 9.1166a  
πίπτοιεν χ 118 <sup>D</sup>16–17 ἐκεῖ τόξου — ἔλαβε K 260

<sup>B</sup>10 μέρμερα ἔργα Θ 453 etc.

<sup>C</sup>14 ὡς ἂν —

1415.64 φαρμακεύτρια γυνή Theocr. 2; cf. Eust. in Od. 1767.19–20

φαρμάκῳ schol. HOT α 259f; ὡς εἴρηται Eust. in Od. 1415.56–57

(Porph.) 259j (mut.); 8 ὡς χρησομένου — κυνηγέσιον add. Eust.; cf. in Od. 1416.11–12; 9 ὁ γὰρ φίλος ἄλ-  
λος αὐτός add. Eust.; cf. in Il. 1225.28; op. min. 3, p. 53.77–78 Wirth

cf. Eust. in Il. 822.12; epim. Hom. A 189b; 10 ὧν καὶ — μνεῖα Eust. in Od. 1881.6–8  
σαι δὲ — ὁ Ἀγχίαλος Eust. ipse; aliter schol. V α 264d1

1416.2–3 "Ὅτι Ἴλος — πολυ-

5–9 Καὶ ὅρα — αὐτός schol. H

9–11 "Ὅρα δὲ — εἰς ἡ ἔτρεψαν

11–12 Σημειῶ-

12–18 προοικονομεῖ δὲ — Μηριόνου ἔλαβε



as is the *pharmakis*, a female potion maker. | Some use *pharmakon* referring to a 1416  
flower, as shown by the person who said that *apharmakon* means “without flower”, since *pharmaka* means “flowers” and *eupharmakon* means “with good complexion”.

(v. 259–64) Ilos, son of Mermeros, son of Pheretus, son of Iason and Medea, was a maker of drugs in Thesprotian Ephyra, which was rich in drugs, as previously stated. Once upon a time Odysseus traveled to this city “searching for man-slaying drugs, in order to smear his bronze arrows with it”. However, Ilos did not offer this, he says, “because he revered the eternal gods”, | but the 5  
Taphian Anchialus gave it, “since he felt exceeding friendship for him”. Observe here the force of true friendship. For Ilos did not give Odysseus the potion out of caution, but Anchialus gave it out of friendship. Or rather Ilos did not know with certainty what sort of man Odysseus was who asked for the drug and did not give it, perhaps because he was afraid that Odysseus would use the drug unjustly towards humans. Anchialus, on the other hand, gave the drug since he knew what his friend needed it for, that he would make use of the drug for hunting. For he was his friend and therefore knew his friend with certainty like himself. For “a friend is another self”.<sup>A</sup> Observe that Mermerus and his son, the *Mermeridēs*, as well as | *mermera erga* [“baneful deeds”]<sup>B</sup> all retained the epsilon from *mer-* 10  
*izein* [divide], although *mermērizēin* [be anxious] and *mermēra* [worries] and *amerēmērei* [carelessly], which will be mentioned later on, turned the epsilon in *merizein* into an eta because of the necessity of the meter. Note that although the drugs happened to be man-slaying, Odysseus asked for them because they were animal-slaying, and therefore Anchialus gave them. Here also the poet convincingly arranges in advance the killing of the suitors from afar, and he lets Odysseus’ arrows be dipped in drugs that are not only animal-slaying but also man-slaying, so that later on the suitors fall down in heaps as soon as they are hit by the first shot.<sup>C</sup> For otherwise | Homer does not generally provide arrows 15  
with deadly drugs, and this is clear, they say, from the fact that many who were hit by an archer in the *Iliad* survived. Through this sort of arrangement the poet also lets Odysseus’ bow be stored away on Ithaca. For it is better to have it left at home in order for him to use it when he returns, since it was not at all necessary to use bow and arrow in Troy. Accordingly, Odysseus borrowed Merionos’ bow when he needed one there, and few were archers in Troy, since the ancients did

schol. T (Porph.) α 261a (mut.); cf. schol. DEHM<sup>a</sup> α 262a1 et schol. V 262a2; Eust. in Od. 1393.62–63; 1592.39–42 (e schol. QT θ 215); in Il. 803.40 (e schol. T K 260) 18–19 καὶ οὐδὲ οἱ παλαιοὶ Eust. in Il. 851.37–39 (cum adn. v.d.Valk)

ἐκόμπαζον ἐπὶ τῇ τοξείᾳ οἱ παλαιοί. αἰτία μέντοι τῆς ἐν Ἰθάκῃ μονῆς καὶ φυλακῆς  
 20 τοῦ τόξου καθ' ἱστορίαν ἀλλαχοῦ παρὰ τοῦ ποιητοῦ ῥηθήσεται, ἔνθα | ἐρεῖ ξένιον  
 εἶναι αὐτὸ καὶ διὰ τοῦτο φυλάσσεσθαι εἰς κειμήλιον κατὰ ἔθος ἀρχαίων. Φάρμακον  
 δὲ ἀνδροφόνον λέγει ὁ ποιητὴς ὡς ἂν τις εἴπῃ ἀνθρωποκτόνον, τοῦ ἀνδρὸς ἐνταῦθα  
 ἀντὶ ἀπλῶς ἀνθρώπου ληφθέντος, ὥσπερ αὐτὸς πάλιν καὶ ἐν Ἰλιάδι τὸ *γυναῖκα μαζόν* 5  
 φασὶν τινες μαζὸν ἀπλῶς δηλοῦν ἀνθρώπινον, ὡς ἀπὸ μέρους τῆς γυναικός. Ἰστέον  
 δὲ ὅτι τὸ σημαινόμενον τοῦ ἀνδρὸς, ἐξ οὗ σύγκειται ὁ ἀνδροφόνος, συντίθησι καὶ  
 τὰ ἀνδράποδα, δι' ὧν δούλοι σημαίνονται ὑποκείμενοι δεσπότης καὶ ὄντες αὐτοῖς  
 25 ὅπερ οἱ κατωτάτω πόδες ὄλω τῷ ἄνω σώματι. τοιούτῳ δὲ ἀνδρὶ | συγκροτεῖται καὶ  
 ὁ ἀνδραποδιστής, οὗ ἐν τοῖς μάλιστα οἱ ἄπιστοι Θετταλοί, ὧν καὶ Ἰάσων ἀνδρα- 10  
 ποδίσας τὴν Μήδειαν. ὁμοία δὲ ἀνδρὸς σημασία καὶ ἐν τῷ ἀνδραποδοκάπηλος, ὁ  
 καὶ σωματέμπορος καὶ μεταβολεὺς ἀνδραπόδων. πῶς δὲ μὴ καὶ τὰ ὑποζύγια ἐκλήθη  
 ἀνδράποδα ὁμοίως τοῖς δούλοις, λογοπραγείσθωσαν οἱ σοφοὶ ὀνοματοθέται, οἷς  
 καλῶς αὐτὸ οὐκ ἤρεσε. Τοῦ δὲ διζήμενος ἡ κίνησις ἐν τοῖς μετὰ ταῦτά που διευκρι- P 17<sup>v</sup>  
 νηθήσεται. Ὅρα δὲ καὶ τὴν χασμωδίαν τοῦ ὄφρα οἱ εἴη *ἰοὺς χρίεσθαι*. οὐ γὰρ κατὰ 15  
 τὸ *Ἰριδι δίῃ* καὶ *Φρόντιδι δίῃ* σέσηρεν ἐνταῦθα ὁ ἀναγινώσκων, ἀλλ' ὑπὲρ ἐκεῖνα καὶ  
 30 ὅσα δὲ | ἄλλα τοιαῦτα. καὶ ὅμως ἔχεται λόγου ἡ τοιαύτη ὡς εἰπεῖν ἀποστίγῃρως,  
 ἵνα τὸ φορτικὸν καὶ ἀηδὲς πρᾶγμα καὶ ἀγλευκὲς ἡ τοῦ ἀνδροφόνου φαρμάκου χρή-  
 σις, ἀηδῶς φρασθεῖν καὶ μὴ κατὰ κάλλους γλυκύτητα.

α 263 Ὅτι νεμεσᾶν καὶ νεμεσίζεσθαι ὡς ἐπὶ πολλὴν μὲν λέγεται τὸ δικαίως μέμφεσθαι, 20 M 11<sup>r</sup>  
 οἷον *Ζεῦ πάτερ, οὐ νεμεσίξῃ ὁρῶν τάδε ἔργα*; καὶ *νεμεσίσαιτό κεν ἀνὴρ αἰσχεᾶ πόλλ'*  
*ὁρόων*, ἐνταῦθα δὲ ὁ Ἴλος νεμεσίζεσθαι θεὸν λέγεται ἀντὶ τοῦ δεδιέναι καὶ δι' ἐπι-  
 στροφῆς ἔχειν. ἰστέον δὲ ὅτι τε πρωτότυπον καὶ τοῦ νεμεσῶ καὶ τοῦ νεμεσίζω τὸ  
 35 νεμῶ περισπώμενον, οὐ διχῶς ὁ μέλλων | νεμήσω, ἐξ οὗ τὸ ἐνεμήσατο καὶ τὸ διανενε-

<sup>A</sup>1416.19–20 ἔνθα — ἔθος ἀρχαίων φ 38–41

<sup>B</sup>22 *γυναῖκα μαζόν* Ω 58

<sup>C</sup>29 *Φρόντιδι δίῃ* P 40

<sup>P</sup>32 *Ζεῦ πάτερ* — *τάδε ἔργα*; E 757; 872

<sup>E</sup>32–33 *νεμεσίσαιτό κεν* — ὁρόων α 228–29

1416.20–21 Φάρμακον δὲ — ληφθέντος Eust. in Il. 1289.38–40 (e schol. deperdito); in Od. 1381.17  
 21–22 ὥσπερ αὐτὸς — τῆς γυναικός schol. A Ω 58a unde Eust. in Il. 1339.10–11 22–24 Ἰστέον δὲ —  
 ἄνω σώματι schol. vet. Ar. plut. 521e = Suid. α 2155; cf. Eust. in Il. 692.24–25; op. min. 16, p. 284.86–87  
 Wirth; aliter opusc. 99.40–42 Tafel; cf. Kazhdan & Franklin 1984, 164–65 24–25 τοιούτῳ δὲ — τὴν  
 Μήδειαν schol. vet. Ar. plut. 521b ≈ Suid. α 2154; cf. Eust. in Il. 692.25–26 25–26 ὁμοία δὲ — ἀνδρα-  
 πόδων cf. Harp. α 129; Phot. α 1746; Suid. α 2155; cf. Hsch. α 4730; synag. α 558 26–28 πῶς δὲ —  
 οὐκ ἤρεσε Eust. ipse, Platonis Cratylum spectans, confusionis linguarum tempore aedificationis turris  
 Babylonicae immemor; de voce λογοπραγέω, vide Trapp s.v. «Rechenschaft fordern» 28 Τοῦ δὲ  
 διζήμενος — διευκρινιθήσεται cf. Eust. in Od. 1432.29–31 28–30 Ὅρα δὲ — τοιαῦτα Eust. ipse;  
 vide Grossmann, *Doctrina metrica* 33; 29 οὐ γὰρ — ὁ ἀναγινώσκων cf. Eust. in Il. 149.10; 820.34; 878.29–  
 33; 879.35; 1094.5 30–31 καὶ ὅμως — γλυκύτητα Eust. ipse; ἀποστίγῃρως de voce cf. in Il. 879.35;

not win great renown from archery. However, according to historical accounts the reason why the bow was left on Ithaca and kept protected will be stated elsewhere by the poet, where | he says that it is a guest gift and therefore guarded as a treasure according to the ancient custom.<sup>A</sup> The poet calls the drug *androphonon* [man-slaying] as if one were to say *anthrōpoktonos* [slaying human beings], since “man” is used simply for “human being” here, just as some say that “woman breast” (*gynaika mazon*) in the *Iliad*<sup>B</sup> simply means “human breast”, signifying the whole through the part that is woman. One must know that this signification of *anēr*, out of which *androphonos* [man-slaying] is composed, also produces the word *andrapoda* through compounding, signifying “slaves” since they are set below their masters, just as feet (*podes*) are in the lowest position compared to the whole body above. Through this sort of *anēr* | *andrapodistēs* [kidnapper] is also welded together. The untrustworthy Thessalians belong to the people who do this the most, and Jason, who kidnapped Medea, was a Thessalian. A similar signification of *anēr* is also found in *andropodokapēlos* [slave dealer], also called *sōmatemporos* [lit. “body merchant”] and *metaboleus andrapodōn* [trader in slaves]. Let the wise name givers of old be held accountable for not calling yoked beasts *andrapoda* like slaves, who rightly do not to accept this usage. The inflexion of *dizēmenos* [seeking] will be elucidated somewhere later on. Observe the hiatus in *ophra hoi eiē ious chriesthai* [“in order to smear his arrows”]. For here the reader shows his teeth much more than in *Iridi diēi* [“for divine Iris”] and *Phrontidi diēi* [“for divine Phrontis”]<sup>C</sup> and other such cases. | However, this grinning, as it were, occurs for a reason, in order that the use of man-slaying drugs, an offensive, disagreeable and sour subject matter, should be expressed disagreeably and not through the sweetness of beauty.

(v. 263) The verbs *nemesan* and *nemesizesthai* usually mean to cast blame in a just manner, as in “Father Zeus, are you not indignant (*ou nemesizēi*) when seeing these deeds?”<sup>D</sup> and “a man would be indignant (*nemesisaito*) at seeing so many shameful acts”,<sup>E</sup> but it is stated that Ilos *nemesizesthai* a god, meaning that he reveres and has respect for him. One must know that the prototype of *nemesō* and *nemesizō* is *nemō* with the circumflex accent, which has a double future tense, | both *nemēsō*, out of which *enemēsato* and *dianenemēsthai* derive, and

Trapp s.v. «Grinsen»; Koukoules, *Λαογραφικά* II 149

καίως cf. Eust. in Il. 208.26; 223.36; 645.9–10; 1043.28

α 263f 33–34 νεμεσᾶν/νεμεσίζεσθαι = δι’ ἐπιστροφῆς ἔχειν cf. Eust. in Od. 1443.29–33

34 νεμεσᾶν/νεμεσίζεσθαι ~ νεμῶ EGud. 405.25–26 Sturz; EM 600.39–49

σω cf. Choer. in Th. Alex. can. 2.69.13–15

32 νεμεσᾶν/νεμεσίζεσθαι = μέφεσθαι δι-

33 νεμεσᾶν/νεμεσίζεσθαι = δεδιέναι cf. schol.

34 νεμῶ — ὁ μέλλων νεμή-

34–35 νεμῶ — ὁ μέλλων νεμή-

35 ἔτι δὲ νεμέσω cf. EGen. α 325; EGud. 405.26–27 Sturz

μῆσθαι, ἔτι δὲ νεμέσω, οὐ ἀναχθέντος εἰς ἐνεστῶτα προάγεται τὸ νεμεσίζω νεμεσίσω, ἐξ οὗ ἡ νέμεσις ἀποβολῇ τοῦ ᾠατὰ τὸ ὑβρίζω ὑβρίσω καὶ τὰ ὅμοια· καὶ ὅτι ὥσπερ νεμεσῶ καὶ νεμεσίζω ἐν διαφορῇ, οὕτω καὶ φλυαρῶ καὶ φλυαρίζω· οὕτω γοῦν λέων ἐκφλυαρίζει τοὺς αὐτῷ ἐπιόντας, ὡς ἐν τῇ Ἰλιάδι γέγραπται. ἔστι δὲ καὶ οὐ μόνον βουκολῶ, ἀλλὰ καὶ βουκολίζω, οἷον τοὺς ἀλώσσοντας ἀποβουκολίζουσιν ἀποσκευάζον- 5  
ται τε τὸν κίνδυνον, σημαίνει δὲ ἡ λέξις ἀπάτην. ὡς δὲ καὶ ἡρεμεῖν καὶ ἡρεμίζειν ἔστι, μαρτυροῦσιν αἱ χρήσεις.

α 271 40 "Οτι τὸ εἰ δ' ἄγε νῦν ξυνίει | παρακελευσματικῶς ἔχον δηλοῖ τὸ εἰ δὲ βούλει, ἄγε ποιεῖ τόδε, ἢ καὶ ἄλλως εἶα δὴ ἄγε ποιεῖ τόδε. ζῆτει δὲ περὶ αὐτοῦ τὸ ἀκριβὲς ἐν Ἰλιάδι. χρήσις δὲ τοῦ εἶα παρακελευσματικοῦ ἐπιρρήματος παρὰ τε ἄλλοις καὶ παρὰ 10  
τῷ Κωμικῷ.

α 267-69 "Οτι ἐπὶ πραγμάτων ἀποβάσεως ἀδήλου οἰκείον εἰπεῖν τὸ ταῦτα μὲν θεοῦ ἐν γού-  
νασι κεῖται, ἀντὶ τοῦ ἐν δυνάμει ἢ ἱκεσίᾳ θεοῦ, σὲ δὲ φράζεσθαι ἄνωγα τόδε τι.

α 272 "Οτι ἡ αὐ διφθογγος πρὸ συμφώνου ψιλοῦται, οἷον· αὐτός, αὔρα, αὔριον. ἀμέλει  
κατὰ τοὺς παλαιούς τὸ αὐω τὸ ξηραίνω δασύνεται, καθὰ καὶ τὸ αὐαίνω παρὰ τῷ 15  
45 Κωμικῷ διὰ τὸ μὴ | ἐπιφέρεισθαι τῇ διφθόγγῳ σύμφωνον. αὐω δέ, φασί, τὸ φωνῶ  
ψιλοῦται πρὸς σημασίαν διάφορον.

"Οτι καὶ τοὺς Ἰθακησίους, ἴσως δὲ καὶ τοὺς μνηστήρας, σεμνολογῶν ὁ χρηστο-  
λόγος Ὀμηρος ἥρωας Ἀχαιοὺς ὀνομάζει.

α 273 "Οτι τὸ πέφραδε ἀντὶ τοῦ εἰπέ ἢ μέσος παρακείμενός ἐστι τοῦ φράζω ἢ δευτερος 20  
ἀόριστος φράδε καὶ κατὰ διπλασιασμὸν πέφραδε, οἷον μῦθον πέφραδε πᾶσι. τοῦτο δὲ  
παρωδηθέντος τοῦ ἐφεξῆς χρήσιμον εἰς ἀναφώνησιν, οἷον μῦθον πέφραδε πᾶσι, θεός  
δ' ἐπὶ μάρτυρος ἔστω. καὶ παρὰ τῷ ποιητῇ δὲ ὁ τόπος οὗτος προεκθετικός ἐστι τῶν  
50 ἐφεξῆς γεννησομένων, ἐν οἷς ἀπειπεῖν τοῖς μνηστήρσι | μέλλει ἅπερ ἐθέλει ὁ Τηλέ-  
μαχος. δηλὸν δὲ ἐκ τῶν παλαιῶν ὡς πρωτότυπὸν ἐστὶν ὁ μάρτυρος, ἐξ οὗ ὁ μάρτυς 25

<sup>1416.36-37</sup> καὶ ὅτι — γέγραπται cf. Eust. in Il. 1201.52-56 <sup>38-39</sup> τοὺς ἀλώσσοντας — κίνδυνον  
Simocat. hist. 3.7.4 <sup>40-41</sup> ζῆτει δὲ — ἐν Ἰλιάδι Eust. in Il. 107.16-21; cf. 1080.63-64; 1316.38-39;  
1339.64-1340.8; in Od. 1519.29-33 <sup>41</sup> παρὰ τῷ Κωμικῷ Ar. ran. 394; Thesm. 659 etc. <sup>44</sup> παρὰ  
τῷ Κωμικῷ Ar. ran. 1089; Eccles. 146 <sup>49-50</sup> ἐν οἷς — ὁ Τηλέμαχος β 40-83

**1416.35-36** νεμεσίζω ~ νεμέσω Eust. ipse; cf. in Il. 615.16-17; 657.39; 838.22; 1205.8; 1252.28; v.d.Valk II  
xvii **36** ἐξ οὗ — τὰ ὅμοια cf. Eust. in Il. 1205.8 (πόλις ~ πολίζω) **38-39** τοὺς ἀλώσσοντας — τὸν  
κίνδυνον Suid. α 3257 **39** σημαίνει — ἀπάτην Hsch. α 6263; EParv. α 64; EGud. 168.18 Stef.; Eust.  
in Il. 1246.1; EM 120.10-11 **39-40** δηλοῖ τὸ — τόδε vestigia scholii Nican.; cf. Carnuth, Nican. Od.  
2.4; schol. H et EJN α 271a/b **42-43** ἐν γούνασι = ἐν δυνάμει ἢ ἱκεσίᾳ cf. schol. α 267d cum adn.  
Pontani **43-45** "Οτι ἡ αὐ — διάφορον schol. HM<sup>a</sup> (Hdn.) 272a; αὐαίνω add. Eust.; cf. Eust. in  
Il. 1304.6-7; schol. Opp. hal. 1.154; cf. etiam Phot. α 3148 **45-46** "Οτι καὶ — ὀνομάζει schol. HN

*nemesō*, which was lifted up to denote the present tense and from there produced *nemesizō nemesisō*, out of which *nemesis* [indignation] derives through removal of the omega, as in *hybrizō hybrisō* [act outrageously] and similar words. One must also know that just as *nemesō* and *nemesizō* are differentiated, so it is also with *phlyarō phlyarizō* [talk nonsense]. At any rate, a lion treats people who approach it with contempt (*ekphlyarizei*) in this way, as written in the *Iliad*.<sup>A</sup> Moreover, not only *boukolō* exists but also *boukolizō*, as in “they beguile (*apoboukolizousin*) the soon-to-be-conquerers and rid themselves of danger”,<sup>B</sup> and the word denotes trickery. Their usages also attest to the fact that *ēremein* and *ēremizein* exist.

(v. 271) The phrase “come now (*ei d’ age nyn*) and listen” | has a hortatory function and means “if (*ei*) you wish, come and do this”, or alternatively “come on! (*eia*), come and do this”. Search for the accurate discussion about it in the *Iliad*.<sup>C</sup> The use of the hortatory adverb *eia* is found in other writers, including the Comedian.<sup>D</sup> 40

(v. 267–69) Referring to matters with an uncertain outcome it is fitting to say: “these things lie in the knee of God”, meaning “in the power of” or “in praying to” God, “but I order you to consider this and that”.

(v. 272) The diphthong *au* before a consonant has a smooth breathing, as in *autos* [himself/the same], *aura* [fresh air], *aurion* [tomorrow]. Of course, according to the ancients *hauō* “to dry out” has a rough breathing, just like *hauainō* [wither] in the Comedian,<sup>E</sup> since the diphthong | is not followed by a consonant. But *auō*, they say, meaning “to sound”, has a smooth breathing to mark the difference in meaning. 45

Speaking solemnly about the Ithacans, perhaps even including the suitors, fair-worded Homer calls them “Achaean heroes”.

(v. 273) The verb *pephrade* meaning “say” is either a middle perfect of *phrazō* or second aorist *phrade* and then *pephrade* through reduplication, as in “utter (*pephrade*) a word to all”. Provided that what follows is adapted, this verse will be useful as an announcement: “utter a word to all, let god be your witness”. Within the work of the poet this is an exhibition in advance of what is going to happen when Telemachus soon declares his wish | to the suitors.<sup>F</sup> It is evident from the ancients that *martyros* [witness] is the prototype from which *martys* 50

α 272d (τοὺς Ἰθακησίους) 46–47 πέφραδε = εἰπέ schol. V α 273b 47 ἡ μέσος παρακείμενός ἐστι τοῦ φράζω cf. Choer. in Th. Alex. can. 2.104.6 49–50 παρὰ τῷ ποιητῇ — ὁ Τηλέμαχος Eust. ipse 50–51 δῆλον δὲ — τὴν παραλήγουσαν e fonte ignoto, unde etiam Eust. in Il. 113.13–15; 665.63–64; 1447.21–22; 1765.11–12; 1807.14–15

St:  
58

κατὰ συγκοπήν. διὸ οὐδὲ κλίνεται ὁ μάρτυς, ὡς μὴ φυσικὴν, φασίν, ἔχων τὴν παραλήγουσαν. αὐτοῦ μέντοι τοῦ ὁ | μάρτυρος πρωτότυπον ὁ μάρτυρ δοκεῖ. διὸ τούτου μὲν πληθυντικὸν οἱ μάρτυρες καὶ τὰ ἐξῆς ἀκολούθως, ἐκείνου δὲ οἱ μάρτυροι καὶ ἡ ἐφεξῆς ἀναλογία. εἰ μὴ ἄρα μεταπλασθῇναί τις ἐρεῖ τὸ μάρτυρες ἐκ τοῦ μάρτυροι· τότε γὰρ οὐκ ἀνάγκη τὸ μάρτυρ εἶναι ἐν λόγῳ. Ἐν τούτοις δὲ κεῖται συνήθως τῷ 5  
ποιητῇ ῥῆμα δυϊκὸν μετὰ ὀνόματος πληθυντικοῦ· φησὶ γάρ μάρτυροι ἔστων, ἡγουν | ἔστωσαν.

55

α 275–76

“Ὅτι σχῆμα ἐκουσίῳ σολοικισμοῦ τὸ μητέρα δέ, εἴ οἱ θυμὸς ἐφορμαῖται γαμέεσθαι, ἅψ ἴτω ἐς μέγαρον πατρός· ἦν γὰρ τὸ ἀκόλουθον καὶ ἀσολοικὸν οὕτως εἰπεῖν κατὰ ὀρθὴν καὶ εὐθείαν· μήτηρ δέ, εἰ βούλοιο γαμέεσθαι, ἅψ ἴτω, ἢ καὶ ἄλλως· μητέρα δέ, 10  
εἴ οἱ θυμὸς ἐφορμαῖται γαμέεσθαι, ἀπόπεμψον. ὁ δὲ συνετὸς Μέντης ἐπίτηδες οὕτω σχηματίζει τὸν λόγον διὰ αἰτίαν τοιαύτην· βουλευσάμενος γὰρ εἰπεῖν ὅτι τὴν μητέρα ἀπόπεμψον καὶ φθάσας εἰπεῖν κατὰ τι αὐθωρὸν ὡς ἐν σχεδιασμῷ τὴν αἰτιατικὴν, 15  
εἶτα συνιδῶν ὡς ἴσως οὐ πείσει τὸν φιλομήτορα Τηλέμαχον εἰπὼν τὸ | ἀπόπεμψον, σιγᾷ μὲν τοῦτο τὸ ῥῆμα, ὡς οἷα ἐπιμηθευσάμενος, μὴ ἔχων δὲ συντόμως ἄλλην λέξιν 15  
αὐτόθεν ἐξευρεῖν ἅμα καὶ τὴν ὀρθὴν σύνταξιν σώζουσαν καὶ τὸ δυσχερὲς τοῦ λόγου ἐκκλίνουσαν, ἐξανάγκης εἰς ἄλλο ῥῆμα ἐκπίπτει. καὶ οὕτως ἐμπίπτει εἰς τὸ σολοικοφανές· εἰπὼν ὑποχωρήσατο, ἵνα δῆθεν αὐτὴ ἀπέρχηται θέλουσα καὶ μὴ ὁ παῖς αὐτὴν ἐκπέμψῃ ἀέκουσαν. καὶ οὕτω μὲν ὁ νουνεχὴς Μέντης τὸν λόγον ἐσχημάτισεν ἀμφοδεδίως πάννυ ἀμφοτέρω ἐμφήνας· καὶ τὸ ἀπόπεμψον τὴν μητέρα εἰ μὴ φιλεῖς αὐτήν, 20  
1417 καὶ τὸ ἢ μήτηρ ἅψ ἴτω εἰ μὴ σὺ θέλεις λυπῆσαι αὐτήν, ἐξ ἐκατέρων ἐννοιῶν ἀνὰ | μίαν λέξιν σιγήσας, ἡγουν τὸ ῥῆμα μὲν τὸ προστακτικὸν ἐκ τοῦ τὴν μητέρα ἀπόπεμψον, ἐκ δὲ τοῦ ἢ μήτηρ ἅψ ἴτω τὸ τῆς εὐθείας ὄνομα. καὶ οὕτως οὐ μόνον καινοπρεπὲς ἀπέβη τοῦτο τὸ σχῆμα διὰ τὸ σολοικοφανές, ἀλλὰ καὶ γοργὸν καὶ ἑλλειπτικόν. καὶ τοιοῦτος μὲν ὁ εὐλαβὴς Μέντης, ὁ δὲ ἀτάσθαλος καὶ ἀγῆνωρ Ἀντίνοος ἐν τοῖς ἐξῆς 25  
ἀσολοίκως μὲν, ἀπαιδεύτως δὲ μὴ παρακαλύψας ἐρεῖ μητέρα ἀπόπεμψον, ἔνθα καὶ 5  
ἀντακούσει πρὸς τοῦ φιλομήτορος ὅτι οὐκ ἔστι δόμων | ἀέκουσαν ἀπώσασθαι.

<sup>A</sup>1417.4 μητέρα ἀπόπεμψον β 113<sup>B</sup>4–5 οὐκ ἔστι — ἀπώσασθαι β 130

1416.51–53 αὐτοῦ μέντοι — ἀναλογία fort. schol. ad α 273 excidit (cf. Pontani ad loc.); cf. Const. Porph. adm. imp. = Steph. Byz. i 19, p. 264.27–33 Billerbeck = Ap. Dysc. fr. 47.15 Schneider; schol. Theocr. i.1f; cf. etiam schol. A (Arn.) B 302a (= Aristarch. fr. 53 Matthaios) et Γ 280a et H 76b et X 255a; schol. ξ 394 53–54 εἰ μὴ ἄρα — ἐν λόγῳ et nunc fort. e schol. deperdito; cf. EM 506.25–33 = Hdn. παθ. 213.1–7; schol. Ge. Γ 280 54–55 Ἐν τούτοις — ἔστωσαν Tz. exeg. II. 313.8–9 Pap. EM 381.53–54; ἔστων = ἔστωσαν schol. V α 273e 55–1417.2 Ὅτι σχῆμα — εὐθείας ὄνομα schol. DEHM<sup>a</sup>OT (Nican.) α 275b (amplif.) 2–3 καὶ οὕτως — ἑλλειπτικόν Eust. ipse 3–4 καὶ τοιοῦτος — μὴ παρακαλύψας Eust. ipse; cf. Eust. in Od. 1441.35–38



derives through syncope. For this reason *martys* is not inflected, since it does not, they say, have a natural second syllable from the end. The prototype of this *martyros* seems to be *martyr*. For this reason the plural of the former is *martyres* and so on in that fashion, but of the latter *martyroi* and so on analogously. That is unless anyone should claim that *martyres* is formed by metaplasm from *martyroi*, since in that case *martyr* does not necessarily form part of this explanation. Here there is a verb in the dual with a noun in the plural, as is usual in the work of the poet. For he says *martyroi* [plur.] *estōn* [dual.], that is | “let them stand as witnesses”. 55

(v. 275–76) The figure of voluntary solecism is found in “As for your mother, if her heart tells her to marry, should go back to her father’s house”. For the congruent and non-solecistic alternative would have been to use the correct and nominative case: “Your mother, if she wishes to marry, should go back...” or alternatively “as for your mother, if her heart tells her to marry, send her...” But intelligent Mentès provides his speech with figures in this way for the following reason. Wanting to say “as for your mother, send her” and improvising on the spot he had already uttered “mother” in the accusative case but realized that he would perhaps not persuade Telemachus, who loves his mother, by saying | “send her”, and passed over this verb in silence, since he had changed his mind. He could not quickly come up with another word at this moment that would keep the syntax correct and at the same time avoid being offensive, and therefore he had to resort to another verb. So this is why he appears to utter a solecism: He had already started speaking but changed his mind to saying that she should depart willingly and not that her child should send her away against her will. In this way mindful Mentès formed his speech with ambidexterity and displayed both alternatives: both “send away your mother unless you love her” and “may your mother go back unless you wish to make her sad”, suppressing one word | in each of these thoughts, that is the verb in the imperative in “send away your mother” and the noun in the nominative in “may your mother go back”. In this way, the figure of thought did not only turn out to be unconventional through its appearance of being a solecism, but also rapid and elliptic. This is how cautious Mentès acts, whereas later on reckless and arrogant Antinous will speak admittedly without solecism but nonetheless in an uneducated fashion, failing to conceal the matter when he says “send away your mother!”<sup>A</sup> In that place he will also be answered by this young man who loves his mother: “I cannot drive her | out of the house against her will”.<sup>B</sup> 60 1417 5

α 276–78

Ὅτι καινοπρεπὲς σχῆμα καὶ τὸ ἐλθέτω εἰς μέγαρον πατὴρ μέγα δυναμένοιο· οἱ δὲ γάμον τεύξουσιν καὶ ἀρτυνέουσιν ἔδνα πολλὰ μάλα· ὦφειλε γὰρ εἰπεῖν· ὁ δέ, ἦτοι ὁ πατήρ, γάμον τεύξει, ὁ δὲ ποιητὴς οὐ πρὸς ἓνα τὸν πατέρα τὴν σύνταξιν ἀπέδωκεν, ἀλλὰ πρὸς τινὰ πολλοὺς τοὺς ἀμφὶ τὸν πατέρα, οἵτινες, ὡς ἐν τοῖς ἐξῆς ἱστορεῖται, τὴν Πηνελόπην ἐκέλευον γήμασθαι. Ὅρα δὲ καὶ ὅτι δυνατόν τε καὶ πλούσιον 5  
 ὑπεμφαίνει ὁ ποιητὴς τὸν τῆς Πηνελόπης πατέρα Ἰκάριον· μέγα τε γὰρ δυνάμενον αὐτὸν εἶπε καὶ τὰ ἐξ αὐτοῦ τῇ θυγατρὶ ἔδνα πολλὰ μάλα φίλη | παιδὶ πρέποντα. Τὸ δὲ ἀρτύνειν ἀπὸ τοῦ ἀρτύω γίνεται πλεονασμῷ τοῦ νῦ, ὥσπερ δύο δύνω καὶ θύω θύνω τὸ ὀρμῷ καὶ χύω χύνω. Ἐδνα δὲ νῦν μὲν τὰ ἀπὸ τῆς γυναικὸς πρὸς τὸν ἄνδρα, τάχα δὲ καὶ τὸ ἀνάπαλιν· δύναται γὰρ ἀμφοτέρως ἡ ἔννοια συμβιβάζεσθαι. οἱ δὲ 10  
 ἀκριβέστεροι τῶν παλαιῶν ἔδνα λέγεσθαι κυρίως φασὶ τὰ ὑπὸ τῶν νυμφίων ἀλλήλοις διδόμενα, τὰ δὲ ἀπὸ τῶν πατέρων ἐπιμείλια φασίν, ὡς ἐν τῇ Ἰλιάδι γέγραπται, φερνὴ δὲ τὰ τῆς νύμφης, τὰ δὲ ὑπὸ τῆς νύμφης ἐπιφέρνια. δασύνεται δὲ τὸ ἔδνα ὡς 15  
 ἀπὸ τοῦ ἐδράζω κατὰ τοὺς παλαιούς, ἔδρανόν τι ὄν τὸ τὸν | γάμον στηρίζον καὶ ἐν συγκοπῇ ἔδνον, ἢ ἀπὸ τοῦ ἦδω, ἦδανόν τι ὄν τὸ ἡδύνον τοὺς λαμβάνοντας καὶ ἐν 15  
 συγκοπῇ καὶ συστολῇ τοῦ ἦ εἰς ἔδνον, καθὰ καὶ μύρον ἔδανόν ὀξυτόνως ἐν Ἰλιάδι τὸ ἦδύ. ὡσαύτως δασύνεται καὶ τὸ ἔδνον τῆς δασείας ἀναδραμούσης εἰς τὴν ἀρχὴν καὶ τὸ ἐδνοῦσθαι, ὡς ἐπὶ τοῦ ὦρων ἐώρων γίνεται καὶ ἐπὶ ἄλλων πολλῶν. ὅλως δὲ κατὰ πᾶσαν κίνησιν τὰ ἀπὸ τοῦ ἦδω δασύνονται, ὡς καὶ τὸ ἀνδάνω, καθὰ δηλοῖ τὰ 20  
 παρὰ τῷ Τραγικῷ ἀφανδάνοντα, καὶ ἀφάδιον παρὰ Παιουσανίᾳ τὸ ἐχθρόν καὶ ἀπα- 20  
 ρέσκον. καὶ ἦδος δὲ τὸ μὲν ὄφελος ψιλοῦσιν οἱ πλείους ὡς μεταπλασθὲν | ἐκ τῆς ἡδονῆς εἰς τροχαῖον, ἐπὶ δὲ ὄξους δασύνουσιν. Αἴλιος γοῦν Διονύσιός φησιν· ἦδος τὸ ὄξος δασύνουσιν Ἀττικοὶ καὶ πάντα τὰ τοιαῦτα, οἷον καὶ τὸν ἡδυλισμόν, ὃς εἰδός 25  
 τι κολακείας ἐστίν, ἀφ' οὗ καὶ τὸ ἡδυλίζειν παρὰ Μενάνδρῳ. Παιουσανίας δὲ εἰπὼν ὅτι ἦδος τὸ ὄφελος καὶ τὸ ὄξος, οὐδέν τι περὶ πνεύματος ἔφη. ἐκ τοῦ ἦδω δὲ γινομένη 25

<sup>A</sup>1417.7–8 ὡς — ἱστορεῖται ο 16–18; τ 158–59 <sup>B</sup>13–14 ὡς — ἐπιφέρνια Eust. in Il. 742.54 et 742.59–743.2 <sup>C</sup>16 ἐν Ἰλιάδι Ξ 172 <sup>D</sup>18 ἀφανδάνοντα Soph. Antig. 501 <sup>E</sup>19 ἀφάδιον — ἀπαρέσκον Paus. att. fr. α 173 Erbse <sup>F</sup>20–21 Αἴλιος — τὰ τοιαῦτα Ael. Dion. fr. η 3 Erbse <sup>G</sup>21 οἷον καὶ — παρὰ Μενάνδρῳ Ael. Dion. fr. η 4 Erbse <sup>H</sup>21 παρὰ Μενάνδρῳ Men. fr. 29 K.–A. <sup>I</sup>21–22 Παιουσανίας — ἔφη Paus. att. fr. η 4 Erbse

1417.5–8 Ὅτι καινοπρεπὲς — γήμασθαι schol. DE α 277a 8–10 Ὅρα δὲ — πρέποντα cf. schol. α DEHM<sup>a</sup>OTYk et V α 276g 10–11 Τὸ δὲ — χύω χύνω cf. epim. Hom. α 15; EGen. α 1239 (Hdn. παθ.); Eust. in Il. 171.20; de exemplis cf. EGen. α 691 12–13 οἱ δὲ ἀκριβέστεροι — φασίν schol. DEHM<sup>a</sup>TO (Arn.) α 277h 14–15 δασύνεται δὲ — ἔδνον cf. Choer. spirit. 194.19; cf. etiam schol. DEHM<sup>a</sup>T α 277j; EGud. 400.15–16; EM 383.17–18 15–16 ἢ ἀπὸ — ε ἔδνον cf. EGud. 400.6–7 et 17–20 Stef.; schol. B α 277j; Eust. in Il. 162.28; 742.57; EM 316.41 17 ὡς ἐπὶ — ἄλλων πολλῶν cf. Eust. in Il. 1190.19–20 17–18 ὅλως δὲ — ἀφανδάνοντα cf. Eust. in Il. 28.40–42 19–20 καὶ ἦδος —

(v. 276–78) There is also an unconventional figure in “may she go to the house of her mighty father and they will arrange a marriage and see to it that she has a generous dowry”. For he ought to have said “he”, meaning the father, “will arrange a marriage”, but the poet did not adapt his syntax to one father, but to the plurality of people around the father, they who urged Penelope to marry, as will be related later on.<sup>A</sup> Observe that the poet shows that Icarius, father of Penelope, is mighty and wealthy. For he calls him “greatly powerful” and the gifts for his daughter’s dowry from him are “very numerous”, befitting a child | held dear. The verb *artynein* [arrange] originates from *artyō* through redundant addition of the nu, like *dyō dynō* [sink] and *thyō thynō* “rush” and *chyō chynō* [pour]. Here, *hedna* refers to the gifts from the woman to the man, or perhaps the opposite, since the thought can be brought into agreement with both alternatives. The more accurate among the ancients claim that in its proper sense *hedna* refers to gifts given by the wedding couple to one another, whereas those given by the fathers are called *epimeilia*, as written in the *Iliad*,<sup>B</sup> and *phernē* denotes that of the bride, and that given by the bride is called *epiphernia*. The word *hedna* has a rough breathing since it derives from *hedrazō* [cause to sit] according to the ancients, seeing that it is a sort of seat (*hedranon*) | that supports the wedding, and through syncope *hednon*, or it derives from *hēdō*, being something that is *hēdanon*, “pleasing”, for those who receive it, and by syncope and shortening of the eta into an epsilon *hednon*, like the *hedanōn* perfume with the acute accent on the final syllable in the *Iliad*,<sup>C</sup> meaning “pleasing”. Likewise, *heednon* has a rough breathing, since the aspiration runs back to the beginning, and also *heednousthai*, which also occurs in *hōrōn heōrōn* [seeing] and many other words. In general, all derivations of *hēdō* [please] have a rough breathing, like *handanō*, as shown by the *aphandanonta* [displeasing things] in the Tragedian,<sup>D</sup> and *aphadion* in Pausanias,<sup>E</sup> meaning “hateful” and “disagreeable”. Also, *ēdos* denoting something good, most people use with a smooth breathing since it is formed by metaplasm | from *hēdonē* into a trochaic word, but when it refers to vinegar they use a rough breathing. At any rate, Aelius Dionysius says: *hēdos* meaning “vinegar” and all such words the speakers of Attic use with a rough breathing,<sup>F</sup> like *hēdylismos*, which is a form of flattery, from which word *hēdylizein* [flatter] in Menander<sup>H</sup> also derives.<sup>G</sup> Pausanias states that *ēdos* means “advantage” and “vinegar”, but says nothing about the breathing.<sup>I</sup> The word *hēbē* [youth], originating

εἰς τροχαῖον Choer. spirit. 203.16–19; Suid. η 102; Eust. in Il. 154.37–38      22–23 ἐκ τοῦ ἥδω — εὐλόγως δασύνονται cf. EGud. 234.56–235.1 Sturz; EM 417.40–42; ps.-Zon. 970.13–16; Eust. in Il. 438.1; 581.13; 840.39; 1353.48

καὶ ἡ ἦβη καὶ τὰ ἐξ αὐτῆς, ὡς καὶ ἀλλαχοῦ ἐρρέθη, εὐλόγως δασύνονται. Ἰστέον δὲ καὶ ὅτι ὁ ἀνωτέρω ρηθεὶς τῆς Πηνελόπης πατὴρ Ἰκάριος ἀδελφὸς ἦν Τυνδάρεω τοῦ Λάκωνος τοῦ πατρὸς τῆς Ἑλένης, οἱ τῆς οἰκείας ἐκπεσόντες ὑπὸ Ἰπποκόωντος ἡλ-  
 25 θον | εἰς Θέστιον Πλευρωνίων ἄρχοντα καὶ τὴν πέραν Ἀχελῷου συγκατεκτήσαντο. **M 11<sup>v</sup>**  
 στ: ὕστερον δὲ Τυνδάρεως μὲν τὴν Θεστίου θυγατέρα Λήδαν λαβὼν ἐπανήλθεν, | ἀφ' 5  
 59 ἧς ἐγένοντο αὐτῷ Ἑλένη καὶ οἱ Διόσκουροι. Ἰκάριος δὲ ἐπέμεινε μέρος, φασίν, ἔχων τῆς Ἀκαρνανίας, ἔνθα καὶ τεκνωσάμενος Πηνελόπην ἐκ Πολυκάστης τῷ Ὀδυσσεὶ πρὸς γάμον ἐξέδοτο.

**α 280** Ὅτι νῆα εἰκόσορον ἐμφαίνων ἅμα καὶ ἐτυμολογῶν φησί· νῆ' ἄρσας ἐρέτησιν ἐεί-  
 κοσιν, ὅθεν δηλονότι ναὺς εἰκόσορος. τί δὲ τὸ ἄρσαι ἐν τῇ Ἰλιάδι δεδηλωται. Ὅρα 10  
 30 δὲ τὸ ἄρσας ἐρέταις· διττὸν γὰρ τὸ ἄρσαι νῆα. τὸ μὲν ἐπὶ ναυπηγίας, τὸ δὲ ἐπὶ | ἐξαρ-  
 τίσεως τῆς εἰς πλοῦν ὥσπερ ἐνταῦθα. ὅτι δὲ καὶ εἴκοσι δίχα τοῦ ν̄ λέγεται καὶ εἴκοσιν **P 18<sup>r</sup>**  
 μετὰ τοῦ ν̄, ὡς καὶ πέρυσι πέρυσιν, καὶ ὡς ἐν συνθέσει ποτὲ μὲν φυλάττει τὸ ἱ, ποτὲ  
 δὲ αὐτὸ εἰς ᾱ τρέπει, οἷον εἰκοσιστάδιον καὶ εἰκοσαστάδιον, Αἴλιος Διονύσιος λέγει.  
 οὕτω δέ, φησί, καὶ τὸ πέντε ἐν συνθέσει φυλάττον τὸ ε̄, οἷον· πεντέπηχυ, πεντέκλι- 15  
 νον, πεντέχαλκον, πεντέμηνον, πεντεσύριγγον ξύλον, ὅμως παρ' ἐτέροις διὰ τοῦ ᾱ  
 λέγεται· πεντάπηχυ καὶ τὰ λοιπὰ ὁμοίως. ὅμοιον δέ τι πάσχει καὶ ὁ ὀκτὼ ἀριθμός.

**α 282–83** Ὅτι τὴν τοῦ Διὸς ὅσσαν ἐπαινῶν φησιν· ἡ μάλιστα φέρει κλέος ἀνθρώποισιν,  
 35 ἥγουν φήμην καὶ ἀκοήν | τοῦ μέλλοντος· κλέος γὰρ παρ' Ὀμήρῳ ἡ φήμη, ἔστι δὲ  
 ὅτε καὶ ἡ τιμή, ἐὰν προσθήκην ὁ λόγος λάβῃ τινά, οἷον· κλέος ἐσθλὸν ἢ κλέος μέγα 20  
 ἢ εὐρύ. λέγει δὲ τὴν ὅσσαν ἐκ Διὸς εἶναι, διότι πᾶσαν ὅσσαν καὶ ὁμφὴν εἰς τὸν Δία οἱ  
 παλαιοὶ ἀνάγουσι, διὸ καὶ πανομφαῖος ἐλέγετο, καθὰ καὶ ἐν Ἰλιάδι γέγραπται. Διὸς  
 δὲ ἡ ὅσσα ἢ ἡ τῆς προμάντιδος εἰμαρμένης—δηλωτικὴ γάρ ἐστι τοῦ μέλλοντος—ἢ  
 καὶ ἄλλως ἢ τοῦ ἀέρος, ὃς αἰτιός ἐστι φωνῶν διηχῆς τυγχάνων. Ἰστέον δὲ ὅτι παρ'  
 Ὀμήρῳ οὐχ' ἀπλῶς ἡ φωνὴ λέγεται ὅσσα, καθὰ παρὰ τοῖς ὕστερον, ἀλλὰ καὶ ἡ ὅσσα 25  
 40 καὶ ἡ κληδὼν καὶ ἡ ὁμφή καὶ ἡ φήμη, ὡς πολλαχοῦ | φανήσεται, θεῖόν τι ἐστὶ καὶ

<sup>a</sup>1417.28 εἰκόσορον cf. ι 322 <sup>b</sup>28–29 τί δὲ — δεδηλωται cf. e.g. Eust. in Il. 4.33–34; 660.30–31; 892.11; 1055.33; 1186.50; 1319.12–13 <sup>c</sup>30–32 ὅτι δὲ — λέγει Ael. Dion. fr. ε 13 Erbse <sup>d</sup>32–33 οὕτω δὲ — λοιπὰ ὁμοίως Ael. Dion. fr. π 35 Erbse <sup>e</sup>33–34 ὅμοιον — ἀριθμός Ael. Dion. fr. ο 13 Erbse <sup>f</sup>37 καθὰ καὶ — γέγραπται Θ 250

1417.24–27 οἱ τῆς οἰκείας — γάμον ἐξέδοτο Strab. 10.2.24, p. 461.23–27 C. 28 εἰκόσορος ~ εἴκοσι ἐρέται cf. schol. ι 322; λέξ. ῥήτ. 246.22–24 Bekker; Hsch. ε 839; Suid. ε 285; EM 317.40–41; schol. Opp. hal. 5.59 30 Ὅτι δὲ — τοῦ ν cf. e.g. EM 297.51–52 30 πέρυσι πέρυσιν cf. Theogn. can. 979 Cramer 35 κλέος = φήμη cf. schol. EJ α 283e2 35–36 ἔστι δὲ ὅτε — ἡ εὐρύ cf. Eust. in Il. 512.2–3 (κλέος ἐσθλόν); 806.64–807.1 (κλέος μέγα) 36–37 λέγει δὲ — ἐλέγετο schol. DEHJM<sup>a</sup>T α 282e 37–38 Ζεύς = εἰμαρμένη ἢ ἀήρ cf. schol. T α 283a; Eust. in Il. 900.29 38 ὃς αἰτιός — τυγχάνων Eust. in Il. 711.52–53 (schol. AbT Θ 250b) 38–40 Ἰστέον δὲ — τοῦ μέλλοντος cf. Porph.

from *hēdō*, and the forms that derive from it, as stated elsewhere, have a rough breathing with good reason. One must know that the aforementioned father of Penelope, Icarius, is the brother of Tyndareos of Laconia, father of Helen. When they were driven out of their homeland by Hippocoon, they went | to Thestios, ruler of the Pleuronians, and together they acquired the region opposite to the Acheloos. Later on Tyndareos took Leda, daughter of Thestios, as his wife and returned, and she bore Helen to him and the Dioscuri. But Icarius stayed there and ruled over part of Acarnania, they say, where he fathered Penelope from Polycaste and married her to Odysseus. 25

(v. 280) Denoting a *nēys eikosoros* [ship with twenty oarsmen]<sup>A</sup> and simultaneously providing its etymology he says: “furnishing a ship with twenty oarsmen (*eekosi eretai*)”, whence *naus eikosoros* clearly derives. What *arsai* [furnish] means has been shown in the *Iliad*.<sup>B</sup> Observe the phrase *arsas eretais*, since to *arsai* a ship has two meanings. On the one hand it can refer to building a ship, on the other | to preparing it in order to set sail, as is the case here. Aelius Dionysius says that the word *eikosi* [twenty] without the nu is also written *eikosi* with the nu, like *perysi perysin* [last year], and that it sometimes retains the iota but at other times turns it into an alpha, as in *eikosistadion* and *eikosastadion* [twenty stadia].<sup>C</sup> This is also the case, he says, with *pente* [five] which retains the epsilon, as in *pentepēchy* [five cubits long], *penteklinon* [with five couches], *pentechalkon* [worth five bronze coins], *pentemēnon* [five months old], *pentesyrringon xylon* [a piece of wood with five holes], yet in other cases it is used with an alpha: *pentapēchy* and so on in the same way.<sup>D</sup> A similar thing happens with the number eight (*oktō*).<sup>E</sup> 30

(v. 282–83) Praising the voice (*ossa*) of Zeus he says: “that which brings *kleos* to human beings most of all”, meaning fame and tidings | of the future. For in Homer “fame” is called *kleos*, but sometimes it also means honor, provided that the word assumes some element assisting it, as in: *kleos esthlon* [good honor] or *mega* [great honor] or *eury* [widespread honor]. He also says that the *ossa* comes from Zeus, since the ancients attribute all voices and sounds to Zeus, for which reason he used to be called *panomphaios* [all-sounding], as is written in the *Iliad* too.<sup>F</sup> The *ossa* of Zeus is either that of the prophetically fated—for it indicates the future—or alternatively that of the air, which is a prerequisite for voices since it conducts sound. One must know that in Homer *ossa* is not used simply for “voice”, as is the case in later writers, but *ossa* and *klēdōn* and *omphē* and *phēmē*, as will often | be shown, is something divine which signifies the fu- 35 40

qu. Vat. 98.12–100.22; Eust. in Il. 169.27; 799.12–13; in Od. 1497.49–50; 1840.12–14; Severyns, *Le cycle épique* 113

σημαντικὸν τοῦ μέλλοντος. Σημείωσαι δὲ ὅτι ἐπὶ μὲν ἀνθρώπων εἰπεῖν ἀπλῶς ἔφη ὁ ποιητής, ἐπὶ δὲ Διὸς ὄσσαν· φησὶ γάρ· ἦν τίς τοι εἴπησι βροτῶν ἢ ὄσσαν ἀκούσης ἐκ Διός. καὶ ἔστι τὸ εἴπησιν ἀντὶ τοῦ λαλήσει ὡς οἶά τι εἰδώς, ἴσως δὲ καὶ προσυπακουστέον τὸ ἔπος ἀπὸ κοινοῦ, ἵνα λέγῃ· ἦν τίς τοι εἴπησιν ἔπος, ἢ καὶ ἄλλως· ἦν τίς τοι εἴπησι περὶ πατρός. Ἔτι ἰστέον καὶ ὅτι τὸ ἦν τίς σοι εἴπη ταυτόν ἐστι τῷ εἴ πως εἴπη. 5 αὐτὸ δὲ ἴσόν ἐστι τῷ ὅπως εἴπη κατὰ μετάληψιν συνδέσμου εἰς σύνδεσμον.

α 284–86 46

| Ὅτι προαναφωνῶν κἀνταῦθα Ὀμηρος τὸ εἰς Πύλον καὶ εἰς Σπάρτην ἔλθειν τὸν Τηλέμαχον πλείον σεμνύνει τὸν Νέστορα ἢ περ τὸν Μενέλαον· ἐκείνον μὲν γὰρ 50 δῖον λέγει, ξανθὸν δέ, ὡς καὶ ἐν Ἰλιάδι, τὸν | Μενέλαον, ὃς καὶ δεύτατος, φησί, τῶν ἄλλων Ἀχαιῶν ἐνόστησεν ἐκ πλάνης, τουτέστιν ὕστατος ἐπανῆλθε. διὸ καὶ ὁ Τη- 10 λέμαχος εἰς ἐκείνον ἐλθὼν πλείονα ἱστορίαν καὶ ξενικωτέραν ἐξ αὐτοῦ συνάγει, ὡς ἀπὸ πολυχρονίου πλάνητος, καὶ περὶ τοῦ πατρὸς δὲ ἀκριβέστερόν | τι ἐξ ἐκείνου 55 ἀκούει. Γίνεται δὲ τὸ δεύτατος ἀπὸ τοῦ δεύω τὸ ἐλλείπω, ἐξ οὗ συγκριτικὸν δεύτερος ὁ ἐλλιπέστερος καὶ ὑπερθετικὸν δεύτατος ὁ ἐλλιπέστατος, ὥσπερ βασιλεύτερος βασιλεύτατος. 15

α 288 60

Ὅτι τὸ τρυχόμενός περ ἔτι τλαίης ἐνιαυτόν εἴπη ἄν τις ὅτε | συμβουλευέται τι 60 ἐπὶ πολὺ φερεπονεῖν. Ἔστι δὲ τὸ τλαίης ἐνιαυτόν ὁμοῖον τῷ μέναι· ἐπὶ χρόνον· ἀορισταίνει γὰρ νῦν ἐπίτηδες καὶ αὐτό. Τὸ δὲ τλαίη εὐρεθήσεται ἀλλαχοῦ καὶ τετλαίη 1418 ἐν ἀναδιπλασιασμῷ. θέμα δὲ αὐτοῦ τὸ τλήμι. οὕτω δὲ καὶ ἐκ τοῦ θνῶ | θνήμι ἔθνην 20 θνάς θανάτος θναῖην καὶ κατὰ ἀναδιπλασιασμόν τεθναῖην. ἄλλως δὲ κλίσιν ὁμοίαν ἀδιπλασίαστον ἔχουσι τὸ κλῦθι κατὰ τινος καὶ τὸ δῦθι, ἔτι δὲ καὶ τὸ ἰληθι ἐκ τοῦ ἰλη- 5 μι ἀρρήτου | θέματος· τὸ δέ γε δίδωθι δέ μοι κλέος ἐσθλόν ἐξ εὐχρήστου ἐνεστώτος προήκται τοῦ δίδωμι διδούς διδόντος δίδωθι, ἔχει δὲ ἀναγκαίαν ἑκτασιν τῆς πα- 10 ραληγούσης καθὰ καὶ τὸ πιμπλὰς πιμπλάντος πίμπλαθι καὶ τροπῇ πίμπληθι, οὕτω 25 δὲ καὶ ἴλαθι ἰληθι. τὸ δὲ | τέθναθι, οὗ τρίτον τὸ τεθνάτω, γεγονὸς ἐκ τοῦ τεθνάς τεθνάντος ἐνέμεινε τῇ βραχεία παραλήξει, ἐπειδὴ οὐκ ἔσχεν ἀνάγκην τινὰ μετρι-

<sup>A</sup>1417.49 ὡς καὶ ἐν Ἰλιάδι Γ 284 etc. <sup>B</sup>60 μέναι· ἐπὶ χρόνον B 299 <sup>C</sup>62 τλαίη K 307; Ω 565; κ 384 <sup>D</sup>63 τετλαίη I 373 <sup>E</sup>1418.2 τεθναῖην Σ 98; Γ 102; Z 164 <sup>F</sup>4 ἰληθι γ 380 <sup>G</sup>5 δίδωθι — ἐσθλόν γ 380 <sup>H</sup>10 τέθναθι χ 365 <sup>I</sup>10 τεθνάτω O 496

1417.41–42 καὶ ἔστι — τι εἰδώς cf. Eust. in Il. 1269.60–61 42–43 ἴσως δὲ — περὶ πατρός Eust. ipse 43–44 Ἔτι ἰστέον — εἰς σύνδεσμον cf. schol. E α 282b 51–55 διὸ καὶ — ἀκούει Eust. ipse; cf. Eust. in Od. 1470.11 55–58 Γίνεται δὲ — βασιλεύτατος schol. A (Arn.) T 51a; Or. 44.4; Suid. δ 292; EGud. 349.1 Stef.; EM 259.24–28; Eust. in Il. 1285.4; in Od. 1955.32–33 60–62 Ἔστι δὲ — καὶ αὐτό Eust. ipse; cf. in Il. 225.23; ps.-Hermog. meth. 1; Eust. in Od. 1510.38–40; Tz. hist. 9.709–18 64–1418.2 οὕτω δὲ — τεθναῖην epim. Hom. τ 24; ps.-Hdn. schem. Hom. 100; EGud. 523.47–56 Sturz; EM 749.50–54; Eust. in Il. 756.57 2–3 ἄλλως δὲ — τὸ κλῦθι Tryph. παθ. 2.4 Schneider; EGud. 329.22 Sturz; Greg. Cor. dial. Ion. 37; EM 520.34–35 4 δῦθι cf. Eust. in Il. 1135.35 2–9 ἄλλως δὲ — ἰληθι schol. HM<sup>a</sup> γ 380c (cum adn. Pontani); 8–9 καθὰ καὶ — τροπῇ πίμπληθι cf. Eur. Phoen. 522 cum



ture. Note that the poet simply used *eipein* [say] referring to human beings, but referring to Zeus he used *ossa*. For he says: “If someone among mortals will tell (*eipēisi*) you or if you will hear some rumor (*ossa*) from Zeus”. And *eipēisin* is used for “will speak, having some information”, or perhaps one must supply in thought *epos* as an element common to both clauses, meaning to say: “If anyone might say a word to you”, or else “if anyone might speak to you about your father”. Moreover, one must know that “*ēn* someone will tell you” is the same thing as “if ever (*ei pōs*) someone will say”. This is equal to “in order that (*hopōs*) someone might say” through substitution of one conjunction for another.

| (v. 284–86) Here too Homer announces in advance that Telemachus will go to Pylus and Sparta, and he speaks more solemnly about Nestor than Menelaus, calling the former “divine”, but the latter, Menelaus, he calls “blond”, as in the *Iliad*,<sup>A</sup> | he who came home *deutatos* of all the Achaeans from his wanderings, he says, meaning that he returned last of all. For this reason Telemachus obtains a longer and stranger historical account from him, since he hears it from a person who has wandered far, and he receives a more accurate report about his father | from him. The word *deutatos* derives from *deuō* meaning “to be lacking”, out of which the comparative *deuteros* “more lacking” and the superlative *deutatos* “most lacking” derive, just as with *basileuteros* [more royal] *basileutatos* [most royal].

(v. 288) The phrase “though quite worn out, you must bear it yet another year” might be said whenever someone | advises someone else to endure hardships a bit longer. The phrase “bear it a year” is similar to “remain for some time”,<sup>B</sup> since this is also fittingly said in an indeterminate manner. The verb *tlaiē* [bear it] will also be found elsewhere,<sup>C</sup> and also *tetlaiē* with reduplication.<sup>D</sup> Its primary form is *tlēmi*. In this way from *thnō* | *thnēmi* [pres.] *ethnēn* [aor.] *thnas thnantos* [part.] *thnaiēn* [aor. opt.] there is the form *tethnaiēn* [“let me be dead”]<sup>E</sup> through reduplication. Otherwise the words *klythi* [listen], according to some, and *dythi* [sink] without reduplication are similar, and also *hilēthi*<sup>F</sup> originating from the unspoken primary form | *hilēmi*. At least the phrase “give (*didōthi*) me good reputation”<sup>G</sup> comes from the commonly used present *didōmi* [“give”, ind.], *didous didontos* [ptcp.], *didōthi* [imp.]. It has a necessary elongation of the second syllable from the end, just as in *pimplas pimplantos* [“fill”, ptcp.] *pimplathi* [imp.] and after the change *pimplēthi*, and this is also the case with *hilathi hilēthi* [be gracious!]. The word | *tethnathi* [“die!”],<sup>H</sup> the third person of which is *tethnatō*,<sup>I</sup> originating from *tethnas tethnantos* [ptcp.], retained its short second syllable

schol. 9–12 τὸ δὲ τέθναθι — τινὰ μετρικὴν Eust. ipse; cf. Eust. in Il. 1274.10

κῆν. τούτων δὲ διαφέρει τὸ ἄλλος δὲ βιώτω, ἤγουν ζήτω, ὡς Δωρικόν· βιούτω γὰρ  
 15 τὸ κοινόν, ὡς χρυσούτω, καὶ Δωρικῇ ἐναλλαγῇ τῆς  $\omega\upsilon$  | εἰς  $\omega$  βιώτω. Περὶ δὲ ἐν-  
 ιαυτοῦ ἰστέον ὡς εἰ καὶ ταῦτὸν ἐνιαυτὸν καὶ ἔνον εἰπεῖν, ἀλλ' ἡ παραγωγὴ ἐν αὐτοῖς  
 διάφορος· ἐνιαυτός μὲν γὰρ παρὰ τὴν  $\epsilon\nu$  πρόθεσιν καὶ τὸ ἰαύειν, ὃ ἔστι διατρίβειν,  
 19 ἔνος δὲ κατὰ τινὰς | παρὰ τὸ  $\epsilon\nu$ , διὸ καὶ εὐλόγως ἐδασύνετο καθὰ καὶ ἡ ἔνη. δηλὸν 5  
 20 δὲ αὐτὸ καὶ ἐκ τοῦ ἄφενος, ὅπερ ἀπὸ ἔνου | ἐτυμολογοῦσιν τινες, ὡς καὶ ἐν τοῖς εἰς  
 τὴν Ἰλιάδα δηλοῦται, ἵνα καὶ ὁ ἔνος κατὰ τὴν ἔνην, ἣν θεωρεῖ ὁ Πρόκλος, εἴη μόσχος  
 μονόκερως, τὸ μὲν διὰ τὸ αἰε νεάζον καὶ ὡς οἶον κατὰ βοῦς ἐργατικὸν ἐν τοῖς περὶ  
 γένεσιν, τὸ δὲ διὰ τὸ ἐνάδος δίκην μεμονῶσθαι τὰς τοῦ ὅλου ἐνιαυτοῦ ἐνεργείας ὡς  
 St: οὐδεμιᾶς ἐτέρας τῶν ὥρων. | δασύνονται δ' ἂν καὶ ἄλλως ὁ ἔνος ἢ παρὰ τὴν ἐν αὐτῷ 10  
 60 ἔνωσιν τῶν τεσσάρων ὥρων καὶ τῶν κατ' αὐτὰς ἀποτελεσμάτων ἢ καὶ ὡς ἀπὸ τοῦ  $\epsilon\omega$   
 τὸ πληρῶ, ἤγουν τελειῶ, ἐξ οὗ καὶ ὅλος καὶ ὁλότης· πληροφορεῖ γὰρ τὰ καθ' ἡμᾶς  
 ὡς τελεσφόρος ὁ ἐνιαυτός.

α 289 25 "Ὅτι ἐν τῷ εἰ δέ κε τεθνεώτος | ἀκούσης μηδέ τ' ἐόντος περισσὸν κεῖται τὸ μὴ  
 ἐόντος· ἥρκει γὰρ τὸ τεθνεώτος μόνον, ἐπεὶ δηλὸν ὡς ὁ τεθνεὺς οὐκ ἔστι. καὶ ἄλλως 15  
 δὲ διορθωτικόν ἐστιν αὐτὸ τοῦ πρὸ αὐτοῦ· οὐ γὰρ ἐξ ἀνάγκης πᾶς ὁ ἡκουσμένος  
 τεθνάναι ἤδη καὶ τέθνηκεν, εἰ μὴ ἀληθῶς ἀπέθανε· τότε γὰρ οὐκέτ' ἔστιν. ἄλλως δὲ  
 ἡ ἀκοὴ μόνῃ οὐκ ἀπήγαγεν αὐτὸν τοῦ εἶναι.

α 291 "Ὅτι τὸ θάπτειν σῆμα χεῦν λέγει ὁ ποιητής, ἤγουν τάφον χωννύειν, διότι πολὺν  
 χοῦν οἱ παλαιοὶ ἐπεφόρουσαν τοῖς ὁστέοις τῶν τεθνεώτων, ὅθεν καὶ χώματα ἐκάλουν 20  
 τὰ σήματα, τουτέστιν ἀναχωματισμούς. Σῆμα δὲ ὁ τάφος κατὰ σχῆμα εὐφημισμοῦ,  
 30 διότι σημειόν | ἐστὶ τοῦ κείσθαι τινὰ ἐκεῖ. ἐνταῦθα δὲ σῆμα τὸ κενήριον λέγει· οὐ  
 γὰρ ἐστὶ κυρίως ταφῆναι καὶ κυρίως τάφον ἔχειν τὸν ἐπ' ἄλλοδαπῆς τεθνεώτα.

<sup>A</sup>1418.13 ἄλλος δὲ βιώτω Θ 429 <sup>B</sup>20 ὡς καὶ — δηλοῦται Eust. in Il. 73.32–34 <sup>C</sup>20–21 ὁ ἔνος —  
 μονόκερως Procl. in Hes. op. 769–771, p. 272.20–23 Marzillo <sup>D</sup>20–21 μόσχος μονόκερως Orph. fr.  
 761 Bernabé <sup>E</sup>24 ὡς τελεσφόρος T 32; δ 86; κ 467; ξ 292; ο 230

1418.12–15 τούτων δὲ — βιώτω cf. ps.-Hdn. schem. Hom. 28; Eust. in Il. 721.39–40 cum adn. v.d.Valk  
 17–18 ἐνιαυτός ~ ἐν- et ἰαύειν cf. schol. JNk α 288h (cum adn. Pontani) 18–19 ἔνος ~ ἐν cf. Choer.  
 spirit. 196.19–21 19 δηλὸν δὲ — τοῦ ἄφενος Ael. Dion. fr. ε 36 Erbse; Eust. in Od. 1387.8 19–  
 20 ἄφενος ~ ἔνος epim. Hom. A 171a1; EGud. 240.6–10 et 244.1–4 Stef. 21–22 τὸ μὲν διὰ — τῶν  
 ὥρων etiam nunc e Procl. in Hes. op. 769–771, p. 272.20–23 Marzillo 22–23 δασύνονται δ' ἂν — ἀπο-  
 τελεσμάτων fontem nescio; cf. Eust. in Il. 73.35 23 ἡ καὶ ὡς — ἤγουν τελειῶ epim. Hom. A 171a2;  
 EGud. 240.9 Stef.; EM 177.57; Eust. in Il. 73.32–34 23–24 ὅλος ~ ἔω Choer. epim. Ps. 110.25; EGud.  
 426.42 24 πληροφορεῖ — ὁ ἐνιαυτός cf. Eust. in Il. 1078.58 (cum adn.) 24–27 "Ὅτι ἐν τῷ —  
 τοῦ εἶναι Eust. ipse 27–29 "Ὅτι τὸ — ἀναχωματισμούς cf. schol. I et G<sup>1</sup>Ik α 291f cum adn. Pontani;  
 28 χωννύειν cf. Moer. χ 28; Hsch. γ 833; EGud. 572.5 Sturz; 28–29 χώματα = σήματα LSJ s.v. II; Hdt.  
 1.93.2; Eust. in Il. 652.30; 29 ἀναχωματισμούς cf. schol. vet. et rec. Aesch. Prom. 847; schol. rec. Aesch.

from the end, since there was no metrical necessity. There is a difference between these words and *allos biōtō*,<sup>A</sup> that is “let one of them live” since this belongs to the Doric dialect. For the common form is *bioutō* like *chrysoutō* [let him gild], which becomes *biōtō* through the Doric exchange of *ou* | for an omega. Regarding *en-* 15  
*autos* [year] one must know that even though it is the same thing to say *eniautos* and *henos*, their derivations differ nonetheless. For *eniautos* derives from the preposition *en* [in] and *iauein*, which means “pass time”, whereas *henos* according to some | derives from *hen* [one], for which reason it is correctly provided with 19  
a rough breathing, just like *henē* [last day of the month]. This is also evident from *aphenos* [revenue], which some people etymologically trace | from *henos*, 20  
as shown also in the notes on the *Iliad*,<sup>B</sup> meaning that *henos* as well as *henē*, which Proclus contemplates,<sup>C</sup> would be a “one-horned calf”.<sup>D</sup> The former because it is always new and energetic like a bull in matters of producing offspring, the latter because unlike the individual seasons the activities of the whole year are unified as a monad. Alternatively, the word *henos* would have a rough breathing deriving from its *henōsis* [unification] of the four seasons and the events that occur during them, or deriving from *heō* meaning *plērō*, that is “fulfill”, out of which *holos* [whole] and *holotēs* [wholeness] originate. For the year brings matters in our world to fulfillment, being *telesphoros* [“fulfillment-bringing”].<sup>E</sup>

(v. 289) In “if, however, you hear | that he has died and is no longer alive” 25  
the “no longer alive” is redundant, since “has died” alone is sufficient, seeing that a dead person is evidently not alive. Alternatively, it is a correction of what precedes it, since not all people who are reported to have died are really dead, unless this is truly so, in which case they are no longer alive. However, rumor alone did not rob him of being alive.

(v. 291) The poet says *sēma cheuein*, that is “heap up a mound”, instead of “bury”, since the ancients piled up a great mound over the bones of the dead, whence they called tombs *chōmata*, that is “heaped up mounds”. The word *sēma* means “tomb” through the figure of euphemism, since it is a sign (*sēmeion*) | showing that someone lies there. Here Homer uses *sēma* for an empty monu- 30  
ment, since a person who has died in a foreign land cannot be buried or have a tomb in its proper sense.

Pers. 646 et 650; Suid. α 2136; ε 2778; schol. Dion. per. 1141 typis expressum in Ludwich, *AHT* II 570 (in app. ad loc.); Eust. in Il. 652.29–30; 655.35; 1238.16; 1298.44; in Od. 1466.27–28 29 σῆμα = τάφος schol. H<sup>1</sup>M<sup>a</sup>NPY α 291a; Eust. ipse add. κατὰ σχῆμα εὐφημισμού 30 ἐνταῦθα δὲ — λέγει cf. schol. k α 291b; schol. I α 291j

- α 291–92 Ὅτι τὸ κτέρεα κτερεῖξαι οὐ μόνον ἐτυμολογικῶς ἔχει, ἀλλὰ καὶ Ἀττικόν ἐστι  
σχῆμα συνεκφωνουμένου ῥήματος καὶ συστοίχου ὀνόματος, ὥς καὶ ἐπὶ τοῦ λόγον  
λέγει καὶ ὕπνον ὕπνοι καὶ μυρίων ἄλλων ὁμοίων. Κτέρεα δὲ κτέατα, ἦτοι κτήματα  
νεκρικά, ἢ κυρίως τὰ κτεινομένοις προσήκοντα. Ἰστέον δὲ ὅτι ταυτολογῶν ὁ ποι-  
ητής· οὐ γὰρ ὀκνεῖ καὶ τοῦτο καιρίως ποιεῖν· ἀνωτέρω μὲν ἔφη ἔδνα πολλὰ μάλα ὅσα 5  
35 ἔοικεν, ἐνταῦθα δὲ κτέρεα πολλὰ μάλα | ὅσα ἔοικεν. οὕτω καὶ ἐν Ἰλιάδι δις εἶπε τὸ  
τιμὴν ἀποτινέμεν ἦν τινα ἔοικεν. Ἐν τούτοις δὲ καὶ καθυποδεικνύς δεῖν ὑπὸ τῷ ἀνδρὶ  
τὴν γυναικα εἶναι φησι· καὶ ἀνέρι μητέρα δοῦναι· ὥς γὰρ πολλαχοῦ φανεῖται, γυνή  
ἀνδρὶ δίδοται ὅσα καὶ τι δῶρον δεσπόζεσθαι, εἴτε καὶ δουλικῶς δάμνασθαι, ὅθεν καὶ  
δάμαρ λέγεται καὶ γάμος ὁ οἰονεὶ δάμος. αὐτὸς μέντοι κοινὸς ὢν ἀνδρὶ καὶ γυναικὶ 10  
ἀμφοτέρους ἀλλήλοις ὑποδεδμησθαι εὐνοϊκῶς βούλεται· οὐ μὴν ὑπὸ τῇ γυναικὶ τὸν  
ἄνδρα εἶναι, εἰ καὶ τοῦτο καινοτομεῖν ποτὲ χρόνος θρασύνεται. Ἔστι δὲ τὸ δοῦναι M 12<sup>+</sup>  
40 ἀντὶ τοῦ δὸς προστακτικοῦ, καθὰ καὶ πρὸ | αὐτοῦ τὸ κτερεῖξαι καὶ τὸ χεῦαι. περὶ δὲ  
τοῦ τοιοῦτου σχήματος ὅπως καθίσταται ἐν τοῖς εἰς τὴν Ἰλιάδα ἐρρέθη.
- α 293 Ὅτι ἐν τῷ ἐπειδὰν ταῦτα τελευτήσης τε καὶ ἔρξης ἐκ παραλλήλου ταὐτὸν δηλοῦ- 15  
σιν αἱ λέξεις, ἢ μᾶλλον τὸ σχῆμα ὑστερολογία ἐστίν, ἡγουν πρωθύστερον· πρῶτον  
γὰρ τὸ ἔρξης εἶτα τὸ τελευτήσης· ἔρξιν μὲν γὰρ τὸ ἀπλῶς πράξειν, τελευτήσιν δὲ  
τὸ καὶ εἰς τέλος τὴν πράξιν ἀγαγεῖν.
- α 294–302 Ὅτι ὑποτίθεται ἡ Ἀθηνᾶ φρόνησις τῷ Τηλεμάχῳ, ἐπεὶ οὐ τηλίκος ἐστὶν ὥς ἔτι 20  
μειρακεύεσθαι, φράσασθαι ὅπως μετὰ τὸ δοῦναι ἀνδρὶ τὴν μητέρα κτείνει τοὺς μνη-  
45 στήρας ἢ δόλω ἢ ἀμφοδόν, τουτέστιν | ἢ κρύφα ἢ φανερώς. εἶτα καὶ προπαροξύνει  
ῥητορικῶς ἐν ὁμοιότητι παραδείγματος καὶ τὸ τοῦ νέου ζηλότυπον καὶ φιλότιμον  
ἐρεθίζει τῷ ἐπαίνῳ τοῦ ἰσθήλικος καὶ βασιλικοῦ παιδὸς Ὀρέστου, λέγουσα· ἢ οὐκ αἴ-  
εις οἶον κλέος ἔλλαβε διὸς Ὀρέστης πάντας ἐπ’ ἀνθρώπους, ἐπεὶ ἔκτανε πατροφονῆα  
Αἴγισθον δολόμητιν ὃς οἱ πατέρα κλυτὸν ἔκτα; καὶ σύ, ὦ φίλος, ἄλκιμος ἔσσο καὶ τὰ 25  
ἔξης. Ὅρα δὲ ἐνταῦθα ὅτι τὸ ἀπὸ προσώπου ἐπιχείρημα, τουτέστι τὸ τοῦ Ὀρέ-

<sup>A</sup>1418.34 ἔδνα — ἔοικεν α 277–78  
110.33–34; Hedberg, *Attizist* 144–46

<sup>B</sup>35 τιμὴν — ἔοικεν Γ 286 et 459

<sup>C</sup>40 περὶ δὲ — ἐρρέθη Eust.

1418.31–32 Ὅτι τοι — ὁμοίων Eust. ipse; cf. schol. vet. Ar. plut. 517b; Hedberg, *Attizist* 177–79 32–  
33 κτέρεα = κτήματα νεκρικά schol. T Ψ 646a1 (unde Eust. in Il. 1322.4–7); Hsch. κ 4300 33 ἢ κυ-  
ρίως — προσήκοντα schol. α 291h1–2 33–35 Ἰστέον δὲ — ἔοικεν Eust. ipse 35–37 Ἐν τού-  
τοις — δάμνασθαι Eust. ipse; cf. in Il. 1185.18 37 δάμαρ ~ δαμάζω cf. Ar. Byz. fr. 324 Slater; schol. D  
(et Ge.) Γ 122; schol. Opp. hal. 1.390; Ap. Soph. 56.13; 122.10–11; EGud. 333.4–5 et 22 Stef.; EM 246.41–  
42; Eust. in Il. 1185.19; 1336.11; ps.-Zon. 1889.22–24 37 γάμος ~ δάμος ~ δαμάζω Or. 42.21 (= Hdn.  
παθ. 283.21 Lentz); schol. Opp. hal. 1.5 et 570; epim. Hom. v 35; EGud. 297.1 et 15 Stef.; EM 220.34–35;  
Eust. in Od. 1466.47 37–38 αὐτὸς μέντοι — βούλεται Eust. ipse 38–39 οὐ μὴν — θρασύνεται  
cf. Eust. in Il. 1339.24–26 39 Ἔστι δὲ — δὸς προστακτικοῦ schol. V α 292d 40 κτερεῖξαι schol.

(v. 291–92) The phrase *kterea ktereixai* is not merely an etymological but even an Attic figure of a verb uttered together with its related noun, as in *logon legei* [utters an utterance] and *hypnon hypnoi* [dreams a dream] and thousands of other similar phrases. *Kterea* means *kteata*, that is “property of the dead”, or in its proper sense “things pertaining to the dead”. One must know that the poet repeats himself, since he does not hesitate to do so at opportune moments. Before he said “many dowry gifts, as is befitting”,<sup>A</sup> and here he says “many funeral gifts, | as is befitting”. In this way he also says in the *Iliad* “pay honor, as is befitting”.<sup>B</sup> In these verses he also indicates that woman should be subjected to man, saying “and give your mother to a man”. For as often shown women are given to men and lorded over as some sort of gift, or even subdued (*damnasthai*) like a slave, for which reason she is called *damar* [spouse] and marriage (*gamos*) is a sort of taming (*damos*). This taming, however, is shared by both man and woman, who wish to be bound in a kind manner to one another. Man [should] certainly not be subjected to woman, even if time at some point dared to introduce even this novelty. The verb *dounai* stands for the imperative *dos* [give!], just like *ktereixai* | and *cheuai* before it. Regarding this use of these figures and how it has come about, an account has been given in the notes on the *Iliad*.<sup>C</sup> 35 40

(v. 293) In “once you have completed and carried out this task” the two parallel words denote the same thing, or rather it is the figure of hysteresis, that is “last first”. For “you will carry out” is first, then comes “you will complete”, since to “carry out” means to do, but to “complete” also means to bring the action to a close.

(v. 294–302) Seeing that Telemachus is no longer at an age when he can act like a boy, Athena/prudence orders him to consider how to give his mother to a man and thereafter contrive to kill the suitors *ē dolōi ē amphadon*, that is | “either in secret or openly”. Thereafter she rhetorically sharpens the speech by adducing the comparison to an exemplum and rouses the young man’s zeal and ambition by praising a young man who is his equal in age, prince Orestes, saying: “Or have you not heard of the fame that noble Orestes acquired among all men, when he slew father-murdering, scheming Aegisthus, who had slain his renowned father? You too, my friend, must be brave” and so on. Observe here that 45

α 291m 40 χεῖναι schol. V α 291e 40–41 Ὅτι ἐν — αἱ λέξεις cf. schol. bT X 468b; Porph. qu. II. Y 466, p. 260.7–15 Schr. 41–42 ἢ μᾶλλον — τὸ τελευτήσης Eust. ipse 42 ἔρξιν = πράξιν schol. V α 293d 43 τελευτήσιν = εἰς τέλος τὴν πράξιν ἀγαγεῖν cf. schol. EIJs α 293c2 43 Ἀθηνᾶ = φρόνησις τῷ Τηλεμάχῳ Heraclit. qu. Hom. 63.2–3 45 προπαροξύνει — παραδείγματος Eust. ipse; cf. in Od. 1951.1; 45 προπαροξύνει scil. παροξύνει 48 παράδειγμα cf. schol. n α 298b; Tryph. trop. 200.21–27 Spengel; ps.-Hdn. fig. 65 Hajdú; Cocondr. trop. 241.19–26 Spengel; Polyb. trop. 107.12–14 Spengel; 48 τὸ ἀπὸ προσώπου ἐπιχείρημα cf. ps.-Hermog. inv. 3.7

στου παράδειγμα, οὐ πάνυ εὐσυμβίβαστον εἶναι δοκεῖ· οὐ γὰρ εἰς ταῦτόν ἔρχεται  
 50 τὰ πράγματα τῷ τε Ὀρέστῃ καὶ τῷ Τηλεμάχῳ· καὶ γὰρ Ὀρέστης | μὲν μοιχὸν ἀνεί-  
 λε καὶ ἕνα τὸν Αἰγισθον καὶ μοιχαλίδα μητέρα, τῷ δὲ Τηλεμάχῳ οὔτε εἰς ὁ ἐχθρὸς  
 ἀλλὰ πολλοὶ καὶ οὔτε μοιχοὶ τῇ Πηνελόπῃ οὔτε πατροφονῆς τῷ Τηλεμάχῳ, καὶ ἡ  
 μήτηρ δὲ ἄλλως οὐ μοιχαλὶς, ἀλλὰ καὶ λίαν σωφρονεστάτη. πολλὴ οὖν ἡ ἀνομιότης 5  
 τοῦ παραδείγματος, ὅμως δὲ συμβιβάζεται οὕτω πως τὸ λεγόμενον· καλὸν βοθηεῖν  
 γονεῦσι, πατρὶ δηλαδὴ καὶ μητρὶ. Ὀρέστης μὲν οὖν ἔχει κλέος πατρὶ τιμωρήσας,  
 σὺ δὲ αἰοιδίμος ἔσῃ τῇ μητρὶ ἐπαμύνας. Σημείωσαι δὲ ὅτι πατροφονεύς οὐ μόνον ὁ  
 55 ἑαυτοῦ ἀνελὼν πατέρα, ἀλλὰ καὶ ὁ ἀλλότριον. διόπερ ὁ ποιητὴς πατροφονέα | τὸν  
 Αἰγισθον εἰπὼν, ἐπεὶ Αἰγισθος οὐ τὸν ἑαυτοῦ ἐφόνευσεν ἀλλὰ τὸν τοῦ Ὀρέστου, 10  
 ἐφερμηνεύων ἐπάγει ὅς Ὀρέστου πατέρα κλυτὸν ἔκτα. ἴσως δὲ καὶ δι' ὑπεξαίρεσιν τῆς  
 Κλυταίμνηστρας κεῖται ταῦτα, ἵνα μὴ καὶ Τηλέμαχος προσερεθισθῇ καὶ κατὰ τῆς  
 μητρὸς ὡς Ὀρέστης κατὰ τῆς πατροφόνου. τυχὸν δὲ ἐκ περισσοῦ καὶ τοῦτο κεῖται, P 18<sup>v</sup>  
 ὡς ἐν ταυτολογίᾳ καθὰ καὶ ἄλλα πολλά. Τὸ δὲ ἔκτα βραχυκαταληκτεῖ ὡς ἀποκοπὴν  
 ἐκ τοῦ ἔκτανεν. 15

α 297 "Ὅτι ὁ παιδεύων τινὰ μὴ ἀφραίνειν εἴποι ἄν· οὔτι σε χρὴ νηπιίας ὀχέειν ἐπεὶ οὐκέ-  
 60 τι τηλίκος ἐσσί, ἥγουν οὐκ ἐνδέχεται σε νήπια φρονεῖν, ἐπεὶ οὐκέτι | τοιαύτης ἡλικίας  
 St. εἶ. τὸ δὲ νηπιίας ὀχέειν ἀντὶ τοῦ | νηπιοφροσύνας φέρειν· ὀχεῖν μὲν γὰρ τὸ φέρειν τι  
 61 καὶ βαστάζειν, ὀχεῖσθαι δὲ τὸ φέρεσθαι καὶ βαστάζεσθαι.

α 301-2 "Ὅτι ὁ εἰς ἀνδρίαν καὶ σπουδὴν ὀτρύνων τινὰ τῶν κρειττόνων ἐρεῖ ὅτι καὶ σύ, φί- 20  
 λος, μάλα γάρ σε ὀρώ καλὸν τε μέγαν τε, ἄλκιμος ἔσσο, ἵνα τίς σε καὶ ὀψιγόνων εὖ εἴπῃ,  
 τουτέστιν εὐλογήσῃ. Ὀψίγονοι δὲ οἱ ὁψὲ καὶ εἰς τὸ μέλλον γεννησόμενοι. τούτους  
 δὲ καὶ ἐπιγόνους φαμέν. Ὅρα δὲ εἰ τὸ καλὸν τε μέγαν τε ἴσόν ἐστι τῷ ἥν τε μέγαν,  
 ὅπερ ἀλλαχοῦ φησιν ὁ ποιητής.

α 303 1419 "Ὅτι τὸ ἐπὶ νῆα θοὴν κατελεύσομαι ἥδη δηλοῖ ὡς εὐλόγως τὸ ἐκ | τοῦ λιμένος 25  
 ἀπαίρειν ἀναβαίνειν καὶ ἀνέρχεσθαι, ὡς ἐξῆς φανεῖται, καὶ ἀναπλέειν λέγεται. Τὸ δὲ  
 ἥδη ἀντὶ τοῦ νῦν· διὸ καὶ εὐρηταὶ πού ἐκ παραλλήλου κείμενα τὸ ἥδη νῦν.

<sup>A</sup>1418.63-64 ἥν τε μέγαν E 628; Z 8; Y 457  
 cum adn. <sup>C</sup>2 ἥδη νῦν A 456; κ 472 etc.

<sup>B</sup>1419.1 ὡς ἐξῆς φανεῖται cf. Eust. in Od. 1408.28-35

1418.49-53 οὐ γὰρ εἰς — τῇ μητρὶ ἐπαμύνας cf. ps.-Plut. de Hom. 185, ll. 2288-91 Kindstrand; Stob.  
 4.25.21; aliter schol. DEHM<sup>a</sup>OT α 298a 53-56 Σημείωσαι δὲ — ἔκτα Eust. ipse; cf. schol. V α 299d  
 56-57 ἴσως δὲ — τῆς πατροφόνου Eust. ipse 57-58 τυχὸν δὲ — ἄλλα πολλά Eust. ipse 59-  
 60 ὀχέειν = φρονεῖν et φέρειν. schol. V α 297a1 60-61 ὀχεῖν μὲν — βαστάζεσθαι cf. schol. V η 211;  
 Eust. in Od. 1399.49-50; 1577.43; 1704.5-6; 1910.63-64; 1932.63 61-62 Ὅτι ὁ εἰς ἀνδρίαν — εὐλο-  
 γήσῃ cf. Men. rhet. 408.2-4; Nicol. progymn. 27.5-10 Felten; cf. etiam Themist. or. 188c; Const. VII  
 Porph. sent. 83.16-19 62-63 ὀψίγονοι — γεννησόμενοι cf. Hsch. ο 2082; synag. ο 310; Phot. 9.759;



the epicheireme based on a person, that is the paradigmatic account of Orestes, does not seem to be very well-suited. For Orestes' situation was not the same as that of Telemachus, seeing that Orestes | killed one single adulterer, Aegisthus, 50 and his adulteress mother, whereas Telemachus has not one but many enemies, and they have neither committed adultery with Penelope nor slain Telemachus' father. Moreover, his mother was not an adulteress but the most temperate of all women. Indeed, the difference in respect to the exemplum is great, yet there is some sort of correspondence in what Athena says, namely that it is good to aid one's parents, meaning one's father and mother: Orestes avenged his father and won renown; you will be famous if you protect your mother. Note that *patrophoneus* means not only one who has killed his own father, but also one who has killed another man's father. For this reason the poet called Aegisthus | *pa-* 55 *trophoneus*, not because Aegisthus murdered his own father but Orestes' father. Thereafter the poet added the explicative remark "he who murdered Orestes' renowned father". Perhaps these words are also added here for the sake of excluding Clytemnestra, in order that Telemachus should not be enraged with his mother in the same way as Orestes was enraged with his father-slaying mother. Or perhaps the phrase is a redundant reiteration, just as in many other cases. The word *ekta* [murdered] has a short final syllable since it is shortened from *ektanen*.

(v. 297) He who instructs someone not to be foolish would say "You must not carry on with childishness, since you are no longer of that age", that is: you are not permitted to be minded of childish things, because you are no longer of | this kind of age. The phrase *nēpiaas ocheein* means "carry on with childishness", 60 since *ochein* [act.] means to "carry" something and bear it, whereas *ocheisthai* [pass.] means to be carried and born.

(v. 301–2) He who rouses a mighty man to courage and zeal will say "and you, my friend, since I see that you are good and great, be brave, in order that people in later generations shall speak well (*eu eipēi*) of you", meaning "shall praise" (*eulogēsēi*). The word *opsigonoι* denotes those who will be born later and in the future. We call such people *epigonoι*. Consider whether "good (*kalos*) and great" is equal to "good (*ēys*) and great", which the poet says elsewhere.

(v. 303) The phrase "I will return (*kateleusomai*) now (*ēdē*) to the swift ship" shows that to set out from harbor is correctly called | *anabainein* and *an-* 1419 *erchesthai*, as shown later on,<sup>B</sup> and *anapleein*. The word *ēdē* means *nyn* [now]. For this reason they are also found parallel to one another as in *ēdē nyn*.<sup>C</sup>

Suid. ο 1078      63 ὁψίγονοι = ἐπιγόνους cf. Eust. epist. 29.33 Kolovou; op. min. 16, p. 284.93 Wirth  
2 ἥδη = vñv schol. P α 303c

- α 305–7      "Ὅτι ὁ παραινῶν τινὲν εἰσακουσθῆναι ἐφ' οἷς ὑποτίθεται εἶποι ἂν τὸ σοί δ' αὐτῷ  
μελέτω καὶ ἐμῶν ἐμπάξω μύθων, τουτέστιν ἐπιστρέφου, ὁ δὲ παραινούμενος εἰς ἀγα-  
θὸν ἐρεῖ πρὸς τὸν παραινούντα ὅτι ταῦτα φίλα φρονέων ἀγορεύεις, ὥστε πατὴρ ᾧ  
παιδί καὶ οὐποτε λήσομαι αὐτῶν.
- α 309–11    5      "Ὅτι ὁ κατέχων | τινὰ φίλον ἐπὶ ἀναπαύσει εἶπη ἂν· ἄλλ' ἄγε νῦν ἐπίμεινον ἐπει- 5  
γόμενός περ ὁδοῖο, ὅφρα λοεσσάμενός τε τεταρπόμενός τε φίλον κῆρ ἀπέλθης χαίρων  
ἐνὶ θυμῷ. Καὶ ὅρα ὅτι τὸ ἐπειγόμενος γενικῇ συντάξεν ἐν τῷ ἐπειγόμενός περ ὁδοῖο.  
προῖων δὲ λιλαιόμενός περ ὁδοῖο φησὶν ἐν τῷ μή μ' ἔτι κατέρυκε λιλαιόμενόν περ ὁδοῖο,  
ὅπερ ἐρεῖ ὁ σπεύδων μὲν εἰς ὁδόν, κωλυόμενος δὲ φιλικῶς.
- α 311–13      "Ὅτι ἐγκώμιον ἀγαθοῦ δῶρον τὸ εἰπεῖν δῶρον ἔχων τιμῆν μάλα καλόν, ὃ τοι κει- 10  
μήλιον ἔσται, οἷα φίλοι ξεῖνοι ξείνοισι διδοῦσι, καὶ παρακατιῶν δὲ φησί· δῶρον μάλα  
καλὸν ἄξιον ἀμοιβῆς. Ἰστέον δὲ | ὅτι πρὸς ἀκρίβειαν ἐρρέθη τὸ φίλοι ξεῖνοι· οὐ γὰρ  
10 πᾶς ξείνος φίλος, καθὰ οὐδὲ πᾶς ἐταῖρος, ἀλλ' ὁ γνησίως ὑποδεχθεὶς. Ἰστέον δὲ ὅτι  
τὸ δῶρον τιμῆν μάλα καλόν οὕτω μετέβαλεν ὁ Θραῒς Δημοσθένης· δῶρον, οὐ τὸ μὲν  
κεφάλαιον τιμῆ ἔσται, καὶ αὐτὸ δὲ ἐφ' ἑαυτοῦ σοι ἴσως φανεῖται καλόν. 15
- α 309–11    14      | "Ὅτι ἐν τῷ ὄρνις ὡς ἀνόπαια διέπτато Παλλὰς | Ἀθῆνῃ τὸ μὲν ὄρνις κοινόν ἐστιν  
15 ὄνομα, Δωριεὺς δὲ ἀνὴρ ὄρνιξ ὄρνιχος κλίνει, ὡς καὶ Πίνδαρος δηλοῖ, τροπῇ Δω-  
ρικῇ τοῦ σ̄ εἰς ξ, ὅποια γίνεται καὶ ἐν τῷ ἀρπάσω ἀρπάξω καὶ τοῖς ὁμοίοις. Τὸ δὲ  
20 ἀνόπαια εἰδὸς τινες ὀρνέου λέγουσιν ἀετώδους φήνη ἐοικότος, καὶ ὁ | προσεχῶς δὲ  
εἰρημένος μεταβολεὺς Δημοσθένης οὕτω τὴν λέξιν νοεῖ, παραφράσας ὅτι ὥχето ἢ 20  
Ἀθηνᾶ δύο τούτοις ὅτι ἦν θεὸς σημήνασα· τῷ τε εἰς ὄρνιθα ἑαυτὴν μεταβαλοῦσα ἐξ-  
αίφνης ἀφανισθῆναι καὶ τῷ θάρσους ὑποπλησθῆναι τὸν Τηλέμαχον. οἱ δὲ φασιν ὅτι  
25 διέπτато | ἀνόπαια, ἤγουν ἀνὰ τὴν ὀπὴν τὴν ἐν μέσῳ τῆς ὀροφῆς, ἦν καὶ κάπνην καὶ  
καπνοδόκην ἐκάλουν, ἢ διὰ τῆς ὀπαίας, φασί, κεραμίδος· ἔστι δὲ αὕτη ἢ τὴν κάπνην,

<sup>A</sup>1419.7 μή μ' ἔτι — ὁδοῖο α 315      <sup>B</sup>9 παρακατιῶν α 318      <sup>C</sup>11–12 Ἰστέον δὲ — καλόν Dem. Thr. fr.  
7 Gehrman      <sup>D</sup>16 ὡς καὶ Πίνδαρος δηλοῖ e.g. Pind. Ol. 2.88      <sup>E</sup>19–24 καὶ ὁ προσεχῶς — τὸν Τη-  
λέμαχον Dem. Thr. fr. 8 Gehrman

1419.3 ἐμπάξω = ἐπιστρέφου schol. V α 305ε      6 Καὶ ὅρα — συντάξεν cf. Eust. in Il. 1088.30–31;  
1176.26; in Od. 1516.11; 1774.16–17      8–9 Ὅτι ἐγκώμιον — ἄξιον ἀμοιβῆς vide Merianos, *Οικονομικὴς*  
*ιδέες* 102      10 ἐταῖρος cf. e.g. Eust. in Il. 571.35      16–18 Δωριεὺς δὲ — τοῖς ὁμοίοις cf. 1439.35–36;  
17–18 ἀρπάσω ἀρπάξω cf. Choer. in Th. Alex. can. 2.154.32; EGud. 180.1 Stef.      18–19 Τὸ δὲ ἀνό-  
παια — ἐοικότος schol. V α 320c; 19 ἀετώδους in fonte versus γ 372 (φήνη εἰδομένη) comparationis  
causa praebetur. quod tamen Eust. in explanationem vocis ἀνόπαια accepit; de φήνη = ἀετοῦ εἶδος cf.  
Eust. in Od. 1472.44–45; schol. V γ 372a1 cum adn. Pontani      23 ἐξαίφνης ἀφανισθῆναι error Eust.;  
Paraphrasta enim «ἐξαίφνης ἀφανισθῆναι» pro «ἀνόπαια διέπτато» dixit      24–26 οἱ δὲ φασιν —

(v. 305–7) Someone exhorting someone else to heed an order would say “take care of yourself and *empazeo* my words”, that is “pay attention to”. He who is exhorted to do what is good will say to the person exhorting him: “you say these things with kindness, as a father to his son, and I will never forget them”.

(v. 309–11) He who holds back | a friend in order for him to rest would say “But come now, stay although you are eager for the road, so that after bathing and pleasing your heart you might return happy in spirit”. And observe that *epeigomenos* [being eager] was syntactically connected with a genitive in “although you are eager for the road (*hodoio* [gen.])”. Later on he will say “in spite of the fact that I long (*lilaiomenos*) for the road (*hodoio*)” in “do not hold me back in spite of the fact that I long for the road”,<sup>A</sup> which a person in a hurry to leave will say when he is hindered in a friendly manner.

(v. 311–13) It is an encomium of a good gift to say “having a gift, worthy and greatly beautiful, which will be a keepsake for you, of the sort that guest-friends give to guest-friends”, and later on he says “a greatly beautiful gift, worthy of exchange”.<sup>B</sup> One must know | that for the sake of accuracy he said *xeinoi philoi* [guest-friends], since every *xeinos* [guest/stranger] is not a *philos* [friend], nor is every *hetairos* [comrade], but the one who is duly entertained. One must know that the phrase “a gift, worthy and greatly beautiful (*kalon*)” was reworded by Dionysius Thrax in the following way: a gift, the main value of which will be honor. And this in itself will perhaps seem good (*kalon*) to you.<sup>C</sup>

| (v. 320) In “like a bird (*ornis*) Pallas Athena flew | up and away (*anopaia*)” the word *ornis* is a common noun. A Dorian declines it *ornix ornichos*, as Pindar shows,<sup>D</sup> by a Doric exchange of sigma for xi, which happens in *harpasō harpaxō* [snatch] and similar cases. Some say that the word *anopaia* signifies a kind of eagle-like bird, similar to a *phēnē*, and the | paraphrast Demosthenes, who was mentioned just now, understands the word in this way, saying by paraphrase that Athena departed after giving two signs that she was a goddess: she transformed herself into a bird and suddenly disappeared, and she filled Telemachus with courage.<sup>E</sup> Some say that “she flew away | *anopaia*” means “up through (*ana*) the hole (*opē*) in the middle of the roof”, which they also called *kapnēs* and *kapnodokēs* [smoke-receiver], or, they say, through the holes (*opaia*) in a roof-tiling (*keramis*). This is what holds, they say, the *kapnē*. Others say that *anopaia* means

ἐκάλουν schol. DEH α 320b, p. 165.19–29 Pontani  
fr. 38 Broggiato)

27 ἡ διὰ — κεραμίδος schol. M<sup>a</sup> α 320e (= Crates  
27–28 ἔστι δὲ — ἔχουσα fort. ex lex. att. (vide Theodoridis ad Phot. ο 288); Poll.  
2.54; Hsch. ο 972

φασίν, ἔχουσα. οἱ δὲ τὸ ἀνόπαια λέγουσιν ἀντὶ τοῦ ἀφανῆς, πόρρω τῆς ὄψεως. δοκεῖ  
 30 δέ τισι καὶ | ἀντὶ τοῦ ἀνωφερῆς εἶναι, ὠρμημένοις ἐκ τῶν Ἐμπεδοκλέους εἰπόντος  
 ἐπὶ πυρὸς τὸ καρπαλίμως δ' ἀνόπαιον, ἐξ οὗ δῆλον ὅτι καὶ οὐδέτερον γένους ἐστὶ τὸ  
 ἀνόπαιον. διὸ καὶ Ἡρωδιανὸς τὸ ἀνόπαια καὶ οὐδέτερον οἶδε πληθυντικὸν καὶ προ-  
 35 περισπᾶ καὶ ὥς | ἐπίρρημα λαμβάνει ἀντὶ τοῦ ἀοράτως, καθάπερ τὸ πυκνά ἀντὶ τοῦ 5  
 πυκνῶς καὶ καλὰ ἀντὶ τοῦ καλῶς, νοήσας ἐκεῖνος τὸ τοιοῦτον ἀνόπαια οὐ μετὰ τῆς  
 ἀνα προθέσεως, ἀλλὰ στέρησιν τοῦ ὀπτάνεσθαι. Ἰστέον δὲ ὅτι τε καὶ ὄρος [[Ἀνό-  
 40 παια]] κατὰ Ἡρόδοτον καὶ ἀτραπὸς δὲ Ἀνόπαια | περὶ τὴν Λοκρίδα γῆν καὶ τὴν τῶν  
 Μηλιέων, καὶ ὥς οὐ μόνον ἐνταῦθα ὁ μῦθος ἀλλὰ πολλοῦ τὰ θεῖα πρόσωπα ὀρνέ-  
 οῖς ἀπεικάζει ἐν ταῖς θεαῖς ἐναργείαις, καὶ ἡ αἰτία ἐν Ἰλιάδι γέγραπται. Τοῦ δὲ ἔπτα- 10  
 45 το ἔστι καὶ δεῦτερος μέσος ἀόριστος, οὗ χρῆσις παρὰ | Σοφοκλεῖ ἐν τῷ περιχαρῆς δ'  
 ἀνεπτόμην, ἐξ αὐτοῦ δὲ καὶ πτέσθαι ἀπαρέμφατον ἐν Οἰδίποδι τῷ Τυράννῳ, καὶ παρ'  
 Ὀμήρῳ δὲ ἐν τῷ καθ' ὅμιλον ἐπιπτέσθαι μενεαίνων· ἐκ μέντοι τοῦ ἔπτατο πτάσθαι  
 50 εἶπεν Εὐριπίδης, οἷον εἶθ' ὥφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος. πόθεν δὲ ἡ | Παλλὰς  
 καὶ ὅτι οὐ μόνον πάλλας ὁ νέος, ἀλλὰ καὶ πάλλαξ, ἐξ οὗ καὶ παλλακὴ, καὶ παλλάκια 15  
 52 δὲ κατὰ | Αἴλιον Διονύσιον οὐ παλλήκια οἱ παῖδες, ἔστιν εὐρεῖν παρὰ τοῖς παλαιοῖς,  
 οἱ καὶ δικαστήριον ἱστοροῦσιν Ἀθήνησιν ἐπώνυμον τῆς Παλλάδος· Ἀριστοφάνης·  
 ἄκων κτενῶ σε, τέκνον, ὃ δ' ὑπεκρίνατο· ἐπὶ Παλλαδίῳ, παρ' ᾧ πᾶτερ δώσεις δίκην.  
 ἐδίκαζον δὲ κατὰ Πausανίαν ἐκεῖ ἀκουσίους φόνους οἱ ἐφέται. Ἀργεῖοι γάρ, φη-  
 55 σίν, ἀπὸ Ἰλίου πλέοντες, ἥνικα προσέσχον | Φαλήροις, ὑπὸ Ἀθηναίων ἀγνοοῦμενοι 20  
 ἀνηρέθησαν. ὕστερον δὲ Ἀκάμαντος γνωρίσαντος καὶ τοῦ ἱστορουμένου Παλλα-  
 διου εὐρεθέντος κατὰ χρησμόν αὐτόθι τὸ δικαστήριον ἀπέδειξαν. Κλειτόδημος δέ  
 St. 62 | φησιν Ἀγαμέμνονος σὺν τῷ Παλλαδίῳ προσενηχθέντος ταῖς Ἀθήναις Δημοφῶντα  
 τὸ Παλλάδιον ἀρπάσαι καὶ πολλοὺς τῶν διωκόντων ἀνελεῖν, τοῦ δὲ Ἀγαμέμνονος  
 δυσχεραίνοντος κρίσιν αὐτοῦς ὑποσχεῖν ἐπὶ πεντήκοντα Ἀθηναίων καὶ τοσούτων 25 M 12<sup>v</sup>  
 Ἀργείων, οὓς Ἐφέτας κληθῆναι διὰ τὸ παρ' ἀμφοτέρων ἐφεθῆναι αὐτοῖς περὶ κρίσε-  
 ως, καὶ τὸ δικαστήριον ἐπώνυμον τῇ Παλλάδι γενέσθαι.

<sup>A</sup>1419.31-32 καρπαλίμως δ' ἀνόπαιον Emped. fr. 51 D.-K. <sup>B</sup>33-38 διὸ καὶ Ἡρωδιανὸς — ὀπτάνε-

σθαι schol. DEH α 320b, p. 165.16-19 Pontani (leviter amplif.) <sup>C</sup>39 κατὰ Ἡρόδοτον Hdt. 7.216.2

<sup>D</sup>41-43 καὶ ὥς οὐ — γέγραπται Eust. in Il. 663.6-8 <sup>E</sup>45 περιχαρῆς δ' ἀνεπτόμην Soph. Aj. 693

<sup>F</sup>46 πτέσθαι — τῷ Τυράννῳ Soph. Oed. tyr. 17 <sup>G</sup>47 καθ' — μενεαίνων Δ 126 <sup>H</sup>48-49 εἶθ' —

σκάφος Eur. Med. 1 <sup>I</sup>51-52 καὶ παλλάκια — τοῖς παλαιοῖς Ael. Dion. fr. π 7 Erbse <sup>J</sup>52-53 οἱ καὶ

— δίκην Ael. Dion. fr. ε 56 Erbse <sup>K</sup>53 ἄκων κτενῶ — δώσεις δίκην Ar. fr. 602 K.-A. (ex Ael. Dion.)

<sup>L</sup>53-59 ἐδίκαζον — γενέσθαι Paus. att. fr. ε 53 Erbse; vide etiam Phot. ε 1656 cum adn. Theodoridis

<sup>M</sup>56-59 Κλειτόδημος — γενέσθαι Clitodemus FGrrH 323 F 20

7-8 ἀνόπαια<sup>1</sup> M<sup>s.L</sup> (fort. corr.) : deest in P 21 ἱστορουμένου deest in cett. test. 22 ἀπέ-

δειξαν ὥς Φανόδημος cett. test. Κλειδήμος Erbse

*aphanēs* [invisible], far from one's sight. Moreover, some believe that | it means 30  
 "borne upwards", taking their starting point in Empedocles who says about fire:  
 "swiftly up in the air (*anopaion*)";<sup>A</sup> from which it is evident that *anopaion* belongs  
 to the neuter gender. For this reason Herodian<sup>B</sup> knows of *anopaia* as a neuter  
 plural and gives it a circumflex accent on the second syllable from the end, and  
 takes it | as an adverb meaning "invisibly", just like *pykna* means *pyknōs* | [tightly 35  
 packed] and *kala* means *kalōs* [well], perceiving *anopaia* as formed not with the  
 preposition *ana*, but through negation of *optanesthai* [to be seen]. One must  
 know that there is also a mountain [[named *Anopaia*]] according to Herodotus,<sup>C</sup>  
 and a path named *Anopaia* | near the land of Locris and Malis, and that the myth, 40  
 not only here but at many other instances, transforms the divine characters into  
 birds in their divine manifestations. The reason for this has been written in the  
*Iliad*.<sup>D</sup> There is also a second aorist middle of *eptato*, used by | Sophocles in "re- 45  
 joining I flew away (*aneptomēn*)";<sup>E</sup> and hence also the infinitive *ptesthai* in *King*  
*Oedipus*,<sup>F</sup> and in Homer in "eager to fly (*epiptesthai*) through the crowd".<sup>G</sup> And  
 yet from *eptato* Euripides said *ptasthai*, as in "Would that the Argo had never  
 flown (*diaptasthai*)".<sup>H</sup> One can find out in the ancients whence | Pallas derives 50  
 and that *pallas* means "young man", as does *pallax*, out of which *pallakē* [con-  
 cubine] originates, and *pallakia* according to | Aelius Dionysius,<sup>I</sup> not *pallēkia*, 52  
 meaning "children". He also relates that there was a court of law in Athens named  
 after Pallas.<sup>J</sup> Aristophanes: "Unwilling I shall kill you, my child", and the child  
 replied: "In the Palladion then, father, you'll be punished".<sup>K</sup> According to Pau-  
 sanias,<sup>L</sup> the Ephetai decided over involuntary manslaughter there. For when  
 the Argives sailed from Ilium, he says, and brought their ship into the port | of 55  
 Phalerum, they were not recognized and killed by the Athenians. Later on, when  
 Akmas learned about this and the legendary Palladion was found, they estab-  
 lished a court of law on that spot in accordance with an oracle. Cleitodemus,<sup>M</sup>  
 however, says that when Agamemnon put in at Athens bringing the Palladion  
 with him, Demophon stole the Palladion and murdered many of the men who  
 pursued him. When Agamemnon was angered at this, they subjected themselves  
 to the judgment of fifty Athenians and the equal number of Argives. These were  
 called *Ephetai* since they were appealed to (*ephethēnai*) by both parties concern-  
 ing the decision, and the court of law was named after Pallas.

1419.28–33 οἱ δὲ τὸ ἀνόπαια — ἀνόπαιον ps.-Hdn. schem. Hom. 13; cf. etiam schol. α 320fi  
 51 πόθεν δὲ — καὶ παλλακῇ Ael. Dion. fr. 8 Erbse

- α 319–23 60 Ὅτι τὸ τὴν Ἀθηνᾶν | ἀποβῆναι, ἤγουν ἀποχωρῆσαι, τοῦ Τηλεμάχου, οὐ τὸ ἄφρονα ἐκείνον ἐγκαταλειφθῆναι δηλοῖ, ἀλλ' ὅτι βουλευσάμενος πρῶτον καθ' ἑαυτὸν καὶ σκοπήσας καὶ στήσας τὸν σκοπὸν παύεται καὶ οὐκέτι σκέπτεται, ἀλλὰ φρεσὶ γνοῦς οἷα φρονίμως ἐνόησε καὶ ἀποδεξάμενος ἑαυτὸν τοῦ θεόθεν σκέμματος καὶ θαμβήσας κατὰ θυμὸν τὸ ἀξιόλογον τοῦ βουλευμάτος καὶ μένος καὶ θάρσος ἀναλαβῶν τοῦ βουλευθέντος ἔργου γίνεται, ὑποχωρούσης ἐξ αὐτοῦ τῆς προτέρας Ἀθηνᾶς, ἥτοι σκέψεως. Τί δέ ἐστι τὸ μένος καὶ τὸ θάρσος ἐν τῷ Ε τῆς Ἰλιάδος γέγραπται. 5
- 1420 Σημείωσαι δὲ ὅτι οὐ μόνον ὁ Τηλέμαχος | ἐνταῦθα ἐθαύμασε κατὰ θυμόν, ὡς εἴρηται, ἀλλὰ καὶ ἡ μήτηρ μετ' ὀλίγα τοῦ παιδὸς ἀκούσασα ἐθάμβησε καὶ τὸν αὐτοῦ μῦθον πεπνυμένον ἐνέθετο τῇ ψυχῇ, θαυμάζουσι δὲ προϊόντες καὶ οἱ μνηστήρες ὅτε 10 ἀγορεύοντος αὐτοῦ ἀκούσουσι, καὶ οἱ λαοὶ δὲ ἐν τοῖς ἐξῆς θηεῦντο τὸν Τηλέμαχον ἐπερχόμενον. οὕτω πάννυ ἀξιοθαύμαστος ὁ νεανίσκος διὰ τὴν ἐνδημίαν τῆς ἀλληγορουμένης Ἀθηνᾶς γέγονε, καὶ ἴσως καὶ διατοῦτο συμβολικῶς καὶ ἀστείως ὁ ποιητὴς 5 τὴν τῷ Τηλεμάχῳ | ἐπιφοιτήσασαν Ἀθηνᾶν ἡγήτορι Ταφίων ἀπέειπε, διὰ τὸ ἐκθαμβητικὸν [[δηλαδή]] τῆς ἐν αὐτῷ φρονήσεως· Τάφος γὰρ ἡ νῆσος ὁμωνυμίαν ἔχει 15 πρὸς τὸ θάμβος, ὅτε καὶ αὐτὸ τάφος λέγεται, ὡς τὸ τάφος δ' ἔλε πάντας, ἤγουν θάμβος καὶ ἐκπληξίς, ἐξ οὗ καὶ τὸ ταφῶν δ' ἀνόρουσεν Ἀχιλλεύς, ἥτοι ἐκπλαγεῖς. οὕτω δὲ καὶ ἀλλαχοῦ ὁ ποιητὴς ὁμοίον τι ποιεῖ καὶ ἐξ ὀνόματος τοπικοῦ πορίζεται ἀστεῖον νόημα, ὅπου ἄνδρα πένητα ἐξ Αἰτωλίας εἶναι πλάττει, αἰνιττόμενος ἐπαίτην ἐκείνον εἶναι· τοῦτο γὰρ βούλεται σημαίνειν ἐκεῖ ὁ Αἰτωλός, ὡς ἀπὸ τοῦ αἰτῶ τὸ ζητῶ. καὶ 20 ἐνταῦθα οὖν διὰ τοπικοῦ | ὀνόματος τῶν Ταφίων τάφον ἕτερον ὑπηνίξατο, ὅφ' οὐ δηλοῦται ἡ ἐκπληξίς, ὡς προεῖρηται.
- α 320–22 Ὅτι τῷ θεόθεν ἀναμνησκομένῳ τινὸς καὶ ἀνδρίζομένῳ ἐπιρρηθήσεται ταῦτα· τῷ δ' ἐνὶ θυμῷ θῆκε μένος καὶ θάρσος, ὑπέμνησέ τε τοῦ δεινὸς μᾶλλον ἔτι ἢ τὸ πάροιθεν.
- α 322–23 Ὅτι ἐπὶ ἀνθρώπου μαθόντος τι καὶ θαυμάσαντος οἰκεῖον εἰπεῖν τὸ ὁ δὲ φρεσὶ 25 νοήσας θάμβησε κατὰ θυμόν. Σημείωσαι δὲ ὅτι τὸ ἐθαμβήσε κατὰ θυμόν, ἥτοι κατὰ ψυχὴν, πρὸς ἀντιδιαστολὴν εἴρηται τῶν θαμβουμένων πρὸς τὰ βλεπόμενα. θάμβος δὲ λέγεται τὸ διὰ τῆς θέας ἐμβιβαζόμενον.

<sup>A</sup>1419.64 Τί δέ — γέγραπται Eust. in Il. 511.33 <sup>B</sup>1420.1–2 ἡ μήτηρ — τῇ ψυχῇ α 360–61 <sup>C</sup>2 θαυμάζουσι — ἀκούσουσι α 381 <sup>D</sup>2–3 καὶ οἱ λαοὶ — ἐπερχόμενον β 13 <sup>E</sup>6 τάφος δ' ἔλε πάντας φ 122 <sup>F</sup>7 ταφῶν — Ἀχιλλεύς I 193; Λ 777; Ψ 101 <sup>G</sup>8 ὅπου — πλάττει ξ 379 <sup>H</sup>9–10 καὶ ἐνταῦθα — ὡς προεῖρηται Eust. in Od. 1420.4–7

1419.60–64 Ὅτι τὸ τὴν Ἀθηνᾶν — ἥτοι σκέψεως cf. Eust. in Od. 1418.43; 60 ἀποβῆναι = ἀποχωρῆσαι cf. schol. M<sup>a</sup> α 219d 1420.4–7 καὶ ἴσως καὶ — ἥτοι ἐκπλαγεῖς Eust. ipse; 5 τῆς ἐν αὐτῷ φρονήσεως cf. Eust. in Od. 1418.43; 7 τάφος = ἐκπληξίς cf. schol. DEJNs α 417d; 7 ταφῶν = ἐκπλαγεῖς schol. D et b (et Ge.) I 193; schol. D Ω 360; schol. V π 12; Ap. Soph. 149.32 (= Apion fr. 136 Neitzel); Hsch. τ 281; EParv. θ 9; EGud. 261.47 et 522.36 Sturz; EM 748.54; Eust. in Il. 468.29–30; 746.12–13; 1354.19–20

11 ἀκούουσι P 15 δηλαδή M<sup>s.l.</sup>: deest in P 18 καὶ<sup>2</sup> PM<sup>s.l.</sup> (corr.)



(v. 319–23) The fact that Athena | *apobēnai*, that is “leaves”, Telemachus 60  
 does not indicate that he is left to remain imprudent, but that after first delib-  
 erating with himself and contemplating the matter and establishing his aim, he  
 stops and ponders no more but knows in his heart that he has thought it out  
 prudently and received a plan from the divine. Astonished in his mind at the  
 importance of the advice and mustering “might and courage” he proceeds to the  
 deed that he was advised to carry out, once he is left by this preceding Athena,  
 that is by the process of deliberation. What *menos* [might] and *tharsos* [courage]  
 are, was written in rhapsody Epsilon of the *Iliad*.<sup>A</sup> Note that not only Telema-  
 chus | is astonished in his heart here, as mentioned above, but his mother will 1420  
 soon be astonished too when she listens to her son and takes his wise words to  
 her soul.<sup>B</sup> Later on the suitors will also be astonished, when they hear him speak  
 in public,<sup>C</sup> and in what follows the people wonder at Telemachus as he marches  
 forward.<sup>D</sup> Thus the young man became astonishing indeed through the arrival of  
 allegorized Athena. Perhaps it was for this reason that the poet symbolically and  
 wittily provided Athena with the shape of | the Taphian leader when she visited 5  
 Telemachus, [evidently] because of the capacity of his prudence to produce  
 astonishment. For the island of Taphos is a homonym of the word for aston-  
 ishment, also called *taphos*, as in “astonishment (*taphos*) seized all”,<sup>E</sup> meaning  
 “wonder” and “amazement”, from which “astonished (*taphōn*) Achilles leaped  
 up”<sup>F</sup> also derives, meaning “amazed”. In this way the poet does something similar  
 elsewhere, procuring a witty thought from a place name, as when he fabricates a  
 poor man coming from Aetolia,<sup>G</sup> hinting that he is a beggar (*epaitēs*). For this is  
 what the name Aetolus there wants to say, deriving from *aitō* meaning “to beg”.  
 Well, here too, as previously stated,<sup>H</sup> he hints at another kind of *taphos*, which  
 signifies amazement, through the place name | denoting the land of the Taphians. 10

(v. 320–22) Referring to a man who is reminded about something from  
 the divine and encouraged, the following will be said: “in his spirit he/she put  
 might and courage, and he was reminded of so-and-so more than before”.

(v. 322–23) Referring to a man who has learned something and experiences  
 amazement, it is fitting to say “he noticed it in his spirit and wondered in his heart”.  
 Note that “he wondered *kata thymon*”, that is “in his mind (*psychē*)”, is said in order  
 to differentiate it from those who feel wonder at what they see. The word *thambos*  
 is used for that which is put into (*embibazomenon*) a person through sight (*thea*).

7–9 οὐτῷ δὲ καὶ — τὸ ζητῶ Eust. in Od. 1764.31–34; cf. etiam schol. vet. Ar. eq. 79a; de veriloquio cf. Steph. Byz. α 146; ps.-Hdn. part. 38.5 Boissonade 13 θυμός = ψυχὴ schol. JM<sup>a</sup> α 323c 14 θάμβος δὲ — ἐμβιβάζομενον Eust. in Od. 1431.10–11

- α 325–28 15 Ὅτι τὸν Φῆμιον αἰοιδὸν λέγει | περικλυτόν, ἦτοι ἐξάκουστον, καὶ τὸ αὐτοῦ μέλος  
θέσπιν αἰοιδὴν, ἦτοι θεῖαν καὶ ὡς ὑπὸ θεοῦ ἐσπομένην, ἦτοι λεγομένην· τοῦτο δὲ συν-  
θέντες οἱ μεθ' Ὅμηρον θεσπιωδεῖν λέγουσιν, ὃ δηλοῖ τὸ μαντεύεσθαι· θεσπιωδεῖν δὲ  
πάντες ἐδόκουν οἱ αἰοδοί, καθὰ καὶ αὐτὸς ὁ ποιητὴς αἰοιδὸς ὦν καὶ αὐτός. ὅτι δὲ καὶ  
Ὅμηρῳ μέτεστι μαντικῆς καὶ ἐν Ἰλιάδι φαίνεται καὶ ἐν τοῖς ἐξῆς δέ που φανήσεται. 5
- α 325–44 Ὅτι τοῦ Φημίου ἄδοντος τὰ κατὰ τοὺς Ἑλλήνας ὅπως ἐκ τῆς Τροίας ἐνόστη-  
σαν σιωπῇ ἐκάθηντο οἱ μνηστῆρες ἀκούοντες, ἴσως μὲν κατακηλούμενοι τῇ γλυκύ- P 19<sup>r</sup>  
τητι τῆς ᾠδῆς, τάχα δὲ καὶ καταδοκῶντες τὸν τοῦ | Ὀδυσσεὺς ἀκοῦσαι θάνατον  
ἐκ τοῦ αἰοδοῦ, ὅπερ καὶ αἴτιον γίνεται πιθανῶς τῇ Πηνελόπῃ τοῦ κατελθεῖν ἀναγ-  
καίως εἰς τοὺς μνηστῆρας καὶ ταῦτα ὑποβεβρεγμένους τῇ μέθῃ, ὡς ἂν παύσῃ τὸν 10  
Φῆμιον τῆς τοιαύτης ᾠδῆς· δέδιδε γὰρ ἡ γυνὴ μήποτε καθ' ὁδὸν τῇ ᾠδῇ βραίων ὁ  
Φῆμιος ἐμπέσῃ καὶ εἰς τὰ κατὰ τὸν Ὀδυσσεά καὶ τυχὸν εἴπῃ ἐκεῖνον ἐν νόστῳ θα-  
νεῖν καὶ οὐκέτι φυκτὰ ἔσται αὐτῇ οὐδ' ὁ γάμος ἐπὶ πλεόν ἀναβληθῆσεται· οὐδὲ γὰρ  
ἦν θέμις τὸν Φῆμιον αἰοιδὸν ὄντα ψεύσασθαι διὰ τὸ ἐνθέους ὑποκεῖσθαι εἶναι τοὺς  
25 αἰοιδούς καὶ μουσικοτραφεῖς καὶ θεόθεν ἐμπνεομένους ἄδῃν καὶ οὕτως εἰς | ταῦτόν 15  
ἦκειν τοῖς μάντεσιν. ὅτι δὲ τοιοῦτοι οἱ αἰοδοί ἐν τοῖς περὶ Δημοδόκου μετὰ ταῦτα  
φανήσεται. Σημεῖωσαι δὲ ὅτι δεξιώτατα ὁ ποιητὴς ἀναρτήσας τὸν ἀκροατὴν εἶτα  
παύει τὴν περὶ τοῦ νόστου τῶν Ἑλλήνων αἰοιδὴν· ἰστέον γὰρ ὅτι κἂν τε προῖων ὁ  
Φῆμιος περιεῖναι τὸν Ὀδυσσεά εἶπε κἂν τε μή, οὐκ εὐδοξος ἦν ὁ λόγος τῷ ποιητῇ·  
ἐπεὶ γὰρ ἐκ θεοῦ λαλοῦσιν οἱ αἰοδοί, τεθνεώτος μὲν Ὀδυσσεὺς βιάσσονται τὴν Πη- 20  
νελόπην οἱ μνηστῆρες, ζῶντος δὲ ἀποστήσονται καὶ οὐκ ἀναιρεθήσονται, ἅπερ ἡ  
ἱστορία οὐκ ἔχει. ἐπεὶ οὖν οὐ συνέφερεν εἰς πιθανότητα λόγου τὸ τέλος τῆς αἰοιδῆς,  
St: 30 εἰκότως ὁ ποιητὴς τῇ | ἐπιστασίᾳ τῆς | Πηνελόπης παύει αὐτήν. ἔχει δέ τι καὶ ἄλλως  
63 ἀστεῖον ἢ κάθοδος τῆς Πηνελόπης ἀναψυχούσης ἐπίτηδες τοὺς μνηστῆρας, ὡς καὶ  
μετ' ὀλίγον εὐθύς ρηθήσεται. Σημεῖωσαι δὲ καὶ ὅτι ἐπίτηδες ὁ ποιητὴς ἐνέκοψε 25  
τὴν τοῦ Φημίου αἰοιδὴν ἐαυτῷ πάντως καὶ τῇ κατ' αὐτὸν αἰοιδῇ ἀνατιθεὶς τὰ κατὰ  
τὸν νόστον, οὐ μνεῖαν ποιήσεται ἀρξάμενος ἐκ τῆς γ' ῥαψωδίας. ἐμφήνας οὖν ὡς καὶ  
διὰ τοῦ Φημίου εἶχεν εἰπεῖν τὰ τοῦ νόστου, ὅμως ἔκρινε δέον αὐτὸς αἰοιδὸς τούτων  
γενέσθαι ἐν τοῖς ἐξῆς.

<sup>A</sup>1420.16 θεσπιωδεῖν δὲ — που φανήσεται vide praec. Eust. in Il. 1208.7–8 (de Aenea et imperio Romano); in Od. 1607.7–8; 1634.58; cf. etiam Eust. in Il. 290.11–12; 690.52–53 <sup>B</sup>25 ὅτι δὲ — φανήσε-  
ται θ 62–64; 73 <sup>C</sup>30–31 ἔχει δέ τι — ρηθήσεται cf. Eust. in Od. 1420.59–61

1420.15 περικλυτός = ἐξάκουστος schol. JY α 325f2 15 θέσπις = θεῖα schol. V α 328h 15 θέσπις  
~ ὑπὸ θεοῦ ἐσπομένη cf. schol. p 385; EGud. 260.17 Sturz; EM 447.46 (~ θεός et δψ) 16 θεσπιωδεῖν  
— τὸ μαντεύεσθαι schol. Eur. Phoen. 959; schol. Eur. Hec. 677; schol. rec. Aesch. Agam. 1161a 19–  
20 τάχα δὲ — τοῦ αἰοδοῦ schol. HJs α 225g 20–21 ὅπερ καὶ — τῇ μέθῃ reprehensionem Dicaearchi  
respicit in schol. DHe (Porph.) α 332a; 21 καὶ ταῦτα — τῇ μέθῃ cf. p. 171.65–66 Pontani; cf. Hofmann,

(v. 325–28) He says that Phemius is a *periklyton*, | that is “well-known”, 15  
bard, and calls his song *thespis aoidē*, meaning a “divine” and *espomenē* “uttered”,  
as it were, by a god (*theos*). Writers after Homer compound these words and say  
*thespiōidein*, which means “prophesy”. | All bards seemed to prophesy, including 16  
the poet himself who was also a bard. The fact that Homer has a share in proph-  
ecy is shown in the *Iliad*, and it will also be shown somewhere later on.<sup>A</sup>

(v. 325–44) While Phemius sings stories about the homecomings of the  
Hellenes from Troy, the suitors were seated and listened in silence, perhaps en-  
chanted by the sweetness of the song or maybe expecting to hear | about Odys- 20  
seus’ death from the bard, which convincingly becomes a reason for Penelope to  
go down to the suitors by necessity, although they are drenched in drunkenness,  
in order to stop Phemius from this kind of singing. For the lady was afraid that  
Phemius would reach stories involving Odysseus as his song progressed, per-  
haps revealing that Odysseus had died on his journey home. In that case she  
would no longer be able to escape and it would be impossible to delay the wed-  
ding any further. For Phemius, being a bard, was not permitted to lie, since it  
was established that bards were possessed by god, that they were reared by the  
Muses and sang inspired by the divine, being | equal to prophets in this regard. 25  
The fact that bards were such will be shown later on in the sections concerning  
Demodocus.<sup>B</sup> Note that the poet skillfully suspends the listener before putting  
a stop to the song about the homecomings of the Hellenes. For one must know  
that if Phemius carried on with his song, regardless of whether he would have  
said that Odysseus was still alive or not, it would have been difficult for Homer  
to continue his story. For bards speak from god; accordingly, if Odysseus were  
dead, the suitors would force Penelope with violence; if, however, he were alive,  
they would withdraw and not be killed, which is incompatible with history. Thus  
the ending of the song would be unprofitable in respect to the credibility of the  
narrative, and for that reason the poet suitably | put a stop to it through the agen- 30  
cy of Penelope. Penelope’s descent also has an element of wittiness in that she  
fittingly cools off the suitors, as will be stated soon.<sup>C</sup> Note also that the poet  
suitably interrupted Phemius’ song and allotted the story of Odysseus’ home-  
coming to himself and his own song, which he will relate from rhapsody gamma  
onwards. Thus he indicated that he could have related the story of the home-  
coming through Phemius, but deemed it necessary to be the singer of these tales  
himself later on.

*De cultu et victu* 7–8      21–23 ὡς ἂν παύσῃ — ἀναβληθήσεται cf. schol. H α 328a; schol. DEH α 330a; schol. EHM<sup>a</sup>N α 340b      23–25 οὐδὲ γὰρ ἦν — τοῖς μάντεσιν cf. Eust. in Od. 1420.16      25–30 Σημείωσαι δὲ ὅτι — παύει αὐτήν schol. H α 328a et schol. DEH α 330a; cf. etiam schol. DE α 327j; Griesinger, *Anschaunngen* 49      31–34 Σημείωσαι δὲ — ἐν τοῖς ἐξῆς cf. Eust. in Od. 1420.25–30

- α 325–26 Ὅτι ἐγκώμιον ἀοιδοῦ τὸ τοῖσι δ' ἀοιδὸς ᾄδειε περικλυτός, οἱ δὲ σιωπῇ εἶατο  
 35 ἀκούοντες, ἔνθα | σημειῶσαι ὥς οὐ μόνον ἢ κατὰ τοιαύτας ἀοιδὰς ἀκρόασις, ἀλλὰ  
 καὶ ἀπλῶς ἢ κατὰ ἀκοὴν ἡδονή, καθὰ καὶ ἐν τοῖς τοῦ Ἀθηναίου κεῖται, πολλὰ τῶν  
 παθῶν ἐπέχει, ἀπασχολοῦσα τοὺς ἀκροωμένους εἰς ἑαυτήν. Ἡγήμων οὖν, φησίν, ὁ  
 παρῳδὸς ὁ ἐπιλεγόμενος Φακή, σφόδρα εὐδοκιμῶν ἐν τῷ παρῳδεῖν καὶ μάλιστα 5  
 παρ' Ἀθηναίοις, οὕτως ἐκείνους ἐκήλησέ ποτε ἐν τῇ τῆς Γιγαντομαχίας παρῳδίᾳ,  
 ὥστε τὴν ἡμέραν ἐκείνην πλείστα αὐτοὺς γελάσαι, καίτοι ἀγγελθέντων αὐτοῖς ἐν τῷ  
 θεάτρῳ τῶν περὶ Σικελίαν ἀτυχημάτων. καὶ οὐδεὶς ἀπέστη, καὶ ταῦτα σχεδὸν πᾶσι  
 40 τῶν οἰκείων ἀπολωλότων. καὶ ἔκλειον μὲν | ἐγκαλυψάμενοι, διέμειναν δὲ ἀκροώμε-  
 νοι, ἵνα μὴ γένωνται διαφανεῖς τοῖς ἀπὸ τῶν ἄλλων πόλεων θεωροῦσιν ἀχθόμενοι τῇ 10  
 συμφορᾷ. καὶ μὴν τότε καὶ αὐτὸς ὁ παρῳδός, ὡς ἤκουσε, σιωπᾶν διέγνωκε. καὶ ὁμῶς  
 ἦνυστο ἢ ὅλη ἀκρόασις διὰ τὴν ἐκ τῆς παρῳδίας ἡδονὴν τῶν πλειόνων. Τὸ δὲ ἀοιδὸς  
 ᾄδειε τρόπος καὶ αὐτὸ ἐτυμολογίας ἐστίν, ὥς καὶ τὸ κτέρεα κτερεῖξαι· ἀπὸ γὰρ τοῦ  
 αἰείδω γίνεται ἀοιδός, ἐξ αὐτοῦ δὲ καὶ τὸ ἀοιδιῷ ῥήμα παρ' Ὀμήρῳ καὶ ὁ ἀοιδίμος.  
 α 326–27 Ὅτι τὴν αἰτίαν τοῦ ἐν τῷ νόστῳ δυστυχήσαι τοὺς Ἀχαιοὺς, ἥτις ἦν ἡ τοῦ Λο- 15  
 45 κροῦ Αἴαντος ἀσέλγεια ἐνώπιον τοῦ τῆς Παλλάδος ἀγάλματος, σιωπᾷ ὁ | ποιητής,  
 χόλῳ μὲν Ἀθηνᾶς λέγων κακῶς ἀπαλλάξαι τοὺς Ἕλληνας ἐν τῷ τοῦ νόστου καιρῷ,  
 τὴν δὲ αἰτίαν οὐ διατυπούμενος· φησὶ γάρ· Ἀχαιῶν νόστου λυγρόν, ὃν ἐκ Τροίης ἐπε-  
 τείλατο Παλλὰς Ἀθήνη. ἐρεῖ δὲ καὶ ἀλλαχού ὅτι πολλοὶ Ἀθηνᾶς μῆνιδι κακὸν οἶτον 20  
 ἐπέσπον, ἔνθα καὶ αἰτίαν μὲν τινα ἐρεῖ οὐ πάνυ δὲ σαφεῖ· σημειωτέον οὖν ὅτι οὐ βού-  
 λεται ὁ ποιητὴς ταῖς τῶν ἱστοριῶν ἀσέμνοις ἐμπλατύνεσθαι. Τὸ δὲ ἐπετείλατο Ἀθη-  
 νᾶ ἀντὶ τοῦ ἐνετείλατο, ἐπέτρεψε. καὶ ἔστιν οὐ πόρρω ἀστείου τὸ νόημα, ὁμοιον ὃν  
 τῇ ἐννοίᾳ τοῦ ἀποκαρτερεῖν καὶ ταῖς λοιπαῖς τῶν ἀρχόντων ἐπιταγαῖς, οἱ πολλάκις  
 50 τοῖς καταδίκαις | αὐτοῖς θνήσκουν ἐπετέλλοντο καὶ ἐκεῖνοι ἔθνησκον.  
 α 328 Ὅτι τὸ ὑπερῶν προσγεγραμμένον ἔχει τὸ ἰ, ὥς δῆλον ἐκ τοῦ ὑπερῳϊόθεν φρεσὶ 25  
 σύνθετο θέσπιν ἀοιδήν. οὕτω δὲ καὶ τὸ ζῶν, ὥς δῆλον ἐκ τοῦ ζωῖδιον κύκλον· συνε-  
 ζακολουθοῦσι γὰρ τῷ πατρῷος μητρῷος καὶ τοῖς τοιούτοις. λέγεται δὲ ὑπερῶν τὸ

<sup>A</sup>1420.35–42 καθὰ καὶ — τῶν πλειόνων Athen. 9.407a–b<sup>B</sup>43 ἀοιδιῷ — Ὀμήρῳ ε 61; κ 227<sup>C</sup>47 κακὸν οἶτον ἐπέσπον γ 134<sup>D</sup>51 ζωῖδιον κύκλον Arat. phaen. 5441420.42 Τὸ δὲ ἀοιδός — κτέρεα κτερεῖξαι Eust. ipse; cf. in Od. 1418.31–32 43 ἀπὸ γὰρ — καὶ ὁ ἀοί-  
 διμος epim. Hom. A 1b1a; EGud. 157.8–12 Stef. 44 ἡ τοῦ Λοκροῦ — ἀγάλματος cf. schol. DHM<sup>a</sup>O α

327f; Eust. in Il. 42.4

47–48 ἔνθα καὶ αἰτίαν — ἀσέμνοις ἐμπλατύνεσθαι cf. Eust. in Od. 1460.31–33;  
 cf. etiam Strab. 13.1.40 48 ἐπετείλατο = ἐνετείλατο, ἐπέτρεψε cf. schol. M<sup>1</sup> et OJ α 327i 49–50

τοῦ ἀποκαρτερεῖν — ἐκεῖνοι ἔθνησκον cf. Eust. in Il. 641.35; 1175.21 50–51 Ὅτι τὸ ὑπερῶν — ἀοιδήν

cf. Eust. in Od. 1409.49; EGud. 543.1 Sturz 51 οὕτω δὲ — κύκλον cf. EM. 413.16–18 = Hdn. orth.

516.4–8 Lentz

52 ὑπερῶν = τὸ ὑπερκείμενον οἶκημα cf. Hsch. v 503; EGud. 543.1 Sturz

(v. 325–26) The phrase “the well-known bard sang for them, and they were seated and listened in silence” is an encomium of a bard. Note | here that 35  
 not only the act of listening to such songs, but also any pleasure that comes from hearing restrains many sorts of suffering, as we find in the work of Athenaeus,<sup>A</sup> keeping the audience busy with what is said. Indeed, he says that Hegemon the parodian, nicknamed “Lentil Soup”, who was highly esteemed for his ability to adapt verses, not least among the Athenians, once bewitched his audience with his parody *The Battle of the Giants* to the extent that they spent most of this day laughing, even though their defeat near Sicily had been announced in the theatre. Nobody left, despite the fact that almost everyone had lost a family member. They bewailed them | discreetly, but remained to listen, in order that the 40  
 audience members from other cities should not see that they were burdened by the disaster. Even the parodian himself had decided not to perform when he heard the news, but the whole recitation was brought to an end because of the pleasure the parody inspired in the crowd. The phrase *aoidos aeide* [the singer sang] is also a figura etymologica, just as *kterea ktereixai* [honor with funeral honors], since *aoidos* originates from *aeidō*, and from this word the verb *aoidō* [sing] in Homer derives,<sup>B</sup> and *aoidimos* [renowned in song].

(v. 326–27) The poet keeps silent about the reason why the Achaeans had bad luck on their journey home, which was the outrage committed by Locrian Ajax before the statue of Pallas. | He says that Athena’s anger painfully kept the 45  
 Hellenes away from their moment of homecoming, but he does not describe the reason for this. For he says: “the wretchedness of the Achaeans’ homecoming, which Pallas Athena ordered from Troy”. Elsewhere he will say that many “fell into a grim fate”,<sup>C</sup> because of the wrath of Athena, at which point he also provides a reason in a manner that is not very clear. Accordingly, one must note that the poet does not wish to broaden out the poem with undignified accounts. That Athena *epeteilato*, means that she “commanded” or “ordered” them. This thought is not far from wittiness, similar in conception to capital punishment by starvation and other commands by leaders, who often ordered | those found guilty of 50  
 a crime to die, and die they did.

(v. 328) The word *hyperōion* [the upper part of the house] has an added iota, as is evident in “from the upper part of the house (*hyperōiothen*) she heard the sacred song in her mind”. So it is also with *zōion* [animal], as is evident in *zōidion kyklon* [“the zodiac”].<sup>D</sup> For these words follow *patrōios* [of one’s father], *mētrōios* [of one’s mother] and other such words. The word *hyperōion* is used about an upper-floor dwelling, since *ōia* is dialect for “dwellings”. For this reason

ὑπερκείμενον οἶκημα· ᾧ γὰρ κατὰ γλῶσσαν τὰ οἰκήματα, διὸ καὶ κλίμακος δέεται ὑψηλῆς ἐνταῦθα ἢ τοῦ ὑπερῶου ἀνοδός τε καὶ ἀθοδος, ὡς δηλοῖ τὸ κλίμακα δ' ὑψηλὴν κατεβήσατο. Τὸ δὲ σύνθετο φρεσὶν ἀντὶ τοῦ ἐπιμελῶς ἤκουσε· νοῦς γὰρ ὥσπερ ὀρᾷ, οὕτω καὶ ἀκούει.

- α 328–36 55 Ὅτι σύνηθες | ἦν τὸ παλαιὸν φοιτᾶν τὰς γυναῖκας εἰς τὰ τῶν ἀνδρῶν συμπόσια, 5  
ὡς καὶ ἐν τοῖς ἐξῆς ἡ Ἑλένη ἐπιδημεῖ τῇ εὐωχίᾳ τοῦ ἀνδρὸς μετὰ τῶν ἐπιξενωθέντων βασιλικῶν παιδῶν. καὶ ἡ Ἀρήτη δὲ τῷ συμποσίῳ τῶν Φαίακων πάρεστι καὶ ἡ Ναυ- M 13<sup>ε</sup>  
σικάα ἡ θυγάτηρ αὐτῆς. καὶ ἡ Πηνελόπη οὖν σωφρόνως ἐνταῦθα καὶ αἰδημόνως ἐρίσταιται τῷ τῶν μνηστήρων συμποσίῳ, οὐκ ἔχουσα ἰλαρῶς τοῦ προσώπου, ἀλλὰ  
δακρύουσα, οὐδὲ τὸ κάλλος ἐκφαίνουσα, ἅντα δὲ παρειῶν σχομένη λιπαρὰ κρήδε- 10  
μνα, τουτέστι κρηδέμνῳ καλυπτομένη τὰς παρειάς, ἔχουσα δὲ καὶ ἀμφιπόλους δύο  
60 ἐφεπομένας συνετάς. καὶ ἐν τοῖς ἐξῆς δὲ συχνὰ | ἐπιφαίνεται τοῖς μνηστήρσι ψυχα-  
γωγοῦσα καὶ διαπεταννύουσα τὰς ἐκείνων ψυχὰς καὶ μετεωρίζουσα ταῖς ἐλπίσιν, ἵνα  
μὴ τῷ ἄγαν ἔρωτι ἐνισχύμενοι καὶ μηδὲ πρὸς μόνην θέαν τῆς ἐρωμένης ἐπαπολαύ-  
οντες παράβολόν τι τολμήσωσι. καὶ ὅτε οὖν μελετᾶν μάθοι τοὺς μνηστήρας τὸν τοῦ 15  
παιδὸς θάνατον, φησὶν ὁ ποιητής· ἡ δὲ ἄλλο ἐνόησε, μνηστήρεσσι φανῆναι. καὶ Ὀδυσ-  
σέως δὲ ἐλθόντος ἐπιφαίνεται καὶ δῶρα παρέλκει τῶν μνηστήρων, καὶ Ὀδυσσεὺς  
χαίρει τῷ ἔργῳ. Ἰστέον δὲ ὅτι τὸ ἅντα παρειῶν σχομένη λιπαρὰ κρήδεμνα παραφρά-  
1421 σασα ἡ τραγωδία ἔφη· οὐ προκαλυπτομένη βοστρυχώδεος ἀβρὰ | παρηίδος, ἥγουν οὐ  
καλύψασα τὴν τοῦ προσώπου ἀβρότητα. 20
- α 333 Ὅτι ἐν τῷ ἔσθῃ παρὰ σταθμὸν τέγεος σταθμὸν μὴν λέγει τὴν παραστάδα ἢ τὴν  
βάσιν τοῦ οὐδοῦ, τέγος δὲ τὸν ὅλον δόμον ἀπὸ μέρους ἀναγκαιοτάτου τοῦ στέγους,  
ὅπερ οἶον κεφαλὴ ἐστὶν οἴκου, καθὰ καὶ τὸν ἀνθρωπον ἀπὸ τῆς κεφαλῆς καλεῖ, οὐ  
μόνον ἐν τῷ Τεῦκρε φίλῃ κεφαλῇ | καὶ ἐν τῷ φίλῃς κεφαλῇ ὀλετήρα καὶ Ἐκτορέως κε-  
64 φαλῆς ἄποινα, ἀλλὰ καὶ ἐνταῦθα ἐν τῷ τοίῳ γὰρ κεφαλὴν ποθέω, ἥτοι τὸν Ὀδυσσεά. 25  
5 | Ἰστέον δὲ ὅτι σταθμός λέγεται ποτε καὶ οἶκημα εὐτελὲς ἀγροτικὸν καὶ ζωοστάσιον  
καὶ ὄργανον σταθμῆσεως, καὶ ὅτι τὸ τέγος κατ' ἑλλειψὶν ἐστὶ τοῦ σ, ὥσπερ τὸ σμι-  
κρόν μικρόν. ἡ δὲ χρήσις τοῦ τέγους καὶ παρὰ Θουκυδίδῃ· ἀναβάντες ἐπὶ τὸ τέγος καὶ  
διελόντες τὴν ὀροφὴν ἔβαλλον τῷ κεράμῳ. εἰκὸς δὲ καὶ ἄλλως ἀπὸ τοῦ τέγγω γίνεσθαι

<sup>A</sup>1420.53–54 κλίμακα — κατεβήσατο α 330 <sup>B</sup>54 νοῦς γὰρ — ἀκούει cf. Epicharm. fr. 214 K.–A.  
<sup>C</sup>59–61 καὶ ἐν τοῖς ἐξῆς — τι τολμήσωσι cf. Eust. in Od. 1420.30–31; 1806.62–63; 1846.33 <sup>D</sup>62 ἡ δὲ —  
φανῆναι π 409–10 <sup>E</sup>62–63 καὶ Ὀδυσσέως — τῷ ἔργῳ σ 178–83 <sup>F</sup>64–1421.1 οὐ προκαλυπτομένη  
— παρηίδος Eur. Phoen. 1485–86 <sup>G</sup>3 Τεῦκρε φίλῃ κεφαλῇ Θ 281 <sup>H</sup>3–4 φίλῃς — ὀλετήρα Σ  
114 <sup>I</sup>4 Ἐκτορέως — ἄποινα Ω 276; 579 <sup>J</sup>4 τοίῳ — ποθέω α 343 <sup>K</sup>6–7 ἀναβάντες — τῷ  
κεράμῳ Thuc. 4.48.2

1420.52–53 ᾧα = τὰ οἰκήματα Eust. in Il. 1054.3 e schol. T Π 184b (τὰ μετέωρα δὲ τῶν οἰκημάτων ᾧα Λα-  
κεδαιμόνιοι καλοῦσιν) 54 σύνθετο φρεσὶν = ἐπιμελῶς ἤκουσε Eust. suis verbis 54 νοῦς γὰρ —

16 φανῆναι P : φανείναι M



the ascending to and descending from the *hyperōion* requires a high staircase, as is evident in “she went down the high staircase”.<sup>A</sup> The phrase *syntheto phresin* means “listened attentively”, since the mind does not only see but also hear.<sup>B</sup>

It was customary | in ancient times for women to be present at the dinner 55 parties of men, just as Helen later on is present at her husband’s feast when he entertains royal children from abroad. Arete is present at the dinner party of the Phaeacians, as well as her daughter Nausicaa. Likewise, Penelope interrupts the dinner party of the suitors with temperance and modesty, wearing not a smile but tears, displaying not her beauty but “holding a soft veil before her cheeks”, that is hiding her cheeks with a veil, and she has two intelligent handmaids attending her. Moreover, she will often | show herself to the suitors later on,<sup>C</sup> 60 deluding and opening up their souls, elevating them with hope, in order that they should not become prey to excessive desire and attempt some reckless deed, revelling in more than merely the sight of the woman they desire. Accordingly, when she learns that the suitors are planning to murder her child, the poet says: “But then something else was contrived by her, to show herself to the suitors...”<sup>D</sup> And once Odysseus has arrived, she elicits gifts from the suitors, and Odysseus takes pleasure in this act.<sup>E</sup> One must know that “holding a thin veil before her cheeks” was paraphrased by tragedy, saying: “not covering up the *habra* of my cheek | adorned with locks”,<sup>F</sup> that is “not hiding the splendor of my face”. 1421

(v. 333) In “she stood on the *stathmos* of the *tegos*”, the poet uses *stathmos* for the door post or the step of the threshold, and *tegos* for the whole house by way of the most important part, the roof, which is the head, as it were, of the house, just as a human being can be called “head”, not only in “Teucer, my dear head”<sup>G</sup> and in “the slayer of that dear head”<sup>H</sup> and “ransom for the Hectorean head”<sup>I</sup>, but also here in “since I long for so dear a head”<sup>J</sup> that is Odysseus. | One 5 must know that *stathmos* is sometimes used for a simple country house, a stable and a measuring instrument, and that *tegos* is formed from *stegos* with ellipsis of the sigma, like *smikron mikron* [small]. The word *tegos* is also used by Thucydides: “climbing on to the building (*tegos*) and breaking through the roof they hurled down tiles”.<sup>K</sup> Alternatively, *tegos* appears to originate from *tengō*, and then

καὶ ἀκούει cf. Eust. in Il. 376.40; 656.33; 663.59; 1009.17; 1023.34; 1087.61; 1141.60; 1351.52; in Od. 1831.48; 1873.3; 1905.58 54–57 Ὅτι σύνθετος — θυγάτηρ αὐτῆς schol. DHe (Porph.) α 332a, p. 171.71–75 Pontani 57–59 καὶ ἡ Πηνελόπη — τὰς παρειάς cf. schol. DEH α 334b1 63–1421.1 Ἰστέον δὲ — ἀβρότητα Eust. ipse 1–2 σταθμός = παραστάς schol. V α 333b1 2–3 τέγος δὲ = ὁ ὅλος δόμος cf. schol. V α 333c 5 Ἰστέον δὲ — σταθμῆσεως cf. Eust. in Il. 257.8; 531.17; 906.21; 1189.26 5–6 καὶ ὅτι τὸ τέγος — μικρόν μικρόν cf. Eust. in Il. 640.2; schol. rec. Ar. nub. 107f 6–7 εἰκὸς δὲ — τὸ τέγος EM 725.45–47 cf. Eust. in Il. 640.6

τέγος, εἶτα πλεονασμῷ στέγος· τέγγεται γὰρ ὑετοῖς πρὸ τῶν ἄλλων τὸ στέγος. οὕτω δὲ προϋπόκειται καὶ ὁ μικρός καθὰ καὶ ὁ μικρός, εἶτα ἐπιτείνεται διὰ τοῦ ζικμρός, ἤγουν ζαμικρός, καὶ διὰ τὸ εὐσύντακτον τῶν στοιχείων σμικρός.

- α 334 10 "Οτι ἐν τῷ ἅντα | παρειάων σχομένη, [[ὡς ἐρρέθη,]] λιπαρά κρήδεμνα ἐμφαίνεται ὡς οὐ μόνον δεσμός ἐστι κεφαλῆς τὸ κρήδεμνον, ἀλλὰ καὶ καταπέτασμα τι πλατύ, 5 εἴπερ καὶ εἰς παρειὰς καθέλκεται καὶ ἐπικαλύπτει αὐτάς. Τὸ δὲ σχομένη μέσου ἀορίστου δευτέρου ἐστὶν ὡς ἀπὸ τοῦ ἔσχον ἐνεργητικοῦ. Ἰστέον δὲ ὅτι τε τὸ ἅντα παρειάων σχομένη κρήδεμνα ταῦτόν ἐστι τῷ παρακαλυψαμένη ὑπὸ αἰδοῦς, καὶ ὅτι τοῦ σχομένη ἐν χρήσει ἐστὶ καὶ ὁ μέσος ὁ ἐσχόμεν, ἐξ οὗ καὶ τὸ σχέσθαι καὶ ἀνασχέσθαι. αὐτῶν δὲ προϋπάρχει τὸ σχεῖν, ὧ πολλὰι προθέσεις κολλώμεναι ἀποτελοῦσι διάφο- 10 ρα σημαινόμενα χρηστὰ τοῖς ῥητορεύουσι. | Λιπαρά δὲ λέγει τὰ λευκά, ὡς φασιν οἱ παλαιοί, καὶ λεία καὶ εὐαφῇ καθ' ὁμοιότητα τοῦ λίπους, ἢ λιπαρά ὅποια φοροῖεν ἂν αἱ λιπῶσαι, τουτέστιν αἱ τρυφῶσαι καὶ μὴ κατ' ἄλλον λόγον νήλιποι· τὸ γὰρ λιπαρὸν 15 καὶ ἐπὶ τρυφῶντων τίθεται, ὡς ἐν τῷ αἰεὶ δὲ λιπαροὶ κεφαλὰς καὶ καλὰ πρόσωπα. τρυφῶντας γὰρ τινὰς ἱστορῶν τοῦτό φησιν ὁ ποιητής. Κρήδεμνον δὲ ἔστι μὲν κεφαλῆς 15 δέμα ἢ δέμνιον, λέγεται δὲ πού καὶ κεφαλῆς ἐπίκρανον τραγικώτερον. ὡς δὲ καὶ πίθου κρήδεμνον λέγεται τὸ περὶ αὐτὸν πῶμα, δηλώσει Ὅμηρος ἐν τοῖς ἐξῆς. ἢ δὲ Τραγω- 20 δία καὶ τειχέων λέγει κρήδεμνα τὰς περὶ | αὐτὰ στεφάνας. τροπικὰ δὲ ταῦτα· πίθου τε γὰρ κεφαλὴ ὥσπερ καὶ χεῖλη τὰ ἐκείνου ἄνω ἄκρα, καὶ τείχους δὲ ὁμοίως, οὕτω δὲ καὶ γυναικός, διὸ προσαρμόττει τούτοις ἢ τοῦ κρηδέμνου λέξις, τῷ δὲ γε τείχει καὶ 20 αἱ στεφάναι ὡς οἱ στέφανοι τῇ γυναικί.

- α 335 "Οτι ἀμφίπολος κεδνή ἢ συνετὴ καὶ κηδεμονικὴ ἀπὸ τοῦ κήδω κηδανὴ καὶ συστολῇ καὶ συγκοπῇ κεδνή. οὕτω δὲ καὶ φίλοι κεδνότατοι ἐν Ἰλιάδι οἱ, ὡς αὐτὸς ἀλλαχοῦ λέγει, κήδιστοι. οὐ μόνον δὲ ἀμφίπολος κεδνή, ὡς καὶ ἐν τοῖς ἐξῆς ἢ Εὐρύκλεια, ἀλλὰ καὶ γυνὴ κεδνή, ὡς τὸ Ἴσα δέ μιν κεδνὴ ἀλόχῳ τίε. τὸ δὲ κεδνή καὶ 25

<sup>A</sup>1421.13 ἐσχόμεν Soph. Oed. tyr. 1387 <sup>B</sup>17 αἰεὶ δὲ — πρόσωπα ο 332 <sup>C</sup>18 κεφαλῆς ἐπίκρα-  
νον Eur. Hipp. 201 <sup>D</sup>19 δηλώσει — ἐξῆς γ 392 <sup>E</sup>19 ἢ δὲ Τραγωδία — στεφάνας Eur. Troad.  
508 <sup>F</sup>23 φίλοι — Ἰλιάδι I 586 <sup>G</sup>23 ὡς αὐτὸς — λέγει I 642 <sup>H</sup>23-24 ὡς καὶ — ἢ Εὐρύκλεια  
σ 211; φ 66 <sup>I</sup>24 Ἴσα δέ — τίε α 432

1421.8-9 οὕτω δὲ — σμικρός Ael. Dion. fr. ζ 4 Erbse (Eust. in Il. 217.20); 9 ζαμικρός cf. Eust. in Il.  
228.25-29; 936.9-14 9-11 Ὅτι ἐν τῷ — ἐπικαλύπτει αὐτάς cf. schol. DHe (Porph.) α 332a, p. 173.99-  
173.12 Pontani 11 ἅντα σχομένη = παρακαλυψαμένη cf. schol. V α 334f 12 ὑπὸ αἰδοῦς cf. Eust.  
in Od. 1420.57-59 15 λιπαρά = λευκά schol. BM<sup>a</sup> α 334k 15 λιπαρά = λεία et εὐαφῇ cf. schol.  
V α 334j 15-17 ἢ λιπαρά — ὁ ποιητής Eust. in Il. 170.22; 787.50-53; in Od. 1430.25-27; 1492.25;  
1783.19-20; schol. rec. Ar. plut. 616a 17-18 κρήδεμνον ~ δέμα cf. Eust. in Il. 976.42-43 18

4 ὡς ἐρρέθη M<sup>s.l.</sup> : deest in P 14 δὲ M<sup>s.l.</sup> (corr.) : deest in P 22-23 συστολῇ καὶ συγ-  
κοπῇ M : ἐν συγκοπῇ καὶ συστολῇ P

through redundant addition *stegos*. For the roof (*stegos*) is moistened (*tengetai*) by rain before anything else. In this way *mikros* as well as *mikkos* [small] came first and was later elongated through *zmikros*, that is *zamikros*, to *smikros*, for the sake of a good combination of letters.

(v. 334) In “holding | before her cheeks”, [[as previously stated,]] “soft 10  
*krēdemna*”, it is shown that the *krēdemnon* is not only an object fastened to the head, but also some sort of broad veil, at least if it is drawn down over the cheeks and hides them. The word *schomenē* [holding] is a middle second aorist, as if deriving from the active *eschon*. One must know that “holding soft veils over her cheeks” is the same as to say “covering herself out of a sense of honor”, and that the middle *eschomēn* is also used,<sup>A</sup> out of which *schesthai* and *anaschesthai* derive. The prototype of these is *schein*, combined with which many different prepositions result in various significations that are useful for rhetorical writers. | He uses *lipara* for “bright”, the ancient say, and “smooth” and “soft” in simi- 15  
larity to fat (*lipos*), or *lipara* are such garments as the *lipōsai* would wear, that is women living in luxury and who are not, according to another etymological line of reasoning, *nēlipoi* [barefooted]. For *liparos* is also used about those who live in luxury, as in “and their heads and handsome faces are always sleek (*liparoi*)”.<sup>B</sup> For the poet describes people living in luxury when he says this. A *krēdemnon* is a band (*dema*) or mattress (*demnion*) for the head. Somewhere it is also called *kephalēs epikrannon* more tragically.<sup>C</sup> Homer will show later on that the lid of a jar is also called its *krēdemnon*.<sup>D</sup> Tragedy also calls the upper rims (*stephanai*) of walls | *krēdemna*.<sup>E</sup> These are formed as tropes. For just as the uppermost part of a 20  
jar is like its head as well as its lips, and the same applies to the uppermost part of a wall, so it is also with a woman. For this reason the word *krēdemnon* is applied to these things; at any rate, the upper rims (*stephanai*) of a wall are like garlands (*stephanoi*) on a woman.

(v. 335) The *amphipolos kednē* means intelligent and provident (*kēdemon-ikē*) servant, deriving from *kēdanē* [concern] and by contraction and syncope *kednē*. So also the *kednotatoi* friends in the *Iliad*<sup>F</sup> are the most cared for, as he says elsewhere.<sup>G</sup> The word *kednē* is applied not only to servants, as with Eurycleia later on,<sup>H</sup> but also to a wife, as in “he honored her even as he honored his intelligent (*kednē*) wife”.<sup>I</sup> Also, he will soon describe a woman that is *kednē* by circumlocution

κρήδεμνον ~ δέμνιον Eust. ipse 20–22 τροπικά δὲ — τῇ γυναικί cf. Hsch. κ 4055; Eust. in Il. 188.8–15 22 κεδνή = συνετή schol. V α 235c 22–23 κεδνή ~ κηδανή ~ κήδω cf. EGud. 309.21 Sturz; EM 498.54–55

25 κεδνὰ εἰδυῖα μετ' | ὀλίγα ἔρεϊ περιφράσας, τὴν δ' αὐτὴν καὶ πυκιμήδεα ὀνομάζει, ὃ  
σύστοιχόν ἐστι τῷ πυκινὰ καὶ πεπνυμένα μῆδεα εἰδέναι.

α 337–42 "Ὅτι οἰκεῖον ῥηθῆναι πρὸς τινα λόγιον πένθημα λαλοῦντα τὸ πολλὰ γὰρ ἄλλα  
βροτῶν θελκτήρια οἶδας· τούτων ἔν τι αἶιδε, ταύτης δ' ἀποπαύεο ἀοιδῆς λυγρῆς, ἥ τέ  
μοι ἐν στήθεσσι φίλον κῆρ τείρει. ὅπερ ὁ μὴ πάσχων ἀτεράμων ἐστίν, ἡγουν μὴ τειρό- 5  
μενος τὸ κῆρ. "Ὅρα δὲ ἐνταῦθα ὅτι τε ἐν ἀρχῇ λόγου τὸ γὰρ ἔθετο συνήθως ἑαυτῷ ὁ  
ποιητὴς ἐν τῷ πολλὰ γὰρ ἄλλα ἀντὶ τοῦ ἐπειδὴ πολλὰ ἄλλα, καὶ ὅτι τὸ θέλγειν ἡδονῆς  
30 τὴν ἔχειν δοκεῖ, ὥς καὶ πρὸ ὀλίγου τὸ | αἶι δὲ μαλακοῖς καὶ αἰμυλίοις λόγοις θέλγει. ὥς  
ἐπὶ πλείστον δὲ θέλγειν παρὰ τῷ ποιητῇ, ὥς πολλαχοῦ φανήσεται, τὸ οἶον ἐξεστηκέ-  
ναι καὶ τῆς κατὰ φύσιν ἐνεργείας ὑφίσταται. 10

α 337–38 "Ὅτι τὸν ὀρισμὸν τῆς φιλοσοφίας τὸν λέγοντα ὥς φιλοσοφία ἐστὶ γνῶσις θεῶν  
καὶ ἀνθρωπίνων πραγμάτων Ὁμηρος πρῶτος ὑπενόησεν ἐν οἷς περὶ τοῦ ἀοιδοῦ,  
ἥτοι φιλοσόφου, Φημίου λέγει ὥς πολλὰ εἶδεν ἔργα ἀνδρῶν τε θεῶν τε· ἐκ μὲν γὰρ  
τοῦ οἶδεν ἡ γνῶσις δηλοῦται τοῦ φιλοσόφου, ἐκ δὲ τοῦ ἀνδρῶν τε θεῶν τε τὸ ἀνθρώ-  
πινον καὶ θεῖον παρωνόμασται. ὅτι δὲ οἱ ἀοιδοὶ φιλοσόφων τάξιν ἐπεῖχον ἐν τοῖς 15  
ἑξῆς φανήσεται.

35 "Ὅτι τὸ | ἄ κλείουσιν ἀοιδοὶ ἀντὶ τοῦ θεῖως φημίζουσι. καὶ ἔστιν ἕτερον παρὰ τὸ  
τὴν γὰρ ἀοιδὴν ἐπικλείουσιν ἄνθρωποι· ἐκεῖνο γὰρ ἀντὶ τοῦ τιμῶσιν εἰληπται.

α 339–40 "Ὅτι τὸ οἱ δὲ σιωπῇ οἶνον πινόντων ἀντὶ τοῦ πινέτωσαν εἴρηκε. πολλὰ δὲ τοιαῦτα  
καὶ ἐν τῇ Ἰλιάδι σχήματα καὶ εἴρηται περὶ τούτων ἐκεῖ. "Ὅρα δὲ ὅτι μνησθεὶς οἶνου 20  
μόνου ἐσιώπησε τὸ ἐσθίειν· οὕτω δὲ καὶ τὸ συμπόσιον ἐκ μέρους τῆς πόσεως παρο-  
νομασθὲν ἀφήσι καὶ τὴν βρῶσιν συνεπινοεῖν.

α 342 "Ὅτι Ὁμηρος μὲν ἐν τῷ ἐπεὶ με μάλιστα καθίκετο πένθος ἄληστον τὸ καθίκετο  
40 ἀντὶ τοῦ ἵκετο καὶ κατέλαβε λέγει, οἱ δὲ ὕστερον ἐπὶ τοῦ καθάψασθαι τὴν | λέξιν τι- P 20<sup>r</sup>  
θέασι καὶ γενικῇ συντάσσουσιν· οὕτω γὰρ καὶ ῥάβδω τις καθιέσθαι τινὸς λέγεται. 25

α 343–44 St. 65 "Ὅτι θαυμάζουσα ἡ Πηνελόπη τὸν ἄνδρα φησί· τοίην κεφαλὴν | ποθέω μεμνημέ-  
νη αἶει ἀνδρὸς οὗ κλέος εὐρὺ καθ' Ἑλλάδα καὶ μέσον Ἄργος. κεφαλὴν δὲ ἡ τὸν ἄνδρα

<sup>A</sup>1424 κεδνὰ εἰδυῖα α 428 <sup>B</sup>25 πυκιμήδεα ὀνομάζει α 438 <sup>C</sup>25 πυκινὰ καὶ πεπνυμένα μῆδεα  
εἰδέναι cf. e.g. β 38 <sup>D</sup>30 αἶι δὲ — θέλγει α 56 <sup>E</sup>34 ὅτι δὲ — φανήσεται Eust. in Od. 1466.47–  
1467.1 <sup>F</sup>35 τὴν γὰρ — ἄνθρωποι α 352 <sup>G</sup>40 οὕτω γὰρ — λέγεται Luc. dial. mort. 28.3; Aelian.  
var. hist. 2.6; 14.8

1427–28 ἀτεράμων ~ μὴ τειρόμενος schol. vet. Ar. Acharn. 181a (= Suid. α 4344); EGud. 225.16 Stef.;  
EM 163.16; Eust. in Il. 1154.14 28–29 "Ὅρα δὲ — πολλὰ ἄλλα schol. M<sup>a</sup> α 337a1 29 καὶ ὅτι —  
ἔχειν δοκεῖ cf. schol. EJHM<sup>a</sup>s α 337c 30–31 θέλγειν — ἐνεργείας ὑφίσταται cf. Eust. in Il. 902.50;  
940. 63–941.1; 1017.54; in Od. 1710.3–4; 1843.55 31–32 φιλοσοφία ἐστὶ — πραγμάτων cf. e.g. schol.  
b O 412b2; Sext. Emp. math. 9.13 (S<sup>U</sup>F II 15.11–13); Jo. Dam. dial. 3; Psell. philos. min. 1.49.171–84  
Duffy; Eust. in Il. 530.7; 563.16 35 κλείουσιν = φημίζουσι cf. schol. M<sup>a</sup> α 338d 35–36 ἐπικλεί-  
ουσιν = τιμῶσιν cf. schol. V α 352b 36 πινόντων = πινέτωσαν schol. V α 340a1 36–37 πολλὰ

as *kedna eiduia*,<sup>A</sup> | and he calls the same woman *pykimēdēs*,<sup>B</sup> which belongs to the 25  
same kind as “knowing shrewd (*pykina*) and sagacious (*pepnymena*) counsels”.<sup>C</sup>

(v. 337–42) It is fitting to say to a learned man who speaks of mournful things “many other things you know to charm mortals. Sing one of these but cease from this woeful song which always wears out the heart in my breast”. He who does not feel this is *ateramōn*, meaning that he does not wear out his heart. Observe here that the poet put the *gar* at the beginning of the speech following his usual custom in *polla gar alla* meaning “since many other things”. Moreover, observe that *thelgein* seems to indicate a certain amount of pleasure, as in the verse a short while back | “she always beguiles him with soft and wheedling words”.<sup>D</sup> 30  
Mostly the verb *thelgein* in the poet, as will often be shown, means to confound and put someone below his natural capacity.

(v. 337–38) The definition of philosophy saying that philosophy is the knowledge of divine and human affairs was first hinted at by Homer where he says about the bard, that is the philosopher, Phemius that he knew many deeds of men and gods. For by “he knew” the knowledge of the philosopher is indicated, and by “of men and gods” the human and the divine are referred to by paronymy. It will be shown later on that the bards held the position of philosophers.<sup>E</sup>

The phrase | “things that bards *kleiousi*”, means “divinely utter”. This differs 35  
from “For human beings *epikleiousi* the song”<sup>F</sup>, since in the latter case the verb means “they honor”.

(v. 339–40) The phrase “*pinontōn* wine in silence” he said instead of “let them drink”. There are many such constructions in the *Iliad* too, and they have been addressed there. Observe that he mentioned wine alone but was silent about eating. In this way the symposium, deriving its name as a whole from the part that is the beverage (*posis*), leaves it to us to infer also “food”.

(v. 342) In “for more than all other women an unforgettable sorrow *kathiketo* me” the word *kathiketo* means “came to” and “overtook”. Later writers use the word for “strike” | and combine it syntactically with a genitive. For in this way someone 40  
is said to “come down on” (*kathikesthai*) someone (*tinōs* [gen.]) with a stick.<sup>G</sup>

(v. 343–44) Admiring her husband Penelope says “such a head I long for, remembering always my husband whose wide renown reaches Hellas and the middle of Argos. She calls her husband “head”, that is “man”, designating the

δὲ — τούτων ἐκεῖ cf. Eust. in Il. 251.10–35; 726.53–61; Hedberg, *Attizist* 57–60; cf. etiam Ap. Dysc. pron. 85.7 37 Ὅρα δὲ — τὸ ἐσθίειν Eust. ipse 37–38 οὕτω — συνεπινοεῖν cf. Eust. in Il. 1005.34–35; Koukoules, *Παροργαφικά* I 232 39 καθίκετο = κατέλαβε cf. schol. M<sup>a</sup>Yk α 342f 39–40 οἱ δὲ ὕστερον — συντάσσουν Suid. κ 105; Eust. in Il. 969.53 42 κεφαλὴν δὲ — τὸν ἄνθρωπον cf. schol. V α 343a1

φησίν, ἤτοι τὸν ἄνθρωπον, ἀπὸ τοῦ τιμωτάτου μέρους, ὡς καὶ ἐν Ἰλιάδι· *Τεῦκρε φίλη κεφαλὴ*, διὸ καὶ ἐπάγει *μνημένη ἀνδρός*, ἡ κεφαλὴν τὴν ψυχὴν λέγει, ὡς καὶ ἐν τῇ Ἰλιάδι εἰπὼν *ἰφθίμους ψυχὰς Ἀἴδι προΐαψεν*, ἀλλαχοῦ φησιν· *ἰφθίμους κεφαλὰς Ἀἴδι προΐαψεν*, ὡς ἀδιάφορον ὃν οὕτως ἢ οὕτως εἶπεῖν. Ὅρα δὲ ὅτι ἀφελῶς

45 | ἡ Πηνελόπη λαλεῖ καὶ στενοχωρεῖ τὸ τοῦ Ὀδυσσέως ἐγκώμιον καὶ σμικρύνει τὸν 5  
 ἔπαινον· τί γὰρ μέγα εἰ μόνον καθ' Ἑλλάδα καὶ μέσον Ἄργος ὁ τοσοῦτος Ὀδυσσεὺς κλεῖζεται; Ἄργος μὲν γὰρ συνήθως ἡ ὅλη Πελοπόννησος, Ἑλλὰς δὲ πόλις ὑπὸ τῷ Πηλεΐ καὶ τῷ Ἀχιλλεΐ, ὡς εἶναι περὶ τὸ τοιοῦτον Ἄργος καὶ τὴν τοιαύτην Ἑλλάδα τὸ τοῦ Ὀδυσσέως κλέος· μερικῶς οὖν ὁ ἔπαινος εἰληπται καὶ οὐ πρὸς ἀξίαν τοῦ Ὀδυσσέως, οὐ μόνον διότι τὸ τοῦ ἀνδρὸς ἡγνότης πολυγνώριστος ἢ γυνή, ἀλλὰ καὶ ὅτι 10  
 ἔπρεπε γυναικὶ τὸ εὐτελὲς καὶ ἡ τοιαύτη τοῦ ἐγκωμίου ἀφέλεια, καὶ ταῦτα ἐξ αὐτο-  
 50 σχεδίου καὶ παρὰ μέσῳ | τῷ τῶν μνηστήρων συμποσίῳ· ἄλλως γὰρ πολυγνώριστος ὁ Ὀδυσσεὺς ὁ πᾶσιν ἀνθρώποις μελλόμενος, ὡς ἀλλαχοῦ λέγεται, ὃς *ἐπίστροφος ἦν ἀνθρώπων*, ὡς προεῖρηται, ὁ πολυπλάνητος. καὶ οὕτω μὲν ἡ γυνὴ περὶ Ὀδυσσέως· αὐτὸς μέντοι τὴν Πηνελόπην που ἐπαινῶν λέγει ὅτι *σοῦ τὸ κλέος οὐρανὸν εὐρὺν ἰκά-* 15  
*νει καὶ τὰ ἐξῆς*. εἰ δέ τις ὡς ἀπὸ μέρους τοῦ Ἄργους, ἐξ οὗ παρὰ τῷ ποιητῇ Ἀργεῖοι πάντες οἱ Ἀχαιοί, ἔτι δὲ καὶ ἀπὸ τῆς Ἑλλάδος, ἀφ' ἧς τὸ τῶν Ἑλλήνων ὥρμηται ὄνομα, κατὰ πάντας εἴπη διήκειν τοὺς Ἕλληνας τὸ τοῦ Ὀδυσσέως κλέος, καὶ οὐχ ἀπλῶς  
 55 κλέος, ἀλλὰ καὶ εὐρύ, λέγει μὲν τι | κάλλιον, οὕτω δὲ μέγα· Ὀδυσσέως γὰρ ἕως καὶ εἰς Ἰβηρίαν ἵχνη τοῦ κλέους. οἶδε δὲ αὐτὸν καὶ ἡ Σικελικὴ χώρα, οὐκ ἡγνότης δὲ οὐδ' 20  
 ἡ τῶν Αὐσονῶν, ἡ δὲ Τρωϊκὴ οὐδὲν ἔλαττον, ὁμοίως καὶ ἄλλοι τόποι πολλοί. οὐκ οὖν οὐδὲ οὕτω πᾶν μέγα τὸ ἐγκώμιον τὸ ἀπὸ τῆς γυναικός, ὡς νῦν γε εἴ τινα τῶν λόγου M 13<sup>v</sup>  
 ἀξίων ἐξαῖρα τις τῷ λόγῳ θέλων εἴπη εὐρὺ τὸ κλέος αὐτοῦ καθ' Ἑλλάδα καὶ μέσον Ἄργος, οὐδὲν ἂν εἴπη σεμνόν, ἀλλὰ καὶ μᾶλλον ἀποφήσας ἐρεῖ ὡς οὐ καθ' Ἑλλάδα μόνον καὶ μέσον Ἄργος κλεῖζεται, ἀλλὰ καὶ περὶ πᾶσαν ὄσσην ἥλιος περιδέδρομεν. 25  
 60 οὕτω καὶ Λιβάνιος ἐν τοῖς εἰς τὸν Ἰουλιανὸν | *σχηματίζει τὸ ἥ μέγα πένθος Ἀχαιῖδα*

<sup>A</sup>1421.42 *Τεῦκρε φίλη κεφαλὴ* Θ 281 <sup>B</sup>43–44 *ἰφθίμους* — *προΐαψεν* A 3 <sup>C</sup>44 *ἰφθίμους* — *προΐαψεν* Λ 55 <sup>D</sup>50–51 ὁ πᾶσιν — *λέγεται* ι 19–20 <sup>E</sup>51 *ἐπίστροφος ἦν ἀνθρώπων* α 177 <sup>F</sup>51 ὁ πολυπλάνητος cf. α 1–5 <sup>G</sup>52 *σοῦ* — *ἰκάνει* τ 108 <sup>H</sup>59–60 οὕτω καὶ — μόνον Lib. or. 17.1 <sup>I</sup>60 ἡ μέγα — *ἰκάνει* A 254; H 124

1421.43–44 ἡ κεφαλὴν — οὕτως εἶπεῖν Eust. ipse 44–45 Ὅρα δὲ ὅτι — τὸν ἔπαινον Eust. ipse; cf. in Od. 1421.48–50 46 Ἄργος = ἡ ὅλη Πελοπόννησος cf. e.g. Strab. 8.65, p. 369.23–25 C. schol. D B 108; schol. A (Arn.) I 246; schol. V σ 246; Eust. in Il. 30.16 cum adn.; in Dion. per. 419, p. 294.23–24 Müller 46–47 Ἑλλὰς = πόλις ὑπὸ τῷ Πηλεΐ καὶ τῷ Ἀχιλλεΐ cf. schol. DEHM<sup>2</sup>O α 344c1 cum adn. Pontani; Eust. in Il. 71.7–8; 320.32–37; 758.54–55; 1077.21; in Od. 1695.38 48–50 ἀλλὰ καὶ — συμπο-



whole from the part that is most valued, as in the *Iliad*: “Teucer my dear head”,<sup>A</sup> and this is why she adds: “remembering my husband”. Either this or she calls his soul “head”, just as the poet said not only “hurled strong souls to Hades”<sup>B</sup> in the *Iliad* but also “hurled strong heads to Hades”,<sup>C</sup> as if it does not make any difference whether one says it in this or that way. Observe that Penelope | speaks with 45  
stylistic simplicity, narrows the encomium of Odysseus and reduces his praise. For what is so great about prominent Odysseus being celebrated only in Hellas and the middle of Argos? For Argos generally denotes the Peloponnese in its entirety and Hellas is the city ruled by Peleus and Achilles, meaning that Odysseus’ renown stretches around this Argos and Hellas. Accordingly, the praise is only partial and does not match Odysseus’ esteem. The reason for this is not only that the wife was unaware of the greatness of her husband’s fame, but also that it behooved a woman to eulogize with plainness and simplicity. Moreover, this speech was improvised and delivered in the midst | of the suitors’ dinner party. 50  
For quite on the contrary, Odysseus was very famous, being in men’s thoughts, as stated elsewhere,<sup>D</sup> he who “was conversant with men”,<sup>E</sup> as said before, and had wandered much.<sup>F</sup> This is what Odysseus’ wife says about him, whereas he, on the other hand, says that “your renown reaches broad heaven”<sup>G</sup> and so on when praising Penelope somewhere. But if anyone suggests that by the part that is Argos, whence all Achaeans are called “Argives” by the poet, and by the part that is Hellas, from which the name of the Hellenes has its origin, Penelope says that Odysseus renown extended to all the Hellenes, and not just his renown but his 55  
“wide renown”, her speech is | more suitable but still not great enough. For the traces of Odysseus’ renown stretch all the way to Iberia. The Sicilian land knew him too; neither was that of the Ausonians unaware of him nor that of the Trojans nor many other places. Accordingly, even in this sense his wife’s encomium falls short, and this would also be the case today. If someone wishing to exult a famous person would say that his renown stretches broadly over Hellas and the middle of Argos, his speech would not be a very solemn one, but rather, he will negate it and say that he is not only renowned in Hellas and the middle of Argos, but also in all lands lying beneath the sun. Accordingly, Libanius in *On Julian*<sup>H</sup> | reshapes the phrase “a great sorrow comes over the Achaean land”<sup>I</sup> and 60

σῖφ Eust. ipse; cf. Lindberg, *Hermogenes* 227–28      51–52 αὐτὸς μέντοι — καὶ τὰ ἐξῆς Eust. in Od. 1857.40–42      52–55 εἰ δέ τις — οὐπω δὲ μέγα Eust. ipse; cf. Strab. 8.3.8, p. 340.28–30 C.; 8.6.6, p. 370.14–15 C.      55 ἔως καὶ εἰς Ἰβηρίαν Eust. in Od. 1381.53–54      55 οἶδε — ἡ Σικελικὴ χώρα Eust. in Od. 1379.18–19      56 ἡ τῶν Αὐσονῶν Eust. in Od. 1379.20      56–60 οὐκ οὐδὲ — καὶ τὰ ἐξῆς Eust. ipse rhetorum magister

γαίαν ἰκάνει γράψας οὐκ Ἀχαιίδα μόνον καὶ τὰ ἐξῆς. τάχα δὲ ἡ Πηνελόπη οὐκ ἀφελῶς οὕτω ἐλάλησεν, ἀλλὰ τὸ ἐκ βαρβάρων κλέος οὔτε εὐρὺ οὔτε σεμνὸν ἡγουμένη τὴν Ἑλληνικὴν τῷ ἀνδρὶ μόνην ἐπεμαρτύρατο εὐκλειαν. καὶ ταῦτα μὲν οὕτω. Πηνελόπη δὲ λέγεται ἢ παρὰ τὸ πένεσθαι περὶ λόπος—λόπος δὲ ἐστὶν ὕφασμα λεπτὸν κατὰ κρομίου λοπόν, ὃ φησιν ὁ ποιητής, ἐξ οὗ κατὰ ἑκτασιν λώπιον καὶ ὁ ἐπιβουλεύων 5 αὐτῷ λωποδύτης—ἢ παρὰ τὸ πηνίον ἐλεῖν, πηνίον δὲ ἐστὶν ὁ μίτος, ἐξ οὗ καὶ χρυσοπήνιτον ἄμφιον καὶ ἐκπηνίζω ῥῆμα παρὰ τῷ | Κωμικῷ καὶ ἐκπηνιέται, ὃ ἐστὶ 1422 μὴρύσεται, καὶ κατὰ Πανσανίαν ἐξειλήσει εἰς πηνίον. καὶ ἔστι κατὰ τὴν ἐτυμολογίαν ταύτην τὸ Πηνελόπη κλησὶς ἰστοουργῷ γυναικὶ πρέπουσα· τὸ μέντοι διαπηνηκίζειν, ὃ ἐστὶ διακεφαλαιῶν καὶ ἀπατᾶν, οὐκ ἐντεῦθεν ποθεν παρήκται, ἀλλ' ἀπὸ τῆς πη- 10 νήκης, ἢ περικεφαλαίαν δηλοῖ περιθετον ἐκ τριχῶν, οὐ μόνον γυναιξὶν ἀλλὰ καὶ γυναικισμένοις ἀνδράσι χρηστήν, οἱ τριχῶν ἐψίλονται· γίνεται δὲ ἡ τοιαύτη πηνήκη 5 κατὰ τροπὴν παρὰ τὴν φενάκην, | ἐπειδὴ φενακίζει τοὺς ὀρώντας. καὶ τοῦτο μὲν τοιοῦτον. τὴν δὲ Πηνελόπην Δίδυμός φησιν Ἀμῖράκην ἢ Ἀρνακίαν κυρίως καλεῖσθαι, Ναυπλίου δὲ ῥίψαντος αὐτὴν εἰς θάλασσαν διὰ τὴν τοῦ υἱοῦ Παλαμήδους ποι- 15 νὴν ὑπὸ πηνελόπων ὀρνέων σωθεῖσαν, ὣν ἡ εὐθεῖα πηνέλοψ, οὕτω μετονομασθῆναι. α 346 <sup>9</sup> | Ὅτι τὸ φθονεῖν κἀνταῦθα ἐπὶ κωλύσεως καὶ | μέμψεως τίθεται· φησὶ γάρ τί <sup>10</sup> φθονέεις ἐρίηρον αἰοιδὸν τέρπειν ὅπη οἱ νόος ὄρνυται; καὶ ἐν τοῖς ἐξῆς δὲ ἐπὶ τοιοῦτου σημαινομένου ἡ λέξις εὐρεθῆσεται. οὕτω καὶ Εὐριπίδης νοῶν φησιν· ὡς ἀποκτείνειν 15 φθόνος γυναικας, ἃς τὸ πρῶτον οὐκ ἐκτείνετε· φθόνον γὰρ τὴν μέμψιν | λέγει. καὶ 20 Ἑρμογένης δὲ ἀνεπίφθονόν πού φησι τὸ ἄμεμπτον. Τὸ δὲ ἐρίηρος δηλοῖ μὲν τὸν ἐναρμονίως ἄδοντα παρὰ τὸ ἀρῶ τὸ ἀρμόζω, μετηνέχθη δὲ καὶ εἰς φιλίαν, ὅθεν ἐρίηρες ἐταῖροι λέγονται. ἀπὸ δὲ τοῦ ἀρῶ καὶ ἄρος τὸ ὄφελος παρ' Αἰσχύλῳ ἐν Ἰκέτισι 20 | βρότεος ἄρος ἄτα, ἥτοι τὸ εὖ τῶν βροτῶν καὶ τὸ ὄφελος ἄτη ἐστίν.

<sup>A</sup>1421.63 κρομίου λοπόν τ 233 <sup>B</sup>64 χρυσοπήνιτον ἄμφιον cf. Eur. Or. 840 <sup>C</sup>1422.1 ἐκπηνιέ-  
ται Ar. ran. 578 <sup>D</sup>1 κατὰ Πανσανίαν — πηνίον Paus. att. fr. ε 26 Erbse <sup>E</sup>2 ἰστοουργῷ γυναικὶ cf. β  
93–110 <sup>F</sup>5–7 τὴν δὲ Πηνελόπην — μετονομασθῆναι Did. p. 363 Schmidt <sup>G</sup>11 ἐν τοῖς ἐξῆς τ 348  
<sup>H</sup>13–14 ὡς ἀποκτείνειν — ἐκτείνετε Eur. Hec. 288–89 <sup>I</sup>15 καὶ Ἑρμογένης — τὸ ἄμεμπτον Hermog.  
inv. 1.1, p. 99.2 Rabe <sup>J</sup>18 ἐρίηρες ἐταῖροι Γ 378; ι 172 etc. <sup>K</sup>20 βρότεος ἄρος ἄτα Aesch. suppl. 885

1421.60–62 τάχα δὲ — εὐκλειαν Eust. ipse 62 Πηνελόπη ~ πένεσθαι et λόπος cf. schol. HOP<sup>1</sup>  
δ 797c (ἐν ἐπιμερισμῷ τοῦ «μῆνιν ἄειδε θεά» [A 1]) 62–63 λόπος = ὕφασμα λεπτὸν Eust. ipse  
62–63 λώπιον ~ λόπος Eust. ipse, recte (cf. Chantraine s.v. λέπω B et C); cf. in Il. 1237.34; in Od. 1739.52–  
54; 1863.59 64 Πηνελόπη ~ πηνίον ἐλεῖν fort. Eust. ipse 64 πηνίον = μίτος Eust. ipse; cf. in  
Il. 1328.49–51; Koukoules, *Παρογραφή* I 429 64 χρυσοπήνιτον ἄμφιον cf. Soph. fr. 420 cum adn.  
Radt 1422.1 ἐκπηνιέται = μὴρύσεται fort. ex Ael. Dion.; cf. Hsch. ε 1618; Phot. ε 473 2–5 τὸ  
μέντοι — ὀρώντας Ael. Dion. fr. δ 12 Erbse 5–7 τὴν δὲ Πηνελόπην — μετονομασθῆναι schol. HOP<sup>1</sup>

14 Ἀμῖράκην M : Ἀμῖρακην P (accent.) 18 ὅπη M : ὅποι P 24 βρότεος ἄρος MP : βρο-  
τιοσαρος Aesch. M : βρέτεος ἄρος Abresch (ex schol.) ἄτα MP Aesch. M. : (μ)ατᾶ Bamberger

writes “not only the Achaean” and so on. But perhaps Penelope did not speak with simplicity, but regarded renown among the barbarians as neither wide nor solemn and therefore only attested to her husband’s good reputation among the Hellenes. So much for that. Penelope derives either from “to toil” (*penesthai*) with the *lopos*—a *lopos* is a thin covering, as in “the *lopos* of the onion”, as the poet says,<sup>A</sup> from which “mantle” (*lōpion*) derives by lengthening of a syllable, as well as the person who busies himself with it, the mantle thief (*lōpodytēs*)—or from “grasping the thread” (*pēnion helein*). The word *pēnion* means thread, out of which *amphion chryseopēnion* [“garment with woof of gold”]<sup>B</sup> and the verb *ekpēnizō* [spin a long thread] in the | Comedian, and *ekpēnieitai*,<sup>C</sup> that is “will be drawn up” and, according to Pausanias, “will wind it into a thread”.<sup>D</sup> According to this etymology, the name Penelope is suitable for a woman who works at the loom.<sup>E</sup> The verb *diapēnēkizein*, however, meaning to trick and deceive, does not derive from there, but from *pēnēkē*, which signifies a covering for the head made of hair, used not only by women but also by effeminate men who shave their hair. This *pēnēkē* originates through exchange of letters from *phenakē* [wig], | since it cheats [*phenakizei*] those who look upon it. So much for that. Didymos says that Penelope was first called Amirace/Ameirace or Arnacia, but when Nauplius threw her into the sea to exact vengeance for his son Palamedes, she was saved by ducks (*pēnelopes*), the nominative singular of which is *pēnelops*, and accordingly she was renamed in this way.<sup>F</sup> 1422

| (v. 346) The verb *phthonein* is used about prevention | and censure here. 9  
For he says “why do you object (*phthoneis*) when the pleasant-sounding singer gives pleasure by whatever means his mind prompts him?”, and later on the word is found with this signification.<sup>G</sup> Euripides also uses it in this way where he says “as there is *phthonos* for slaying women that you did not slay before”.<sup>H</sup> For he calls “blame” | *phthonos*. Moreover, Hermogenes uses the word *anepiphthonos* 15  
somewhere for “blameless”.<sup>I</sup> The word *eriēros* means one who sings harmoniously, deriving from *arō harmozō*. It was used as a metaphor about friendship, whence *eriēres hetairoi* [“trustworthy comrades”]<sup>J</sup> derive. Deriving from *arō* the word *aros* “benefit” is found in Aeschylus, in *Suppliant Women*: | *broteos aros ata*, that 20  
is: a good thing and a benefit for mortal is blindness.<sup>K</sup>

δ 797c 9–10 Ὅτι τὸ φθονεῖν — μέμψεως τίθεται schol. E α 346d1 12–15 οὕτω καὶ Εὐριπίδης — μέμψιν λέγει cf. schol. Eur. Hec. 288; schol. rec. Ar. plut. 87g; schol. vet. Soph. Trach. 250b 15–16 ἀνεπίφθοнос = ἀμεμπτος schol. Thuc. 1.75.5; schol. Aeschin. 2.167 (366 Dilts) 16–17 Τὸ δὲ — τὸ ἀρόζω schol. EJ α 346e 19 ἄρος = ὄφελος cf. Hsch. α 737o

- α 347–48 "Οτι τὸ οὐ δὴ ἄοιδοι αἴτιοι, ἀλλὰ ποθὶ Ζεὺς αἴτιος ἀντὶ τοῦ οὐ κείνται ὑπὸ αἰτίαςιν  
οἱ ἄοιδοι τὰς δυσπραγίας τῶν ἀνθρώπων ἄδοντες· οὐ γὰρ διότι αὐτοὶ ἄδουσι, δια-  
25 τοῦτο τοιῶσδε ἀπέβη τὰ | πράγματα, ἀλλὰ ἔμπαλιν τοιῶσδε συμπεσόντα οἱ ἄοιδοι  
ἄδουσι. καὶ ἔστιν ὅμοιον τούτῳ καὶ τὸ Σοφόκλειον τὸ τὰ ἔργα τοὺς λόγους εὕρισκε-  
St. 66  
30 ταί. | Ἰστέον δὲ ὅτι αἴτιον αἰεὶ παρ' Ὀμήρῳ τὸ τὴν αἰτίαν τοῦ γινομένου ἔχον, οἱ δὲ 5  
μεθ' Ὀμηρον καὶ ἐπὶ ὑπευθύνων τὴν λέξιν | τιθέασιν, ὡς δηλοῖ ὁ γράψας τὸ αἴτιος ὁ  
γράφας Αἴτια Καλλιμάχου, ἥγουν ὑπεύθυνος καὶ κολάσεως ἄξιος.
- α 348–49 "Οτι ἀρμόσει ἐπὶ θεοῦ ἢ βασιλέως εἰπεῖν τὸ ὅς δίδωσιν ἀνδράσιν ἀλφησθησιν  
34 ὅπως ἐθέλῃσιν ἐκάστω. | Ἰστέον δὲ ὅτι καὶ ἐνταῦθα τῷ τῶν ἀνδρῶν ὀνόματι καὶ τὸ  
35 θῆλυ γένος συνυπακούεται, καὶ ὅτι ἀλφησθαὶ κοινῶς οἱ | ἀνθρωποὶ ὡς ἐφευρετικοὶ 10  
καὶ ἐπινοητικοὶ τεχνῶν τε καὶ μηχανῶν καὶ βουλευμάτων καὶ ἐτέρων, ὧν τοῖς ἀλό-  
γοις οὐ μέτεστιν· ἀλφῶ γὰρ τὸ εὕρισκω, ἐξ οὗ τὸ ἀλφαίνειν παράγωγον καὶ τὸ τιμαλ-  
φεῖν καὶ τὸ τιμαλφές. τούτου ὁ μέλλων οὐ μόνον ἀλφήσω, ἐξ οὗ ἀλφηστής, ἀλλὰ καὶ  
ἀλφέσω, ἐξ οὗ ἀλφεσίβοιαι. ὡς δὲ καὶ ἰχθύων ὄνομα οἱ ἀλφησθαὶ ἰστόρηται, διὸ πρὸς  
διαστολὴν ἴσως ἔγραψεν Ὀμηρος τὸ ἀνδράσιν ἀλφησθησιν. "Ορα δὲ καὶ τὸ ἐκάστω 15  
ὅπως ἐπιμεριστικὸν ἐστὶ πλήθους καὶ διαιρετικὸν τοῦ καθόλου εἰς μερικόν· εἰπὼν  
40 γὰρ ἀνδράσι πληθυντικῶς ἐπάγει ἐκάστω. ἴδε δὲ καὶ τὴν τάξιν καινότεραν | οὔσαν· ἡ  
μὲν γὰρ συνήθειά φησιν ἀνδρῶν ἐκάστω, οὗτος δὲ φησιν ἀνδράσιν ἐκάστω, ὡς ταῦτόν  
ὄν ἀνδράσι πληθυντικῶς καὶ ἐκάστω ἐνικῶς διὰ τὴν τοῦ πλήθους εἰς τὰς οἰκείας  
μονάδας ὅλας διαίρεσιν. 20
- α 350 "Οτι κατὰ τὸ οὐ νέμεσις τοιῇδ' ἀμφὶ γυναικὶ μάχεσθαι, ὡς καὶ ἐν Ἰλιάδι κέϊται,  
φησὶ καὶ ἐνταῦθα τούτῳ δ' οὐ νέμεσις Δαναῶν κακὸν οἶτον αἰεῖν, ἥγουν τὴν Ἑλληνι-  
κὴν κακοτυχίαν.
- α 351–52 "Οτι γυνωικῶς λέγει τὸ ταύτην ἀοιδὴν μᾶλλον ἐπικλείουσιν ἀνθρωποὶ, ἢ κεν  
ἀκούοντεςσι νεωτᾶτη ἀμφιπέληται. παράδειγμα δὲ τοῦ λόγου καὶ Ἀθηναῖοι, οἷς αἰεὶ 25  
45 ἔφρεσις ἦν καινόν τι ἀκούειν. Καὶ ὅρα τὸ | μᾶλλον καὶ τὸ νεωτᾶτη· χαίρουσι μὲν γὰρ  
καὶ ἀπλῶς ταῖς ἀοιδαῖς ἀνθρωποὶ, μᾶλλον δὲ τῇ νέᾳ καὶ μάλιστα τῇ νεωτᾶτη. ἐνταῦ-  
θα δὲ χρησιμὸν καὶ τοῦ Πινδάρου τὸ αἶνει παλαιὸν μὲν οἶνον, ἄνθεα δ' ὕμνων νεωτέ-

<sup>a</sup>1422.27 τὰ ἔργα — εὕρισκεται Soph. Electr. 625<sup>b</sup>30–31 αἴτιος — Καλλιμάχου A. P. 11.275.2<sup>c</sup>42 οὐ νέμεσις — μάχεσθαι Γ 156–57<sup>d</sup>46 αἶνει — νεωτέρων Ol. 9.48–49

1422. 34 Ἰστέον δὲ — συνυπακούεται cf. Eust. in Od. 1416.21–22 34–36 ὅτι ἀλφησθαὶ — τὸ εὕρισκω  
schol. BEJN<sup>x</sup> α 349b 36 ἀλφαίνειν ~ ἀλφῶ cf. EM 73.8–10 36 τιμαλφές et τιμαλφεῖν ~ ἀλφῶ  
Hsch. τ 896; Phot. α 1067 et τ 304; Suid. τ 592; EGud. 529.17–18 Sturz; EM 758.33 36–37 ἀλφηστής  
~ ἀλφήσω EGud. 101.2 Stef.; Eust. in Od. 1788.33 37 ἀλφεσίβοιαι ~ ἀλφέσω Eust. ipse; de veriloquio  
cf. e.g. epim. Hom. α 330 37 ὡς δὲ καὶ — ἰστόρηται cf. Apollod. FG<sup>rH</sup> 244 F 214 (Athen. 7.281e–  
f; EGen. α 557); Hsch. α 3329 38–41 Ὅρα δὲ καὶ — ὅλας διαίρεσιν Eust. ipse; cf. in Il. 781.43–47;  
799.33; 971.18–19; 973.11–12; 1081.64; 1105.37–40; 1306.27–29; Hedberg, *Attizist* 192; EGud. 439.9 Stef.;  
EM 320.18; 39 τὴν τάξιν καινότεραν cf. ps.-Plut. de Hom. 46 43–44 Ὅτι γυνωικῶς — ἀμφιπέλη-  
ται cf. schol. Y et CHM<sup>a</sup>NP α 351d 44 παράδειγμα δὲ — τι ἀκούειν NT act. 17.21 46–49 ἐν-

(v. 347–48) “Singers are never *aitioi*, but somehow Zeus is *aitios*” meaning “bards who sing the calamities of men are not to blame. For it is not because they sing that matters turned out | as they did, but rather the bards sing about them 25 after they have resulted in this way”. There is a similar verse, the Sophoclean “the deeds come up with the words”.<sup>A</sup> One must know that *aitios* always means “he who is to blame for what happened” in Homer. Writers after Homer use the word referring to | those who are liable too, as shown by the one who wrote “he 30 who wrote Callimachus’ *Aetia* is *aitios*”,<sup>B</sup> meaning “liable” and “worthy of punishment”.

(v. 348–49) It will be suitable to say in reference to God or an emperor: “he who allots to inventive men (*andres alphēstai*) what he wishes to each”. | One 34 must know that the noun “men” here includes also the female sex, and that *alphēstai* | commonly means “human beings”, since they are inventive and innovative 35 in arts, devices, schemes and other things that animals lack. For *alphō* means “to invent”, out of which *alphainein* [yield] derives and *timalphein* [do honor] and *timalphes* [honored]. The future tense of this verb is not only *alphēsō*, from which *alphēstēs* originates, but also *alphesō*, out of which the word *alphesiboiai* [girls yielding oxen/much-courtied girls] originates. Seeing that *alphēstai* is said to be also the name of a fish, it is possible that Homer therefore wrote *alphēstai andres* for the sake of differentiation. Observe that *hekastōi* [to each] is a distributive pronoun and one that separates the whole into parts. For having said *andراسi* [to men] in the plural, he adds *hekastōi* [“to each one”, sing.]. Note also 40 that the syntax is rather | unconventional, since the usual thing to say would be *andrōn hekastōi* [to each of the men], but he says *andراسin hekastōi*, as if *andراسi* in the plural and *hekastōi* in the singular were the same thing, due to the division of the multitude into discrete, simple entities.

(v. 350) As in “There is no blame in fighting for such a woman”, as found in the *Iliad*,<sup>C</sup> he says here “There is no blame in that he sings the grim fate of the Danaans”, meaning the misfortune of the Hellenes.

(v. 351–52) Speaking in the form of a maxim he says: “This song people honor more, that which most recent of all floats around the audience”. An example of this statement is provided in the Athenians, who always desired to hear something novel. And observe the words | “more” and “most recent”. Men take 45 pleasure in any song, but especially in a new song and most of all in the most recent. Here the following verse in Pindar<sup>D</sup> is useful: “he praises old wine, but

ταῦθα δὲ — γράψαι Athen. 1.25f; 47 ὁ μεγαλοφρονότατος cf. Athen. 2.4of et 13.564d; Eust. in Pind. 2.1; Kambylis, *Epiniikiendichtung* 42 n. 115

ρων· ἐπαινεί γάρ καὶ ἐκεῖνος ὁ κατὰ τοὺς παλαιούς μεγαλοφωνότατος τὴν νεωτάτην  
 αἰοιδίην. Εὐβουλος δέ, φασίν, ὁ κωμικὸς ἀντὶ νέας αἰοιδῆς ἄνδρα μεταλαβὼν παίζει  
 οὕτως· ἄτοπόν γε τὸν μὲν οἶνον εὐδοκιμεῖν παρὰ ταῖς ἐταίραις τὸν παλαιόν, ἄνδρα δέ  
 μὴ τὸν παλαιὸν ἀλλὰ τὸν νεώτερον. λέγεται δὲ καὶ Ἀλεξίς σχεδὸν τι ἀπαραλλάκτως  
 50 οὕτω γράψαι, καὶ Τιμόθεος δέ, φασίν, ὁ Μιλήσιος | γράφει οὕτως· οὐκ αἰίδω τὰ πα- 5  
 λαία· καὶνὰ γὰρ κρεῖσσω· νέος ὁ Ζεὺς βασιλεύει, τὸ παλαιὸν δ' ἦν Κρόνος ἄρχων· ἀπίτω  
 Μοῦσα παλαιά. τὸ δ' αὐτὸ καὶ ἐπὶ καινῶν ἐγχειρημάτων ἐγνωματεύθη· φησὶ γοῦν  
 Ἀντιφάνης· ἐν καινὸν ἐγγείρημα, κἂν τολμηρὸν ἦ, πολλῶν ἐστὶ παλαιῶν χρησιμώτερον.  
 συντελεῖ δέ τι ἐνταῦθα καὶ τὸ ἡ δρῶν τι φαίνου καινὸν παρὰ τοὺς ἔμπροσθεν ἢ μὴ με  
 κόπτε. τῇ δὲ Ὀμηρικῇ ἐννοίᾳ σύμφωνος καὶ ἡ κατὰ τὸν Εὐπολιν εἰπόντα ὡς ἡ μου- 10  
 σικὴ πρᾶγμ' ἐστὶ βαθύ τι καὶ καμπύλον αἰεῖ τε καινὸν ἐξευρίσκει τι τοῖς ἐπινοεῖν δυναμέ-  
 55 νοις. Ἀναξίλας δὲ ὁ κωμικὸς ὑποπαίζων | πρὸς ὁμοιότητα τούτου ἔφη ὅτι ἡ μουσικὴ  
 ὥσπερ Λιβύῃ αἰεῖ τι καινὸν κατ' ἐνιαυτὸν τίκτει θηρίον. ὑποπαίζειν δὲ οὗτος ἐρρέθη  
 ἐπειδὴ οὐ καθαρῶς ἐπαινεί τὰς ὡς ἐκάστοτε νέας αἰοιδάς, ἀλλὰ διὰ τὸ ἐργῶδες, ὡς εἰς  
 θηρίου ἀνάγει τὸ πρᾶγμα εἰκόνα. 15

α 353 "Ὅτι παρηγορητικὸν ἀνθρώπου ἐπὶ ἀποφῆμῳ ἀκοῇ τὸ σοὶ δ' ἐπιτολμάτω κραδίη  
 καὶ θυμὸς ἀκούειν.

α 354–55 "Ὅτι παραμυθία τις τῷ δυσπραγοῦντι τὸ πρὸς ἄλλους ὁμοιοπαθές, διὸ παρα-  
 μυθούμενος ὁ Τηλέμαχος φησὶ τῇ μητρὶ τλῆναι διότι οὐ μόνον Ὀδυσσεὺς ἀπώλεσε  
 60 νόστιμον ἡμᾶρ ἐν Τροίᾳ, πολλοὶ δὲ καὶ ἄλλοι φῶτες ὄλοντο. τὸ δὲ ἐν δυσπραγαίαις | μο- 20  
 νῆρες οἰκτιστόν ἐστι, διὸ καὶ ἡ τραγωδία φησὶ· τὸ γὰρ εἰσλεύσειν οἰκεῖα πάθη μηδε-  
 νὸς ἄλλου παραπράξαντος, μεγάλας δόυνας ὑποτείνειν.

α 356–59 "Ὅτι τὰ γυναικεῖα ἔργα στενοχωρεῖ κἀνταῦθα ὁ ποιητὴς εἰς ταλασιουργίαν καὶ  
 εἰς τὸ ταῖς ἀμφιπόλοις ἐπιτάσσειν· μῦθον μέντοι μὴ πρέπειν φησὶ γυναιξίν, εἶγε κατὰ  
 τὸ ὑμνούμενον γυναιξὶ κόσμον ἢ σιγὴ φέρεῖ· φησὶ γοῦν ὁ Τηλέμαχος τῇ μητρὶ· εἰς οἶκον 25

<sup>4</sup>1422.48–49 ἄτοπόν — τὸν νεώτερον Eubul. fr. 122 K.–A. <sup>5</sup>49 λέγεται δὲ — γράψαι Alexis fr. 284 K.–A. <sup>6</sup>49–51 Τιμόθεος — Μοῦσα παλαιά Timoth. PMG 796 <sup>7</sup>51–52 φησὶ γοῦν — χρησιμώ-  
 τερον Antiphan. fr. 30 K.–A. <sup>8</sup>52–53 ἡ δρῶν — κόπτε Hegesipp. fr. 1 K.–A. <sup>9</sup>53–54 ἡ μουσικὴ  
 — δυναμένοις Eupol. fr. 366 K.–A. <sup>10</sup>55 ἡ μουσικὴ — τίκτει θηρίον Anaxil. fr. 27 K.–A. <sup>11</sup>60–  
 61 τὸ γὰρ — ὑποτείνειν Soph. Aj. 260–62 <sup>12</sup>62–63 γυναιξὶ — φέρεῖ Soph. Aj. 293

3 γε MP : δὲ Athen. CE (deest A) εὐδοκ. αἰεῖ Athen. CE 5 τὰ M Athen.  
 ACE : τὸν P καινὰ γὰρ MP Athen. CE : καὶ ταγὰρ ἅμα Athen. A. (καινὰ γὰρ ἅμα  
 edd.) 6 παλαιόν Eust. Athen. ACE : πάλαι Meineke ἀπίτω MP Athen. CE : ἀπεί-  
 τω cod. Athen. A 8 ἐστὶ παλ. MP Athen. ACE. : παλ. ἐστὶ Mus. 9 δρῶν τι φαί-  
 νου MP Athen. 9 ACE : λέγων φαίνου τι Athen. 7 A (desunt CE) 9–10 με κόπτε MP  
 Athen. 9 ACE : κόπτε με Athen. 7 A (desunt CE) 10 ἡ MP Athen. CE : καὶ Athen.  
 A 11 τι καὶ καμπύλον MP Athen. ACE : καὶ καμπ. Grotius : τι κάγκυκλον Hanow : τι  
 καὶ πυκνόν Kock 12 μουσικὴ δὲ Athen. A 13 Λιβύῃ, πρὸς τῶν θεῶν Athen. A  
 τίκτει θηρίον MP Athen. ACE : θηρίον τίκτ. Morellus 16 ἀποφῆμῳ MP<sup>c</sup> : ἀφῆμῳ PM<sup>a,c</sup>.



also the flowers of newer hymns". For that great man, the most grandiloquent of all, as the ancients say, praises the newest song. Eubulus the comedian, they say, using "man" as a metalepsis for a new song, playfully says: "It is strange that old wine is always appreciated by courtesans, but when it comes to men they prefer not an old one but someone younger".<sup>A</sup> Alexis is reported to have written almost the exact same thing,<sup>B</sup> and Timotheus the Milesian, | they say, writes as follows: 50  
 "I do not sing of old things, since the novel are better; young Zeus is king, in ancient times Cronus was leader. Let the old Muse depart".<sup>C</sup> The same thing was thought about novel undertakings. Antiphanes, at any rate, says: "one single novel undertaking, although audacious, is more useful than many old ones".<sup>D</sup> The following verse contributes in some sense here: "either show yourself to be doing something novel compared to your predecessors, or don't smite me".<sup>E</sup> Harmonious with the Homeric conception is the verse of Eupolis: "The art of the Muses is a profound and complicated thing, and it always invents something novel for those who are capable of understanding it".<sup>F</sup> Anaxilas the comedian, poking fun at the matter, | similarly said: "The art of the Muses is like Libya. Every year it 55  
 always produces some new beast!"<sup>G</sup> It was said that he uttered these words "poking fun at the matter" since he does not praise the constant stream of new songs in a pure manner, but because they are a nuisance he likens them to a beast.

(v. 353) The following phrase encourages a person to listen to an ill-boding report: "let your heart and spirit endure to listen".

(v. 354–55) The unfortunate find some sort of consolation in the fact that others are afflicted in the same manner. For this reason, Telemachus consoles his mother to endure since "not only Odysseus lost his day of homecoming in Troy, but many other mortals perished". To be alone in calamities | is a most 60  
 lamentable condition. For this reason, Tragedy says: "for to look upon one's own sufferings when no one else has shared them, portends great agonies".<sup>H</sup>

(v. 356–59) Here too the poet gives a narrow definition of female activities as wool spinning and ordering female servants. Speech, however, does not suit women, he claims, if indeed, as the song puts it, "silence brings elegance to women".<sup>I</sup> Telemachus, at any rate, says to his mother: "Go back to your quarters and

1422.49–52 καὶ Τιμόθεος — παλαιῶν χρησιμώτερον Athen. 3.122c–e 52–53 συντελεῖ δέ — μή με  
 κόπτε Athen. 9.405d; cf. 7.290b 53–55 τῇ δὲ Ὀμηρικῇ — τίττει θηρίον Athen. 14.623e–f; 53–54  
 αἰεί τε — δυναμένοις verba Athenaei neque Eupolidis sunt 55–56 ὑποπαίξιν δέ — εἰκόνα Eust.  
 ipse 57–61 Ὅτι παραμυθία — ὑποτείνει cf. schol. vet. Soph. Aj. 261a; Stob. anth. 4.35.29; Suid. τ  
 725 et v 611; Tz. hist. 10.573–75

1423 *ἰούσα τὰ σαυτῆς ἔργα κόμιζε ἰστόν τ' ἥλακάτην τε καὶ ἀμφιπόλοισι κέλευε ἐποίχεσθαι, μῦθος δ' ἄνδρεσσι μελήσει πᾶσι, μάλιστα δ' ἐμοί· τοῦ γὰρ κράτος ἐστ' ἐνὶ οἴκῳ. Ἰστέον δὲ ὅτι τὸ νόημα | τοῦτο μετεχειρίσατό που καὶ ὁ Ἔκτωρ πρὸς Ἀνδρομάχην αὐταῖς λέξεσι, τὸ τέλος μόνον παραλλάξας καὶ ἀντὶ τοῦ μῦθος εἰπὼν πόλεμος δ' ἄνδρεσσι μελήσει, διδάσκοντος τοῦ ποιητοῦ ὅπως παρωδητέον τὰ ἔπη. Ἰστέον δὲ ὅτι* 5  
*τὸ εἰς οἶκον ἰέναι ταῦτόν ἐστι τῷ οἰκουρεῖν, ὅθεν οἰκούρια παρὰ τοῖς παλαιοῖς, ὡς οἶον οἰκοφυλάκια τὰ ὑπὸ μητέρων παιδίοις ὑπολειπόμενα παίγνια. ἐκ δὲ τοῦ οἴκου*  
*καὶ οἰκίσκος παρὰ Ἀριστοφάνει περδικοτροφεῖον, οἶον τί δέ | τὸν ὀρνίθειον οἰκίσκον*  
*5 | φέρεις; καὶ οἰκεὺς παρὰ τοῖς παλαιοῖς Ἀθηναίοις ὁ οἰκογενὴς οἰκέτης καὶ οἰκέται οἱ* M 14<sup>r</sup>  
*κατὰ τὴν οἰκίαν πάντες καὶ οἰκοπορεῖα τὰ κατ' οἰκίαν σκευὴ καὶ οἰκόσιτος ὁ οἰκοθεν,* 10  
*ἥτοι τὰ ἑαυτοῦ, ἐσθίων ἢ μισθωτὸς τρέφων ἑαυτὸν καὶ οἰκοτρύβλιον οἰκογενὲς παιδάριον. ταῦτα πάντα τῶν παλαιῶν, οἳ φασιν ὡς ἐκεῖθεν καὶ οἰκουρὸς δράκων φύλαξ*  
*τῆς Πολιάδος, ἤγουν ἐν τῷ νεῷ τῆς Πολιάδος διαιτώμενος, ὃ τινες προπερισπῶσι καθ' ὁμοιότητα τοῦ μῶρος, ἵνα ἢ οἰκοῦρος ὡς μῶρος. Ἥλακάτη δὲ λέγεται τὸ*  
*ἐριουργὸν ἐργαλεῖον παρὰ τὸ ἡλάσκω τὸ ἐν πλάνῃ εἰλοῦμαι, περὶ ἣν τὸ ἔριον ἡλά-* 15  
*σκει. ὁ ἐρμηνεύει | τὴν ταλασίαν καὶ τὸ ταλάσιον κατὰ τὸν εἰπόντα Πausανίαν, ὅτι ταλάσια τὰ ἐριουργικὰ καὶ ταλασία ἡ ἐριουργία. ἡλάκατα μέντοι οὐδετέρως τὰ τε*  
*περὶ τὴν ἥλακάτην ἔρια, ὡς καὶ ἐν τοῖς ἐξῆς δῆλον ἔσται, καὶ τὸ τόξα, ὅθεν Ἄρτεμις χρυσηλάκατος. οἱ δὲ ἥλακατῆνες ὅθεν γίνονται ζητητέον. ἰχθυὲς δὲ οὗτοι θαλάσ-* 20  
*σοι κωβιώδεις ταριχεύόμενοι, ὡς φησι Πausανίας. ὅτι δὲ ἥλακάτη καὶ ἰστοῦ μέρος*  
*ἐστὶν οὐχὶ ὑφαντικοῦ ἀλλὰ τοῦ κατὰ πλοῖα, δῆλον ἐντεῦθεν. ἰστοῦ τὸ μὲν κατωτέρω, φασί, πτέρνα καλεῖται, τὸ δὲ εἰς μέσον τράχηλος, τὸ δὲ πρὸς τῷ τέλει καρχήσιον, ᾧ*  
*15 ἐπείκειται τὸ λεγόμενον | θωράκιον τετράγωνον ὃν, καὶ ἐπ' αὐτοῦ ἀνήκουσα εἰς ὕψος ὀξεῖα ἡ λεγομένη ἥλακάτη. ὁ δὲ ταῦτα γράψας Ἀθήναιος λέγει ὅτι καὶ ποτήριον*  
*ἦν ἐπίμηκες καρχήσιον λεγόμενον, συνηγμένον εἰς μέσον ἐπιεικῶς, ὥτα ἔχον μέχρι* 25

<sup>A</sup>1423.1-2 μετεχειρίσατό — μελήσει Z 490-93  
 ταλάσια — ἡ ἐριουργία Paus. att. fr. τ 6-7 Erbse  
<sup>E</sup>15-17 ὁ δὲ — καὶ αὐτὸ Athen. 11.474e-f

<sup>B</sup>4-5 τί δὲ — φέρεις Ar. fr. 446 K.-A.

<sup>C</sup>10 ὅτι

<sup>D</sup>12 ἰχθυὲς — ταριχεύόμενοι Paus. att. fr. η 7 Erbse

1422.62-63 κατὰ τὸ — φέρει cf. e.g. Aristot. pol. 1260a.30; Men. sent. 139 Pernigotti; Stob. anth. 4.28.1 1423.2 διδάσκοντος — τὰ ἔπη cf. Eust. in Il. 404.10-11; 799.32; in Od. 1568.64 2-3 Ἰστέον δὲ — οἰκουρεῖν Eust. ipse; cf. in Il. 657.37-38 et 49-50 3-4 ὅθεν οἰκούρια — παίγνια ex Ael. Dion.; cf. Hsch. o 269; Phot. o 104 4-5 οἰκίσκος παρὰ Ἀριστοφάνει — φέρεις ex Ael. Dion.; cf. Poll. 10.159-60 5 καὶ οἰκεὺς — οἰκογενὴς οἰκέτης ex Ael. Dion.; cf. Phot. o 82 5 καὶ οἰκέται — πάντες Ael. Dion. fr. o 7 Erbse 5-6 καὶ οἰκοπορεῖα — σκευὴ ex Ael. Dion; cf. Suid. oi 75 6 οἰκόσιτος = ὁ οἰκοθεν ἐσθίων ex Ael. Dion. vel Paus. att.; cf. Theogn. can. 118 Cramer; Phot. o 98 6 οἰκόσιτος = μισθωτὸς τρέφων ἑαυτὸν Ael. Dion. fr. o 8 6-7 οἰκοτρύβλιον — παιδάριον ex Ael. Dion.; cf. Phot. o 101 7-8 οἳ φασιν — διαιτώμενος ex Ael. Dion.; cf. Hsch. o 270; Phot. o 103 8 ὃ τινες — ὡς μῶρος aliter Arcad. 83.19-23 8-9 ἥλακάτη = ἐριουργὸν ἐργαλεῖον schol. V a 357b 9 ἥλακάτη ~ ἡλάσκω cf. Or. 68.11-16; EM 424.43-46 11 ἡλάκατα = ἔρια schol. EJMs a 357c cum adn. Pontani; cf. Eust. in Od. 1551.15 11-12 ἡλάκατα — Ἄρτεμις

devote yourself to your own work, the loom and the distaff, and order servants to be busy. Speech, however, will be tended to by all men, especially me, since I rule over the household". One must know that Hector | made use of this thought 1423 somewhere too,<sup>A</sup> where he says the same words to Andromache, altering only the end and saying not that "speech" but "war should be left to men". Thereby, the poet teaches how to proceed when adapting epic verses. One must know that *eis oikon ienai* [go to one's home] is the same thing as *oikourein* [keep at home], whence *oikouria* among the ancients derives, in the sense of toys mothers leave with their children, called *oikouria* as if they were guardians of the house. From *oikos* the word *oikiskos* in Aristophanes derives,<sup>B</sup> a cage in which partridges are kept, for instance "why are you carrying the | bird *oikiskos*?" And *oikeus* among 5 the ancient Athenians is a member of the household born at home, and *oiketai* all the members of the household, and *oikoporeia* the implements in the house and *oikositos*, one who eats from his own home, that is his own food, or someone with a salary who nourishes himself, and *oikotryblion*, a home-born slave. All of these words belong to the ancients, who claim that from *oikos* the word *oikourós* also derives, a snake guarding the Polias, that is dwelling in the shrine of Polias, which some write with a circumflex on the second syllable from the end in similarity to *môros*, meaning that *oikoûros* is like *môros*. The word *ēlakatē* is used for the tool to work the wool, deriving from *ēlaskō* "whirl around astray", that is, an object around which wool goes astray (*ēlaskei*). This explains | *talásia* and *to talá-* 10 *sion* according to Pausanias,<sup>C</sup> saying that *talásia* are tools for processing wool but *talásia* the art of processing wool. However, *ēlakata* in the neuter designate the wool around the *ēlakatē*, as will be evident later on, and also bows and arrows, whence Artemis is *chrysēlakatos* [with a bow of gold]. One must search for where *ēlakatēnes* derive from, but they are preserved fish similar to the gudgeon, as Pausanias says.<sup>D</sup> Hence, it is clear that *ēlakatē* is not a part of the *histos* for weaving [the loom] but of that on ships [the mast]. The lower part of the *histos*, they say, is called *pterna*, the middle part *trachēlos* and the upper part *karchēsion*. Attached to this part is the so-called | *thōrakion* [crow's-nest], which has the shape of a 15 square, and on top of this there is a sharp object extending far into the air called *ēlakatē*. The one who writes this, Athenaeus,<sup>D</sup> also says that there was a broad drinking vessel called *karchēsion*, fairly narrow at the middle and with ears that reached all the way down to the bottom. Perhaps, he says, it received its name

χρυσηλάκατος Eust. in Il. 1053.62 cum adn. v.d.Valk; in Od. 1488.32–33; Athen. 7.301d Ascl. Myrl. fr. 6 Pagani 13–15 ὅτι δὲ ἡλακάτη — ἡλακάτη Athen. 11.475a; cf. Poll. 1.91; schol. Ap. Rhod. 1.564–67b

- τοῦ πυθμένος καθήκοντα, καὶ τάχα, φησί, διὰ τὸ ἀνατετάσθαι πρὸς ὁμοιότητα τοῦ  
κατὰ νῆας καρχησίου ὠνόμασται καὶ αὐτό. οὐ μέμνηται καὶ ὁ κατὰ τὴν Ἀλκμήνην  
μῦθος, φάμενος τοιοῦτον καρχήσιον δῶρον αὐτὴν λαβεῖν πρὸς Διὸς ὅτε πρῶτον εἰς  
αὐτὴν ἦλθεν. ἐτυμολογεῖ δὲ αὐτὸς τὸ εἶτε τοῦ πλοίου καρχήσιον εἶτε τὸ ποτήριον  
20 ἐκ τοῦ τραχύσμαα ἔχειν κεγχροειδῆ, καὶ | εἴρηται, φησί, κατ' ἐναλλαγὴν τοῦ εἰ πρὸς 5  
τὸ ᾧ ἀντὶ τοῦ κερχήσιον. βούλεται δὲ οὕτω πως καὶ Ὅμηρον καρχαλέους λέγειν  
τοὺς ὑπὸ δίφους κρατουμένους. καὶ οὕτω μὲν ταῦτα. Τὸ δὲ ἀμφιπόλοισι κελεύειν  
τὴν γυναῖκα οἰκονομικὸν ἐστίν, [[ἀρέσκον καὶ Θεοφράστῳ,]] παράγγελμα, ὡς δέον  
ὄν διὰ τὸ τοῦ ζήλου ὑπερόριον τὸν μὲν ἄνδρα ὡς τὰ πολλὰ μὴ ἐπιστατεῖν δουλίσι,  
τὴν δὲ γυναῖκα καὶ αὐτὴν τῶν θεραπόντων μὴ ἐν χρῶ προϊστασθαι. Τὸ δὲ ἔργον 10  
ἐποίχεσθαι δοκεῖ μὲν ὅμοιον εἶναι τῷ μνηστῆρας ἐπώχετο, μᾶλλον δὲ ὁμοιοῦται πρὸς  
25 τὸ ἰστὸν ἐποικομένην. Μῦθον δὲ οὐ τὸν ἀπλῶς λόγον | ἐνταῦθα φησιν· οὐ γὰρ χρη  
ἄλαλον πάντῃ τὴν γυναῖκα μένειν, λογικὸν καὶ ἄλλως δὲ εἰπεῖν λαλητὸν ζῶον καὶ  
αὐτὴν οὖσαν, παρὰ δὲ τοῖς ὕστερον καὶ ῥητορεύειν καὶ φιλοσοφεῖν ἐπιβαλομένην,  
ὡς αἱ ἱστορίαι δηλοῦσιν, ἀλλὰ τὸν ἐν μέσῳ ἀνδρῶν· ὁ γὰρ δημηγορικὸς λόγος ἀν- 15  
δράσι μελέτω, γυναῖξί δὲ οὐ πρόπον ἐστίν. ὅτι δὲ οὐ πρόπει μῦθος καθ' Ὅμηρον  
γυναίξί δηλοῖ καὶ Σοφοκλῆς ἐν τῷ γύναι, γυναίξί κόσμον ἢ σιγὴ φέρει. χρήσιμον δ'  
ἐνταῦθα καὶ Ξενάρχου τὸ εἶτ' εἰσιν οἱ τέττιγες οὐκ εὐδαίμονες, ὧν ταῖς γυναῖξιν οὐδ'  
30 ὁτιοῦν φωνῆς ἔνι; ὡς δηλαδὴ τῶν θηλέων τεττίγων ἀφώνων ὄντων, καθὰ | πολλα-  
χοῦ δηλοῦται. ἀστεῖον δ' ἐνταῦθα τὸ γυναῖκας ῥηθῆναι κωμικώτερον τοὺς θήλεας 20  
τέττιγας. ἀφορμὴ δὲ τῆσδε τῆς ἀστειότητος τὸ εἰς ἐντροπὴν παρειλήφθαι γυναικῶν  
τὴν τοιαύτην ἔννοιαν, ἃς ἐπιστρέφει πρὸς ἐχεμυθίαν καὶ ὁ τὴν λάλον χαρακτηρίσας  
γυναῖκα ἐπὶ σκώμματι τῶν τοιούτων, ἴσως δὲ καὶ τὸ τὸν ἄνδρα φῶτα λέγεσθαι ἀπὸ  
τοῦ φῶ τὸ λαλῶ κατὰ τι ἐξαίρετον οὐ γυναῖξιν οὐ μέτεστι. Τὸ δὲ τοῦ γὰρ κράτος  
ἔστ' ἐνὶ οἴκῳ ἀντὶ τοῦ ἐγὼ γὰρ οἰκοδεσποτῶ, ὁ κατωτέρω σαφέστερον φράζει λέγων· 25  
ἀτὰρ ἐγὼ ἀναξ οἴκου ἔσομαι ἡμετέρου.

<sup>A</sup>1423.18–20 ἐτυμολογεῖ δὲ — κερχήσιον Athen. 11.475b <sup>B</sup>22 ἀρέσκον καὶ Θεοφράστῳ Theophr. fr. 663 FHS&G <sup>C</sup>24 μνηστῆρας ἐπώχετο α 324 <sup>D</sup>24 ἰστὸν ἐποικομένην A 31 <sup>E</sup>28 γύναι — φέρει Soph. Aj. 293 <sup>F</sup>28–29 εἶτ' εἰσιν — ἔνι; Xenarch. fr. 14 K.–A. <sup>G</sup>34 ἀτὰρ — ἡμετέρου α 397

1423.17–19 οὐ μέμνηται — ἦλθεν et nunc ex Athen. 11.474f 20–21 βούλεται δὲ — κρατουμένους et nunc ex Athen. 11.475b 21–23 Τὸ δὲ ἀμφιπόλοισι — προϊστασθαι Eust. ipse; 22 ἀρέσκον — Θεοφράστῳ fontem nescio; cf. Eust. in Od. 1775.48–54; 22–23 τὸν μὲν ἄνδρα — δουλίσι cf. χ 426; 23 τὴν δὲ γυναῖκα — προϊστασθαι cf. Mich. Ephes. in Aristot. eth. Nic. 46.5–7 Hayduck 23–24 Τὸ δὲ — ἐποικομένην Eust. ipse 24–27 Μῦθον δὲ — πρόπον ἐστίν Eust. ipse; cf. schol. M<sup>a</sup> α 358d; 25 λογικὸν ζῶον de definitione cf. e.g. Posidon. fr. 309a Theiler; SVF II 74.35–39; Philox. fr. 196 Theodoridis; Gal. meth. med. 151.11–14 Kühn; Clem. strom. 8.6.21.2–3; 25 λογικόν = λαλητὸν cf. VT Iob 38.14 cl. Jo.

from the fact that it extends upwards like the *karchēsiōn* on ships. This is also called to mind in the myth about Alcmena, relating that she received this sort of *karchēsiōn* as a gift from Zeus when he first came to her. The same writer<sup>A</sup> offers the etymology of this word, be it the *karchēsiōn* of ships or the drinking vessel, deriving from the fact that it has granulated engravings (*trachysmata kenchroeidē*). | It is called so, he says, by exchange of the epsilon into an alpha from *karchēsiōn*. Moreover, he claims that Homer uses the word *karchaleoi* in this way for people who are overpowered by thirst. So much for that. The suggestion that women should order the female servants is a household management precept, [[which Theophrastus agrees with,<sup>B</sup>] meaning that in order to avoid excessive jealousy the husband should generally not order the female slaves, and the wife should not be close to the male servants. The phrase *ergon epoichesthai* [busy themselves with work] appears to be similar to *mnēstēras epōicheto* [“he went back to the suitors”],<sup>C</sup> but it is more similar to *histon epoichomenē* [“plying over the loom”].<sup>D</sup> The word *mythos* does not simply mean speech | here. For woman should not remain silent altogether, seeing as she is also an animal provided with *logos* or with speech, to put it differently. In later times woman also devoted herself to rhetoric and philosophy, as the historical accounts show; but here the word signifies “speech in the midst of men”, since public speaking should be entrusted to men but is unsuitable for women. Homer’s view, that *mythos* does not befit women, is also shown by Sophocles in “Ladies, silence brings elegance to women”.<sup>E</sup> Xenarchus’ verse is also useful here: “Aren’t the cicadas lucky in that their women have no voice whatsoever?”<sup>F</sup> since the female cicadas are evidently voiceless, as | frequently shown. It is witty that the female cicadas are comically called “women” here. The starting point for this witticism is the habit of using this thought to admonish women. Women are also reminded to remain silent by the writer who characterizes woman as loquacious in order to ridicule such women. Another starting point for this is perhaps the fact that man is called *phōs* deriving from *phō*, meaning to speak, as a property in which he excels—one that women do not share. The phrase “to whom the rule in the household belongs” means “I am lord of my house”, which he utters more clearly later on, saying: “yet I shall be lord of our household”.<sup>G</sup>

Chrys. *PG* 64.648.23–25; 26 παρὰ δὲ — αἱ ἱστορίαι δηλοῦσιν cf. e.g. Eust. in Od. 1379.61–64 28–29 χρήσιμον — φωνῆς ἐνι Athen. 13.559a 29–30 ὡς δηλαδὴ — δηλοῦται cf. Aristot. hist. animal. 5.556b.12; Hsch. κ 2342; Theophyl. qu. nat. 31.6–8 Positano; Tz. hist. 8.63–64; Eust. in Il. 395.41 30–32 ἀφορμὴ δὲ — τῶν τοιοῦτων cf. Alexis fr. 96 K.–A. in Eust. in Il. 1282.41 (ex Athen. 4.133b); Eust. in Il. 751.19–21 32–33 ἴσως δὲ — οὐ μέτεστι Or. 160.13–14 = Philox. fr. 196 Theodoridis; Theogn. can. 726 Cramer; EGud. 560.42–45 Sturz; EM 804.29; Eust. in Il. 395.44; 746.25

- α 361–62 35 Ὅτι Πηνελόπη τοῦ παιδὸς ἀκούσασα εἰπόντος ἄπερ | ἀνωτέρω εἶπεν ἀνεχώρη- P 20<sup>ν</sup>  
σε θαμβήσασα· παιδὸς γὰρ μῦθον πεπνυμένον ἔνθετο θυμῷ. εἰ δὲ τοῦτο οὕτως ἢ μή-  
τηρ ποιεῖ, σκεπτέον οἷους εἶναι δεῖ τοὺς παῖδας τοῖς γονεῦσι τὰ εἰς εὐπείθειαν ἐφ’ οἷς  
παραιτοῦνται τὰ δέοντα οἱ γονεῖς. Ἰστέον δὲ ὅτι οἱ μεθ’ Ὅμηρον καὶ ἐπὶ τροφῆς τὸ  
ἐνθέσθαι φασὶν Ἀττικῶς καὶ ἔνθεσιν τὴν τροφήν. λέγεται δὲ καὶ ἐπὶ δένδρων ἔνθεμα 5  
τὸ ἰδιωτικῶς λεγόμενον ἐμφύλλιον.
- α 362–64 Ὅτι ἐς ὑπερῶα ἀναβᾶσα Πηνελόπη σὺν ἀμφιπόλοισι γυναιξὶν ἔκλαιε τὸν Ὀδυσ-  
σέα ὄφρα οἱ ὕπνον ἥδὴν ἐπὶ βλεφάροις ἔβαλεν Ἀθηνᾶ. Ὅρα δὲ ὅτι δυνάμενος ὁ ποι-  
ητὴς εἰπεῖν ὄφρα οἱ ὕπνον | νήδυμον ἐν βλεφάροις ἔβαλεν, ὅμως οὐκ ἐποίησε τοῦτο,  
ἴσως μὲν διότι ταῦτόν ἐστιν ἥδὴν εἰπεῖν καὶ νήδυμον, μάλιστα δὲ διότι νήδυμος μὲν 10  
ἐστὶν ὁ βαθύς, ἐν δὲ τοιοῦτοις καιροῖς καὶ πάθεσιν οὐ δύναται τις νήδυμον ὑπνώτ-  
τειν, ἤγουν βαθὺ καὶ ἀνέκδυτον. Ὅρα δὲ καὶ ὅτι ἀμφίπολοι κἀνταῦθα κλαίουσιν  
Ὀδυσσεά πρόφασιν, ὥσπερ ἐν Ἰλιάδι | ἔτεται Πάτροκλον πρόφασιν, Ἀθηνᾶ δὲ κοιμί-  
ζει τὴν Πηνελόπην ἐπειδὴ συνετῶς ἐκείνη βουλευσαμένη κλαίειν μὲν ἀφῆκεν, ἀνε-  
κλίθη δὲ ὥστε καταδραθεῖν. 15
- α 365–71 46 | Ὅτι μετὰ τοὺς λόγους τοῦ Τηλεμάχου καὶ τὴν ἀναχώρησιν τῆς Πηνελόπης οἱ  
μνηστῆρες ὁμάδησαν ἀνὰ μέγαρο σκιδόντα, πάντες δ’ ἡρήσαντο παρὰ λεχέεσσι κλιθῆ-  
ναι. καὶ αὐτοὶ μὲν οὕτω θαυμάζοντες τοῦ | κάλλους τὴν Πηνελόπην, ὁ δὲ παῖς οὐκ  
ἀνέχεται, ἀλλὰ μητρὸς αὐτοὺς προσειπὼν μνηστῆρας εἶτα ὑπέρβιον αὐτοὺς ὕβριν 20  
ἔχειν φησὶ καὶ ἐξελέγχει τὰ ἐφεξῆς. ἔστι δὲ ὑπέρβιος ὕβρις ἡ ἐκ μεγαλοδυνάμων ἀν-  
δρῶν καὶ ἡ ὑπερθεν πάσης δυνάμεως. Ἰστέον δὲ ὅτι σεμνῶς μὲν ἐλέχθη παρὰ τοῦ  
ποιητοῦ τὸ πάντες δ’ ἡρήσαντο παρὰ λεχέεσσι κλιθῆναι· οὔτε γὰρ αἰσχρὸν τι ἐνταῦθα  
κεῖται ῥῆμα, καὶ τὸ ἡρήσαντο δὲ πάννυ ἐνδοξον ὥς ἐπὶ θεοῦ τινὸς πράγματος, διὸ  
οὐκ εἶπεν ἱμερον ἔσχον ἢ ἠθέλησαν ἢ τι τοιοῦτον, ἀλλὰ ἡρήσαντο, | ἤγουν ἠῦξαντο· 25  
ὅμως μέντοι ὁ φιλομήτωρ Τηλέμαχος οὐκ ἀρέσκεται τῇ ἐκείνων εὐχῇ, ἣν καὶ ὁμα-  
δον ἔφη ὁ ποιητής. Ὅρα δὲ καὶ ὅτι μικρὸν ἀνήκεν ὁ κιθαρωδὸς καὶ οἱ μνηστῆρες  
οὐ φέρουσιν ἀτρεμεῖν. διὸ καὶ ὁ Τηλέμαχος δαίνυσθαι αὐτοὺς καθ’ ἡσυχίαν ἐθέλει  
1424 καὶ | τέρπεσθαι τῇ αἰοιδῇ καὶ μὴ εἶναι βοήν, ἅμεινον ἡγούμενος αὐτοὺς ταῦτα ποιεῖν

<sup>A</sup>1423.42–43 Πάτροκλον πρόφασιν T 302<sup>B</sup>50–53 ὁ δὲ παῖς — τὰ ἐφεξῆς α 368–80

1423.35–36 εἰ δὲ — οἱ γονεῖς Eust. ipse

37 ἐνθέσθαι ἐπὶ τροφῆς cf. e.g. Ar. eq. 51

37 ἔνθε-

σις = τροφή Ar. eq. 404

37–38 λέγεται δὲ — ἐμφύλλιον Theophr. caus. plant. 1.6.7–8; Geopon.

10.75 (passim); cf. Hedberg, *Attizist* 204

39–42 Ὅρα δὲ — καὶ ἀνέκδυτον Eust. ipse; 40–42 νή-

δυμος = ἡδύς vel βαθύς Ar. Soph. 116.11–12; Hsch. v 443; Suid. v 300; Eust. in Il. 983.5–6; EM 602.54–

603.4

43–44 ἐπειδὴ συνετῶς — ὥστε καταδραθεῖν Eust. ipse

53–53 ἔστι δὲ ὑπέρβιος — πά-

σης δυνάμεως schol. Opp. hal. 2.463

54–61 Ἰστέον δὲ — ὁ ποιητής Eust. ipse; aliter schol. EM<sup>a</sup> Bx



(v. 360–61) When Penelope had heard her child’s speech as | described 35  
above, she was astonished and returned to the upper floor, “for she took his  
thoughtful words to her heart”. If the mother acts in this way, one must consid-  
er the manner in which children ought to be persuasive towards their parents  
when their request is necessary. One must know that writers after Homer use  
*enthesthai* [take in] about food in the Attic dialect, and they call food *enthesi*.  
The word *enthema* is also used about trees, for what is called *emphyllion* [graft] in  
the common tongue.

(v. 362–64) Penelope “went to the upstairs chamber together with female  
servants” and bewailed Odysseus, until Athena threw “sweet sleep upon her eye-  
lids”. Observe that the poet could have said “until she threw delightful (*nēdy-*  
*mon*) | sleep over her eyelids”, but chose not to, perhaps because it is the same 40  
thing to say *hēdys* and *nēdymos*, but especially because *nēdymos* means “deep”,  
and in such times of suffering nobody can sleep *nēdymon*, meaning deeply and  
without waking up. Observe that here too the servants bewail Odysseus for his  
sake (*prophasin*), just as other women bewail “Patroclus, for his sake (*propha-*  
*sin*)” in the *Iliad*.<sup>A</sup> Observe also that Athena puts Penelope to sleep since in her  
intelligence she reflected on the matter and stopped wailing, then leaned back in  
order to fall asleep.

| (v. 365–66) After Telemachus’ speech and Penelope’s withdrawal the suit- 46  
ors “made a noise up in the shadowy hall, and all loudly prayed to lie under the  
bed covers with her”. So astonished are they by | Penelope because of her beauty, 50  
but the child does not accept this and addresses them as “suitors of my moth-  
er”. Then he says that they possess an *hyperbios* presumptuousness and refutes  
them as follows.<sup>B</sup> An *hyperbios* presumptuousness is one held by greatly pow-  
erful men or one that exceeds all power. One must know that | the poet said 55  
“each man prayed to lie under the bed covers with her” solemnly. For there is  
no shameful word here; “they prayed” is even quite honoring, as if referring to  
a divine matter. For this reason he did not say “were taken by lust” or “desired”  
or something like that, but *ērēsanto*, | meaning “they prayed”. However, Telema- 60  
chus, who loves his mother, does not appreciate their prayer, and the poet called  
it “a noise”. Observe that the cithara player stopped for a while and the suitors  
could not stay calm. For this reason Telemachus prefers them to feast calmly and  
| enjoy the song, and that there should be no uproar, deeming it better that they 1424

α 366α1–2; 59–69 ἡρήσαντο = ἡῤῥξαντο schol. BEIM<sup>2</sup>NPY α 366α1  
ὁμάδῳ schol. DEHJM<sup>2</sup> α 370c

62–1424.3 Ὅρα δὲ καὶ — καὶ

ἢ οὕτω σχολάζειν ἐπὶ ὕβρει καὶ ὁμάδῳ. Σκιάοντα δὲ μέγαρα ἢ τὰ μεγάλην σκιὰν  
 5 ἀποτελοῦντα διὰ τὸ πολὺ τοῦ ὕψους, καθ' ὃ καὶ | Αἰγύπτια πυραμίδες ἐσημειώθη-  
 σαν, ἢ τὰ χάριν σκιάς γεγονότα· οὐ γὰρ μόνον χειμῶνος ἀλεωρὴ τὸ μέγαρον, ἀλλὰ  
 καὶ καύσωνος. ὅτι δ' ἐντεῦθεν λαβὼν Ἡσίοδος καὶ τὰ Μέγαρα τὴν χώραν σκιάοντα  
 ἔφη, ὁ Πορφύριος δηλοῖ.

Ὅτι κατευναστικὸν ἐπὶ τραπέζιου βοῆς τὸ νῦν μὲν δαινύμενοι *τερπώμεθα*, μηδὲ  
 βοητὺς ἔστω, ἐπεὶ τό γε καλόν. εἰς δὲ ἐγκώμιον ἀοιδοῦ ἢ ἀπλῶς λογίου ἀνδρὸς καλὸν  
 εἰπεῖν τὸ ἐπεὶ τό γε καλὸν ἀκούμεν ἐστὶν ἀοιδοῦ τοιοῦδε, οἶος ὅδ' ἔστι, θεοὺς ἐναλίγ-  
 10 κιος αὐδῆν, ἢ μάλιστα κατὰ παρῳδίαν Μούσαις ἐναλίγκιος. Καὶ ὅρα ὅπως εἰς ταῦτον  
 ἤγαγε τὴν ἀοιδὴν καὶ τὴν αὐδὴν· ἔστι | γὰρ καὶ ἡ ἀοιδὴ τῷ γένει αὐδῇ. Τὸ δὲ βοη- 10  
 τὺς ὁμοῖον ἐστὶ τῷ ἐδητῷ. ταῦτον δὲ ὁμαδος καὶ βοητὺς, ὥσπερ αὐτὸς πάλιν ὁμαδος  
 καὶ ἀλαλητός.

α 373–75 Ὅτι καινός τις εἶναι δοκεῖ σχηματισμὸς τὸ ὄφρα ὑμῖν μῦθον ἀπηλεγάς ἀποείπω  
 ἐξίεναι *μεγάρων*, ἄλλας δ' ἀλεγύνετε *δαίτας*· ἐχρῆν μὲν γὰρ εἰπεῖν ἄλλας δ' ἀλεγύνειν M 14'  
*δαίτας*, θυμούμενος δὲ ὁ ταῦτα λέγων Τηλέμαχος οὐκ ἔχει κρατεῖν τῆς συντάξεως. 15  
 ἴσως δὲ καὶ τὸ ἐξίεναι οὕτω νοητέον ἀντὶ τοῦ ἐξέλθετε, ἵνα λέγῃ· ἐξέλθετε καὶ ἀλεγύ-  
 νετε, ὃ καὶ κρεῖττον· ἐν γοῦν τῇ β' ῥαψωδίᾳ ἐρεῖ· ἔξιτέ μοι *μεγάρων* καὶ ἐξῆς. σύνηθες  
 15 δὲ πολλαχοῦ | τοῖς ποιηταῖς, ὥσπερ καὶ τοῖς πεζολεκτοῦσιν Ἀττικοῖς, χρῆσθαι τοῖς  
 ἀπαρεμφάτοις ἀντὶ προστακτικῶν. Τὸ δὲ ἀλεγύνω παραγωγὸν ἐστὶν ἐκ τοῦ ἀλέγω,  
 ὡς πλήθω πληθύνω, καὶ δηλοῖ τὸ ἀρτύσαι, σκευάσαι. ἐκ δὲ τούτου κατὰ συγκοπὴν 20  
 τὸ ἀλγύνω, ἥγουν αἰτιὸς τινὶ γίνομαι τοῦ ἀλεγύνειν. δηλὸν δὲ ὅτι ἔχει τι παρηγή-  
 σεως τὸ ἀπηλεγάς καὶ τὸ ἀλεγύνετε, καὶ ὅτι ὥσπερ τὸ ἐπήβολος καὶ τὰ κατ' αὐτό,  
 οὕτω καὶ τὸ ἀπηλεγάς πλεονασμὸν ἔχει τοῦ ἦ, οἶονεὶ τὸ ἀπὸ τοῦ λέγειν ἢ μάλιστα  
 τέτραπται ἀπὸ τοῦ ἀλέγειν, ἵνα ἢ ἀπηλεγάς τὸ ἀφροντίστως καὶ ἄπο τοῦ ἀλέγειν.

α 374–75 20 Ὅτι παρὰ τοῖς παλαιοῖς | ἦσαν κατὰ οἴκους συμπόσιά τινα ἐκ τῶν παρ' ἐκάστοις 25  
 κειμηλίων, ὡς δηλοῖ ὁ ποιητὴς ἐν τῷ ἄλλας ἀλεγύνετε *δαίτας*, ὑμὰ κτήματ' ἔδοντες,  
 ἀμειβόμενοι κατὰ οἴκους. καὶ ἦν καὶ τοῦτο ἔρανος, εἰς ὃν ὁ Τηλέμαχος προτρέπεται

<sup>A</sup>1424.6 Ἡσίοδος — ἔφη Hes. fr. 204.48 Merkelbach-West <sup>B</sup>6 ὅτι δ' — δηλοῖ Porph. qu. Od. p. 22.9–10 Schr. <sup>C</sup>14 ἔξιτέ μοι *μεγάρων* β 139

1424.3–5 Σκιάοντα δὲ — καὶ καύσωνος schol. EJe α 365d1; 4–5 καθ' ὃ — ἐσημειώθησαν cf. e.g. Hdt. 2.124.5 6–7 Ὅτι κατευναστικὸν — καλόν cf. Arsen. 12.18a 9 μούσαις ἐναλίγκιος cf. schol. PY α 371d1 9–10 Καὶ ὅρα — αὐδῇ Eust. ipse 10 βοητὺς — ἐδητὺς Eust. ipse 10 βοητὺς = ὁμα-  
 δος cf. schol. V α 369b 11 ὁμαδος = ἀλαλητός Eust. in Il. 179.10 11–15 Ὅτι καινός — προσ-  
 τακτικῶν Eust. ipse; cf. Hedberg, *Attizist* 144–47; epim. Hom. μ 10; Eust. in Od. 1438.21–23 15–  
 16 ἀλεγύνω ~ ἀλέγω EGen. α 416; Sym. α 416; EM 58.48 16 πληθύνω ~ πλήθω cf. Or. 25.30–31;  
 49.19; Choer. epim. Ps. 97.33–34; EM 676.50–53 16 ἀλεγύνω = ἀρτύω vel σκευάζω cf. schol. PY α 374e  
 16–17 ἐκ δὲ τούτου — τοῦ ἀλεγύνειν Eust. ipse 17 δηλὸν δὲ ὅτι — τὸ ἀλεγύνετε Eust. ipse 17–19 καὶ ὅτι — τοῦ ἀλέγειν Or. 13.1–2; EGen. α 1004; lex. αἰμ. α 93; EParv. α 27; EGud. 165.5–

1 οὕτως P

do this than be free to indulge in presumptuousness | and “noise”. The halls are 3  
called “shadowy” (*skioenta*) either because they produce a large shadow from 4 des.  
their great height (the | Egyptian pyramids were notable in this regard), or made  
for the sake of shadow, since the hall is not only a shelter from winter but also  
from heat. From here Hesiod took his cue when he called the land of Megara  
“shadowy”,<sup>A</sup> as Porphyry shows.<sup>B</sup>

The following speech is a lulling to sleep of noise at the table: “now we shall  
feast and delight ourselves, let there be no crying, since it is good ...”. It is good  
to use the following as an encomium for a bard or any learned man “since it  
is a good thing to listen to a bard as great as he is, resembling the gods in his  
voice”, and especially by adaptation: “resembling the Muses”. Observe that he 10  
considered “song” and “voice” to be equal, since | song belongs to the class that  
is sound. The word *boētys* [noise] is similar to *edētys* [food]. It is the same thing  
to say *homados* and *boētys*, and *homados* and *alalētos*.

(v. 373–75) There appears to be an unconventional use of figures in “so that  
I can openly announce to you my demand that you should leave my palace; pre-  
pare other feasts!” For he ought to have said “and should prepare other feasts”, but  
since Telemachus is angered he cannot control his syntax when speaking. How-  
ever, “to leave” should perhaps be understood as standing for “leave!”, meaning  
that he says “leave and prepare!” which is better. In rhapsody beta, at any rate, he  
will say: “leave my palace!” and so on.<sup>C</sup> It is often customary | for poets as well as 15  
Attic prose writers to use infinitives instead of imperatives. The verb *alegynō* de-  
rives from *alegō*, like *plēthō plēthynō* [fill], and it means “arrange”, “prepare”. From  
this verb *algynō* derives by syncope, that is “make someone arrange something”.  
It is evident that there is some measure of alliteration in *apēlegeōs* [openly] and  
*alegynate*, and that like *epēbolos* [possessor] and other related words, *apēlegeōs*  
has a redundant addition of an eta, as if it derived from *legein* [speak], or rather it  
was formed from *alegein* [not heed], meaning that *apēlegeōs* stands for “without  
heeding” and derives from *alegein*.

(v. 374–75) Among the ancients | there were certain symposia that went 20  
from house to house, consuming the possessions of each, as the poet shows in  
“prepare other feasts, consuming your own possessions, going from house to  
house”. The kind of feast that Telemachus exhorts the suitors to engage in is a

8 Stef.; Sym. α 1224; EM 121.15–16; schol. Ge. I 309; schol. EJ α 373d1; 18 ὥσπερ τὸ ἐπήβολος Eust. in Il. 474.19; 611.39; 854.61; 1182.15 19–23 Ὅτι παρὰ — δαιταλέων Eust. ipse; cf. in Il. 1085.48; 1119.11–14; in Od. 1412.60–62; 1702.6–7

τοὺς μνηστήρας, οἰοεὶ λέγων ὡς ἂν διὰ φιλίαν ὁμονοητικὴν καὶ φιλαλληλίαν ποιή-  
σθε τὰς συνελεύσεις, ἔστιν ὑμῖν ἄλλως τοῦτο ποιεῖν ἐκ τῶν ὑμετέρων. αἱ δὲ τοιαῦται  
δαίτες κοινωνίαν ἐποιοῦν τὴν τῶν καλουμένων δαιταλέων, οἷπερ εἰσὶ δαιτυμόνες,  
θιασῶται, συμπόται. Τὸ δὲ ὑμά ἔστι μὲν ἀντωνυμία κτητικὴ ἀντὶ τοῦ ὑμέτερα. ἔχει  
25 δὲ καὶ θηλυκὸν | παρασχηματισμὸν ἐν τῷ εὖ ναιομένην πόλιν ὑμῖν.

α 376–80

Ὅτι ὁ ἀδικούμενος καὶ ἰκετεύων καὶ μὴ πείθων τοὺς βλάπτοντας ἡσυχάσαι κα-  
ταιδέσθαι ἂν ἐκείνους εἰπὼν τὸ εἰ δ' ὑμῖν—ἢ ὕμιν—δοκέει τόδε λωῖτερον καὶ ἄμεινον  
εἶναι, ἀνδρὸς ἐνὸς βίοντος νήποιον ὀλέσθαι, κείρετε· ἐγὼ δὲ θεὸν ἐπιβῶσομαι αἰὲν ἐόντα,  
αἶ κε δώσει παλίντιτα ἔργα γενέσθαι· νήποινοί κεν ἔπειτα δόμων ἔντοσθεν ὀλοισθε. Τὸ  
δὲ λωῖτερον ἐξεφώνησεν ἐκ τοῦ λῶον τὸ προσγεγραμμένον ἱ, ὡς τὸ ῥήτερον καὶ τὰ 10  
τοιαῦτα. ποιητικὸς δὲ ὁ τοιοῦτος σχηματισμός, ὡς καὶ τὸ χειρότερον· τὸ γὰρ κοινὸν  
λῶον καὶ ῥᾶον καὶ χεῖρον. Τὸ δὲ | κείρετε τὸν κόρον ποιεῖ καὶ τὸ Κήρ, ὃ δηλοῖ θανα-  
τηφόρον Μοῖραν. Τὸ δὲ ἐπιβῶσομαι κατὰ κράσιν γέγονεν ἐκ τοῦ βοήσομαι, ὡς καὶ  
στ: Ἡρόδοτος τὸ νοῆσαι νῶσαι λέγει καὶ ἕτερός τις τὰ ὀγδοήκοντα ὀγδώκοντα. | οὕτω  
69 δὲ καὶ ἐκ τοῦ σιγησθῆ γέγονεν ἢ σιωπῇ καὶ τὸ δῶμα ἐκ τοῦ δόμημα κραθέντος τοῦ 15  
ο καὶ ἡ εἰς ῶ μέγα. πολλὰ δὲ καὶ ἄλλα ὁμοίως κέκρανται, ὡς πολλαχοῦ δηλοῦται, ὡν  
ἔστι καὶ τὸ βωστρεῖν, ὃ ἐν τοῖς μετὰ ταῦτά που κεῖται, καὶ τὸ χλωρόν· ὡς γὰρ οὐ μόν-  
ον νοσερόν ἀλλὰ καὶ νοσηρόν, οὕτως οὐδὲ μόνον χλοερόν ἀλλὰ καὶ χλοηρόν, ἐξ οὗ  
35 κατὰ κράσιν τὸ χλωρόν. Τὸ δὲ δῶσι ἐκ τοῦ δῶς γέγονε | πλεονασμῷ τοῦ ἰ ὁμοίως τῷ  
τίθης τίθησι καὶ τοῖς λοιποῖς. τινὲς δὲ ἀπὸ τοῦ δῶ τρίτου προσώπου φασι πλεονασμῷ 20  
τῆς σι συλλαβῆς Ἰωνικῶς. οὕτω δὲ καὶ τὸ ἐλθῆσιν, ἔχῃσι, λαβῆσι, καὶ τὰ ὅμοια Ἰω-  
νικά. Τὸ δὲ παλίντιτα ἀλλαχοῦ ἀντιτα λέγεται ἀντὶ τοῦ ἀντίτιτα, ἡγουν ἀντίποινα.  
ἔστι δὲ παλίντιτον οὐ ἢ τίσις πάλιν, ἡγουν ὕστερον, ἐν τῷ μέλλοντι γίνεται.

<sup>A</sup>1424.25 εὖ — ὑμῖν E 489<sup>B</sup>31 Ἡρόδοτος — λέγει e.g. Hdt. 1.68.3<sup>C</sup>33 ἐν τοῖς — κεῖται μ 124<sup>P</sup>36 ἀλλαχοῦ — λέγεται Ω 213; ρ 51; 60

1424.23–24 δαιταλεῖς = δαιτυμόνες, θιασῶται et συμπόται Paus. att. fr. δ 3 Erbse; cf. Phot. δ 27; Suid. δ 125; EM 251.45 24 ὑμά = ὑμέτερα schol. V α 375a1 29 ποιητικὸς δὲ — καὶ χεῖρον cf. Eust. in Il. 214.7–14; Planud. dial. gramm. 75.9–16 Bachmann 29–30 κόρος ~ κείρω schol. AbT Φ 204c (unde Eust. in Il. 231.39); Arcad. 78.17 = Hdn. cath. 191.10 Lentz; Choer. epim. Ps. 182.16–17 30 Κήρ ~ κείρω cf. Tz. exeg. Il. 267.11–14 Pap. 30 Τὸ δὲ — βοήσομαι schol. DE α 378h; cf. schol. M<sup>a</sup> β 143d 31 ὡς καὶ — ὀγδώκοντα cf. Choer. orth. 187.6–9; epim. Ps. 61.7–11; EGud. 311.16–17 Stef.; EM 231.32–33 31–32 σιωπῇ ~ σιγησθῆ EM 715.15–16; ps.-Zon. 1645.15 32 δῶμα ~ δόμημα Choer. epim. Ps. 171.23–24 (unde EGud. 386.15–16 Stef.); epim. Hom. A 18c; EM 293.12–13; ps.-Hdn. part. 23.10 Boissonade 33 βωστρεῖν ~ βoαστρεῖν EGen. β 309; Sym. β 253; EM 218.39–41 33–34 νοσερόν

4 ὑμά P : ὑμά M  
in P15 τοῦ<sup>3</sup> P : τὸ M

16 ο καὶ ἡ Maior. : ῶ καὶ ἡ MP

23 ἡγουν deest

potluck supper, and it is almost as though he says: if you gather here because of peaceful friendship and love for one another, you can do this in some other way from your own livelihood. Such banquets consisted of so-called *daitaleis*, meaning banqueters, feasters, drinking companions. The word *hyma* is a possessive pronoun meaning “your”. It has a feminine | formation in “your (*hymē*) well-inhabited town”.<sup>A</sup> 25

(v. 376–80) He who has been wronged and unsuccessfully beseeches those who harm him to stop will put them to shame by saying “if *hymin*” —or *hymmin* [to you] — “this appears to be more agreeable and better, to destroy the livelihood of one man without retribution, go ahead and consume it. But I will cry out to God the eternal, hoping that he will grant deeds of requital. Then you too would be destroyed in the house without any retribution”. In the word *lōiteron* [more agreeable] the iota added in writing in *lōion* [agreeable] is pronounced, as in *rhēiteron* [easier] and such words. This formation is poetic, as is the case with *cheirotaron* [more inferior]. For the common form is *lōion* and *rhāion* and *cheiron*. The verb | *keirete* [consume] produces *koros* [fullness] and *Kēr*, signifying a death-bringing goddess of fate. The verb *epibōsomai* [I will cry out] originated by crasis from *boēsomai*, just as Herodotus<sup>B</sup> calls *noēsai* [perceive] *nōsai* and some other writer *ogdoēkonta* [eighty] *ogdōkonta*. In this way *siōpē* [silence] originated from *sigēōpē* and *dōma* from *domēma*, as the omicron and eta produce an omega by crasis. Many other words are formed by crasis in a similar manner, as often shown, including *bōstrein* [call on], which is found somewhere later on,<sup>C</sup> and *chlōron*. For just as there is not only *noseron* but also *nosēron* [diseased], so there is not only *chloeron* but also *chloēron* [verdant], from which *chlōron* originated by crasis. The *dōsi* [they give] originated from *dōs* [give!] | through redundant addition of an 35  
iota, as in *tithēs* [put!] *tithēsi* [he puts] and all other such instances. Others say that it originates from the third person *dō* by redundant addition of the syllable *si* in the Ionic dialect. So it is also with *elthēisin* [comes], *echēisi* [has], *labēisi* [receives] and all other Ionic forms of the same kind. Elsewhere the word *palintita* is replaced by *antita* that is *antitita*, meaning “requital”.<sup>D</sup> *Palintiton* is something for which there will be *tisis* [retribution] *palin*, that is later on and in the future.

νοσπρόν cf. Eust. in Od. 1540.9–13 (= Heraclid. Mil. fr. 62 Cohn); 1781.59–60 34 οὕτως οὐδὲ — τὸ  
χλωρόν EM 813.1–3 34–35 Τὸ δὲ — τοῖς λοιποῖς Eust. ipse; cf. in Il. 65.34 35–36 τινὲς δὲ —  
Ἰωνικά schol. D (Hdn.) α 379e1; cf. ps.-Plut. de Hom. 11 (vide Hillgruber, *De Homero* II 111); schol. A  
A 129a1 37 ἀντίτα — ἀντίποινα cf. schol. A et bT Ω 213a/c; schol. V ρ 51; Eust. in Il. 1066.50; 1345.3–  
5 37–38 ἔστι δὲ παλίντιτον — γίνεται cf. Hsch. π 211; schol. HJM<sup>s</sup> α 379h1

α 381-82

Ὅτι ἐμφῦναι λέγεται τὸ ἄψασθαι γενναίως καὶ ἐμπλακῆναι καὶ οἶον εἰς ἓν γε-  
νέσθαι, ὡς ὅτε τις πολύποδα ἐμφῦναι λέγει πέτρα ἢ παῖδα τραχήλῳ μητρός. οὕτω  
40 δὴ καὶ ἐμφῦναι χειρὶ τὸ χειρὶ χειρὸς ἄψασθαι καὶ τὸ ὁδᾶς οὖν ἐν χεῖλεσι φύντες | ἀντὶ  
τοῦ ἐμπλακέντες μετὰ δαγμοῦ τοῖς χεῖλεσιν, ἤγουν ἐνδακόντες τὰ χεῖλη, ὅπερ ἐστὶ  
σχῆμα θάμβους καὶ ἀπορίας, καθὰ καὶ ἐνταῦθα τοὺς μνηστήρας ἐξέπληξεν ὁ ἐπὶ 5  
τοσοῦτον μὲν χρόνον ἡσυχάσας Τηλέμαχος νῦν δὲ οὕτω σφοδρῶς ἐπιτεθεῖς καὶ θαρ-  
σαλέως ἀγορεύσας καὶ τὸν λόγον ἐνδιαθέτως βαρύνας ὡς ἐπὶ μεγίστοις ἀδικήμασι.  
διὸ καὶ Ἀντίνοος ὑψαγόρην αὐτὸν ἐρεῖ, τουτέστι πιθανολόγον, μεγαλορρήμονα, τὰ  
μικρὰ καὶ ταπεινὰ ὑψηλῶς ἀγορεύοντα. Ἔνθα σημειώσαι ὅτι τε τὸ ὁδᾶς ἐν χεῖλεσι

45 φύντες παλαιὸς τις ὁδᾶς ἐνδεδηχότες γράφει καὶ ὅτι τὸ | ὑψαγόρης, εἰ καὶ τὸν μεγα- 10  
ληγόρον σημαίνει καὶ δεινὸν εἰπεῖν, ὅμως οὐκ ἂν ἐπὶ ἐπαίνου ὀρθῶς ῥηθεῖη πρὸς  
τινος· δηλοῖ γὰρ μᾶλλον τὸν ψεύστην καὶ συκοφάντην, σχηματισθὲν εὐφημότερον  
καὶ σεμνότερον. Ἰστέον δὲ ὅτι ἐπὶ ἀπτοήτου καὶ φοβεροῦ δημηγόρου καλὸν εἰπεῖν  
τὸ οἱ δ' ἄρα πάντες ὁδᾶς ἐν χεῖλεσι φύντες ἐθαύμαζον ὁ θαρσαλέως ἀγόρευε. Σημειώ-  
σαι δὲ καὶ ὅτι καὶ θυμοῦ πολλάκις ἐνδειξίς τὸ ὁδᾶς ἐν χεῖλεσι φύναι, ὡς δηλοῖ καὶ ὁ 15  
Κωμικὸς ἐν Ἀχαρνεύσιν εἰπών· ὑπ' ὀργῆς τὴν χελύνην ἐσθίων, ὁ ἐστὶ δάκνων σφιγ- P 21<sup>r</sup>  
κτικῶς τὸ χεῖλος. ἔστι δὲ ὁδᾶς τὸ δηκτικῶς καὶ μετὰ δαγμοῦ, ὡς προεῖρηται· ὡς γὰρ  
50 | λήγω λήξω λήξ καὶ ἐν συστολῇ λάξ, οὕτω δῆκω τὸ δάκνω δῆξω δῆξ καὶ δᾶξ καὶ  
κατὰ πλεονασμὸν ὁδᾶς. ὥσπερ δὲ τὸ ὁδᾶς ἐκ τοῦ δῆξαι, ὁ ἐστὶ δακεῖν, οὕτω καὶ  
αὐτοδᾶς τὸ παραχρήμα. ἔοικε δὲ κωμικωτέρα ἢ τοιαύτη λέξις εἶναι. 20

α 383

Ὅτι Εὐπειθὴς μὲν βαρυτόνως κύριον ὄνομα, εὐπειθὴς δὲ ὀξύτόνως τὸ ἐπίθε-  
τον. ὁμοίον δὲ καὶ ὁ Διοπειθὴς καὶ εἴ τι ἄλλο τοιοῦτον, καὶ ὁ Δημοκῆδης δὲ ὡς κύ-  
ριον βαρυτονεῖται· ἄλλως γὰρ ὠξύνετο ἄν.

α 383-98 55

| Ὅτι τοῦ τῶν μνηστήρων ὄχλου προέχουσιν Ἀντίνοος καὶ Εὐρύμαχος οἱ ἔξ' Ἰθά- 25  
κης. διὸ καὶ ἀρχοὶ μνηστήρων λέγονται. ἱστορεῖ δὲ αὐτοῖς ὁ ποιητὴς διάφορα τὰ  
ἦθη· Ἀντίνοος μὲν γὰρ χαλεπὸς καὶ ἄγριος τῷ Τηλεμάχῳ καὶ τοῖς περὶ αὐτὸν ὅσοι

<sup>A</sup>1424.43 Ἀντίνοος — ἐρεῖ α 385  
προεῖρηται Eust. in Od. 1424.40

<sup>B</sup>48 ὑπ' ὀργῆς — ἐσθίων Ar. vesp. 1083 (neque Acharn.)  
<sup>D</sup>56-57 διὸ καὶ — λέγονται δ 628-29

<sup>C</sup>49 ὡς

1424.38-39 ὅτε τις — πέτρα Theophr. hist. plant. 9.13.6 (de planta) et ε 432-34 (de animali, sed aliis  
verbis); cf. Eust. in Il. 143.3 39 ἐμφῦναι — ἄψασθαι Z 253; β 302 etc. et Ω 410; κ 397; cf. Eust. in Il.  
143.3 39-41 καὶ τὸ ὁδᾶς — καὶ ἀπορίας α 381; σ 410; ν 268; 40 ἐμπλακέντες schol. H α 381e; 40 ἐν-  
δακόντες schol. V α 381c 42 ἐνδιαθέτως βαρύνας Eust. ipse 43 ὑψαγόρης = πιθανολόγος Eust.  
ipse 43 ὑψαγόρης = μεγαλορρήμων schol. V α 385a 43-44 ὑψαγόρης = τὰ μικρὰ καὶ ταπεινὰ  
ὑψηλῶς ἀγορεύων cf. schol. EJ α 385b2 44 Ἔνθα σημειώσαι — ἐνδεδηχότες γράφει schol. excidit,  
ut videtur 44-46 καὶ ὅτι τὸ — καὶ σεμνότερον cf. schol. HM<sup>a</sup> β 85a 49-50 ὡς γὰρ — πλεο-  
νασμὸν ὁδᾶς schol. Es α 381d1; cf. Eust. in Il. 249.33-34 51 αὐτοδᾶς = παραχρήμα cf. Hsch. α 8406;

2 τῇ πέτρᾳ P 10-11 exspectes μεγαλήγορον (accent.)

16 ἐσθίων P : deest in M

25 ἀρχοὶ P : ἀρχῇ M



(v. 381–82) The verb *emphynai* means to grip firmly, be entangled and become one, as it were, as when someone says that an octopus grips onto (*emphynai*) a rock, or a child its mother's neck. Accordingly, *emphynai cheiri* means to join hands, and *odax en cheilesi phyntes* | indeed means “embracing one's lips by biting”, that is biting one's lip, which is a posture of astonishment and perplexity, just as Telemachus, who had kept quiet for such a long time, now astonished the suitors when vehemently assailing them and “courageously” speaking openly with a sense of sincerity (*endiathetōs*) and adding indignation (*barynein*) to the speech, as if dealing with the greatest of crimes. For this reason Antinous calls him *hypsagorēs*, meaning “persuasive speaker”, “big-worded”, one who speaks sublimely about small and simple things. Note here that one of the ancients wrote “biting with their teeth” instead of “gripping their lips with their teeth”, and also that | *hypsagorēs*, even if it signifies a person who is big-worded and forceful in speaking, would be used incorrectly about someone if the aim is to praise him. For it denotes rather a liar and a sycophant, used as a figure of speech in a euphemistic and solemn manner. One must know that when referring to an undaunted and frightening public speaker it is good to say “gripping the lips with their teeth all were astonished at what he courageously said”. Note also that the act of gripping the lips with the teeth often signifies anger, as the Comedian shows in *Acharnians*,<sup>c</sup> saying: “eating his lip with fury”, meaning “biting the lip tightly”. The word *odax* means “bitingly” and “with a bite”, as previously stated.<sup>d</sup> For just as | *lēgō* [leave] *lēxō* [will leave] *lēx* becomes *lax* [with the foot] through shortening, so does *dēkō* “to bite”, *dēxō* [will bite] *dēx* and *dax* become *odax* through redundant addition. Just as *odax* originates from *dēxai*, that is “bite”, so does *autodax*, “right away”. But this kind of word seems to belong to comedy.

(v. 383) Whenever *Eupeithēs* has a non-final accent it is a proper name, whereas *eupeithēs* with an acute on the final syllable is an epithet. Similar is also *Diopeithēs* and any other such word, and *Dēmokédēs* is accentuated non-finally when it is a proper name. For if this were not the case, it would have had an acute on the final syllable.

| (v. 383–87) The Ithacans Antinous and Eurymachus have a prominent position in the mob of suitors. For this reason they are called the leaders of the suitors.<sup>d</sup> The poet relates that they were different in character. Antinous is trou-

synag. α 2439; Phot. α 3207; Suid. α 4489      51 ἔοικε δὲ — λέξις εἶναι Ar. pax 607; Lys. 687      51–52 Ὅτι Εὐπειθῆς — τὸ ἐπίθετον cf. Philop. coll. voc. α ε 16; Eust. in Od. 1623.59; 1967.19–20      52–53 ὁμοιον — ὠξύνετο ἄν cf. schol. A Π 57c; Arcad. 29.3–6      57–64 ἰστορεῖ δὲ αὐτοῖς — τὸν Τηλέμαχον cf. Eust. in Od. 1426.9–10; 1441.46–54 (de vi dicendi); 1808.17; 1909.9–10

- 60 τοῦ Ὀδυσσέως | κήδονται, Εὐρύμαχος δὲ χρηστότερος καὶ ὑπουλότερος. διὸ καὶ ἐν-  
ταῦθα τοῦ Τηλεμάχου τραχύτερον μεταχειρισμένου τὸν λόγον, ὁ μὲν Ἀντίνοος οὐ  
μάλα ὑπέικει, ὁ δὲ Εὐρύμαχος ὑπενδίδωσιν ἐπὶ συμφέροντι, ὡς ἂν ὑπαγάγηται κο-  
1425 λακικῶς τὸν Τηλέμαχον. Ἔστι δὲ | ἡ τοῦ Ἀντινόου δημηγορία τοιαύτη· Τηλέμαχε,  
ἡ μάλα δὴ σε διδάσκει θεὸς αὐτὸς ὑψαγόρην τ' ἔμμεναι καὶ θαρσαλέως ἀγορεύειν. καὶ 5  
5 ἔστιν ὁ λόγος οὗτος σκωπτικὸς ἐπὶ ἀμαθίᾳ, μονονουχὶ λέγοντος τοῦ Ἀντινόου | ὅτι  
ὑπ' ἀνθρώπου μὲν οὐκ ἐδιδάχθης, ἴσως δὲ ὑπὸ θεοῦ. εἴτα καὶ ἐπαράται λέγων· μὴ σέ  
γ' ἐν Ἰθάκῃ θεὸς βασιλέα ποιήσκειν, ὃ τοι γενεῇ πατρῴϊόν ἐστι. καὶ οὕτω μὲν βαρέως ὁ  
Ἀντίνοος ἐπαράται, ὑποδεικνὺς καὶ ὡς βίαιός ἐστιν εἰ τὸ ἐκ γενεῆς πατρῴϊον τῷ Τη-  
10 λεμάχῳ | ἀφελέσθαι σπεύδει. Τηλέμαχος δὲ δεινότατα, ἥτοι δεξιότατα, τὸν λόγον 10  
12 μετιῶν καὶ ἀμβλύνων τὴν | ὀξύτητα τοῦ Ἀντινόου, ἵνα μὴ ἐπὶ πλέον ἐτραχυνθεὶς  
ποιήσῃ τι κακόν, καθυφίησι καὶ ὡς οἶα μὴ νενοηκῶς τὴν ἄρὰν ἐπὶ κακῷ εἶναι εἰς  
εὐχὴν αὐτὴν ἐκδέχεται, ὡς δῆθεν τοῦ Ἀντινόου εὐνοϊκῶς καὶ οἷον πατρικῶς ἀπεν-  
ξαμένου τὸ βασιλεύσαι αὐτὸν διὰ τὸ ἐμμέριμον καὶ ἐπαχθὲς δοκεῖν καὶ κάκιστον  
15 τὸ βασιλεύειν· ἔδει γὰρ ὡς εἰκὸς τὸν Ἀντίνοον οἶα μνηστήρα | τῆς Πηνελόπης καὶ 15  
πατρῶν Τηλεμάχου ἀγαθὰ τῷ προγόνῳ ἐπεύχεσθαι, καθά που καὶ αὐτὸς ἐρεῖ ὁ Τη-  
λέμαχος· ἡ μου καλὰ κήδεαι ὡς πατὴρ υἱοῦ. διὰ ταῦτα τοίνυν δεξιόμενος ὁ Τηλέμαχος  
τὴν τοῦ Ἀντινόου κατευχὴν ὡς εὐχὴν ἀγαθὴν φησιν· εἰ καὶ μοι νεμεσήσαι ὅττι κεν  
εἴπω, καὶ κεν τοῦ τ' ἐθέλωμι θεοῦ γε διδόντος ἀρέσθαι, τουτέστι· κὰν σὺ ἀπεύχη, ἀλλ'  
ἐγὼ θέλω τὸ θεόδοτον καλόν. ὁ δὲ Ὀμηρικὸς οὗτος λόγος χρήσιμος τῷ ζητοῦν- 20  
St: 70  
20 τι μέγα τι ἀγαθόν. Εἴτα | ἐπάγει ὁ Τηλέμαχος· ἡ φῆς τοῦτο κάκιστον ἐν ἀνθρώποισι  
τετύχθαι· οὐ μὲν γάρ τι κακὸν βασιλεύεμεν, τουτέστιν· ἡ λέγεις οὐκ | ἀγαθὸν εἶναι  
τὸ βασιλεύειν καὶ διατοῦτο ἀπεύχη τὸ βασιλεύσαι με; ἀλλὰ μὴν οὐ κακόν ἐστι. ὁ  
καὶ ἀποδεικνύων φησίν· αἰψά τέ οἱ, ἥγουν τῷ βασιλεῖ, τὸ δῶμα ἀφνειὸν πέλεται καὶ  
τιμειότερος αὐτός. Σημειῶσαι δὲ καὶ ὅπως τὸ μὲν κάκιστον τῷ λόγῳ τοῦ Ἀντινόου 25  
ἔδωκεν ὁ Τηλέμαχος, ὡς τοιοῦτον ἡγουμένου δῆθεν τὸ βασιλεύειν. αὐτὸς δὲ με-  
τρίως εἶπε καὶ ἐπικικῶς ἐν τῇ λύσει οὐχ' ὅτι κάλλιστον ἢ ἄριστον, ὅπερ ἀντέκειτο  
πρὸς τὸ κάκιστον, ἀλλ' ὅτι οὐ κακόν ἐστι διὰ τε τὸν πλοῦτον δηλαδὴ καὶ διὰ τὴν  
τιμὴν. Τὸ δὲ ὑψαγόρης ὅτι οὐκ ἔπαινός ἐστι καὶ τί δηλοῖ, πρὸ μικροῦ εἴρηται. Τὸ

<sup>a</sup>1424.62–64 ὁ δὲ Εὐρύμαχος — τὸν Τηλέμαχον α 399–411<sup>b</sup>62 ἡ μου — υἱοῦ ρ 397

1425.3–6 καὶ ἔστιν — ὑπὸ θεοῦ cf. Eust. in Od. 1424.44–46 ipse  
8–10 ὑποδεικνὺς καὶ — σπεύδει Eust.  
10–18 Τηλέμαχος — θεόδοτον καλόν schol. DEHJe (Porph.) α 389a (praec. p. 192.70–79 Pontani)  
24 Τὸ δὲ — μικροῦ εἴρηται Eust. in Od. 1424.44–46  
24–26 Τὸ δὲ — βασιλικῷ Eust. ipse

blesome and cruel towards Telemachus and all his followers who care about  
 | Odysseus. Eurymachus, on the other hand, is kinder and more treacherous. 60  
 For this reason, when Telemachus here delivers a rather harsh speech, Antinous  
 does not | comply with his wish at all, whereas Eurymachus gives in a little as it 63  
 suits him, in order to influence Telemachus by flattery.<sup>A</sup> Antinous' | speech is as 1425  
 follows: "Telemachus, surely God himself has taught you to be *hypsagorēs* and  
 | speak courageously". And this is a speech that pokes fun at ignorance, in that 3  
 Antinous almost says | "you have not been taught by a human being, but per- 5  
 haps by God". Then he utters a curse and says: "may God never make you | king 7  
 on Ithaca, which you have inherited from your father". In this way Antinous  
 curses Telemachus with indignation, also indicating that he is violent, since he  
 wishes to take away from Telemachus his | inheritance coming by right of birth. 10  
 Telemachus follows after and blunts the | sharpness of Antinous' speech *deinota-* 11 des.  
*ta*, meaning "with great skill". In order that Antinous should not be further pro-  
 voked and do some evil deed, Telemachus treacherously surrenders, pretends  
 that he has not understood that the curse was hostile and takes it as a prayer,  
 making it as though Antinous prayed that Telemachus would not become king  
 in a fatherly manner and out of kindness, since it is apparently worrisome, oner-  
 ous and a great ill to exercise kingship. For Antinous, being a suitor of Penelope  
 | and Telemachus' stepfather, naturally ought to have prayed for the wellbeing of 15  
 his stepson, as Telemachus himself will say somewhere: "You treat me so well,  
 as a father treats his son".<sup>B</sup> Having taken Antinous' curse as a positive prayer in  
 this way, Telemachus goes on to say: "even if whatever I say causes resentment, I  
 would be willing to accept it as long as it is God who gives it", that is: even if you  
 avert it by prayer, I want what is good and given from God. This Homeric phrase  
 is useful for someone who asks for a great good thing. Thereafter Telemachus  
 adds: "or do you claim that this is the worst thing of all among human beings?  
 For to exercise kingship is not a bad thing", that is: or are you saying that it is not  
 | good to be king and therefore avert by prayer that I should be king? But it is 20  
 decidedly not a bad thing. He demonstrates this by saying: "quickly his house",  
 meaning that of the king, "becomes rich and he himself attains honor". Note the  
 way in which Telemachus added "the worst thing of all" to Antinous' speech, as if  
 the latter in fact regarded this to be the case with kingship. Telemachus himself,  
 however, spoke with moderation and a sense of sincerity when solving it, not  
 saying that kingship is the best and foremost thing of all, which is the opposite  
 of the worst of all, but that it is not a bad thing, evidently because of its riches  
 and honor. The meaning of *hypsagorēs* and the fact that it is not used for praise

- 25 δὲ ὁ τοι γενεῇ | πατρώϊον ἔστι ψόγος ἔστι Τηλεμάχου, ὡς μηδὲν ἄλλο δῆθεν ἔχοντος ἀγαθὸν πρέπον εἰς βασιλείαν, ἀλλὰ μόνον τὸ εἶναι γένους βασιλικοῦ, ὡς εἴ τις ἐκ τοιοῦτου ἔθους καὶ τὸν τοῦ μάντεως παῖδα μάντιν καθίστα καὶ τὸν τοῦ κήρυκος κήρυκα καὶ τὸν τοῦ αὐλητοῦ αὐλητήν, ὡς καὶ Ἡρόδοτος ἱστορεῖ. Ὅρα δὲ ὅπως ἀπὸ ῥήματος τοῦ βασιλεύειν ὄνομα ἐκβαίνει ἀπὸ κοινοῦ τὸ ὁ βασιλεύων ἢ ὁ βασιλεύς, 5 οὐ αἱ ἀντωνυμῖαι κείνται ἐνταῦθα οὕτως· οὐ μὲν γάρ τι κακὸν βασιλεύειν· αἰψά τέ οἱ ἀφνειὸν τὸ δῶμα, τῷ βασιλεῖ δηλαδὴ, καὶ τιμῆστερος αὐτός, ἤγουν ὁ βασιλεύς. ὁ δὲ
- 30 λόγος οὗτος γνωμικός ἐστιν. | ἔνθα καὶ σημειώσαι ὅτι τὸ τέλος τῆς βασιλείας ἐν πλούτῳ καὶ τιμῇ τίθησιν ὁ Τηλέμαχος. ἰστέον δὲ ὅτι τοιοῦτόν τί ἐστι σχῆμα καὶ ἐν Ἰλιάδι ἐν τῷ δικάσῳ, *ἰθεία δὲ ἔσται*, ἡ δίκη δηλονότι νοουμένη κοινῶς ἐκ τοῦ δικάσω 10 ῥήματος. Ὅρα δὲ καὶ τὸ ἐναγώνιον καὶ γοργὸν καὶ διαλεκτικὸν τοῦ Τηλεμάχου συντομώτατα καὶ ἀπορήσαντος ὡς ἐν ἀντιθέσει καὶ λύσαντος. ἔστι δὲ τὸ μὲν ἢ φῆς τοῦτο κάκιστον ἀντίθεσις, τὸ δὲ οὐ μὲν γάρ τι κακὸν βασιλεύειν λύσις, τὸ δὲ αἰψά τέ οἱ δῶμα ἀφνειὸν πέλεται καὶ τιμῆστερος αὐτός κατασκευῇ τῆς λύσεως.
- 35 Ὅτι ὀπηνίκα τις πολλῶν ὄντων ὁμοίων ἀντιποιεῖται | ἀρχῆς, πρέπει εἰπεῖν τὸ 15 ἀλλ' ἦτοι βασιλῆές εἰσι καὶ ἄλλοι, νέοι ἢ δὲ παλαιοί.
- Ὅτι ἔχει τινὰ μυκτῆρα καὶ ὁ τοῦ Τηλεμάχου λόγος, οὐ μόνον ἐν τῷ τὴν βαρεῖαν ἀρὰν τοῦ Ἀντινόου δέξασθαι, ὡς εἴρηται, ἀφελῶς εἰς εὐχὴν καὶ διαλογικῶς ἀντειπεῖν, ἀλλὰ καὶ ἐν τῷ εἰπεῖν ὅτι ἀλλὰ βασιλεῖς Ἀχαιῶν εἰσὶ καὶ ἄλλοι πολλοὶ ἐν Ἰθάκῃ νέοι ἢ δὲ παλαιοί· εἰ γάρ εἰσι νέοι πολλοὶ βασιλείας ἄξιοι, οὐκ ἄρα μόνος ἐστὶν ὁ Ἀντίνοος, ὡς ἐκεῖ- 20 νος οἶεται· εἰ δὲ καὶ παλαιοί, οὐκ ἄρα μόνοι οἱ νεώτατοι μνηστήρες ὡς αὐτοὶ νομίζουσιν. Ἰστέον δὲ ὅτι τοῦ βασιλεύς τὸ θηλυκὸν οὐ μόνον βασιλεία ὡς ἱερεὺς ἰέρεια, ἀλλὰ
- 40 καὶ | βασιλίσσα κατὰ Αἴλιον Διονύσιον Ἀττικῶς. βασιλινναν δέ, φησί, Μένανδρος λέγει. ἐλέγοντο δὲ καὶ ὑποδήματά τινα βασιλίδες καὶ τι μύρου εἶδος ἑπταβασιλείον καὶ βασιλίνδα παιδιὰ τις βασιλέας τινὰς ἀποδεικνύουσα καὶ βασιλειᾶν καὶ διαβασιλί- 25 ζεσθαι τὸ βασιλείας ἀντιποιεῖσθαι. ἦν δέ, φασί, καὶ βασιλεύς ἀρχὴ τις Ἀθήνῃσι καὶ ἡ ἐκεῖνον, βασιλὶς, καὶ Βασιλείος ἐκεῖ Στωὰ πλησίον τῆς τοῦ Ἐλευθερίου Διὸς Στωᾶς.

<sup>A</sup>1425.26–27 ὡς εἴ τις — ἱστορεῖ Hdt. 6.60.1 <sup>B</sup>31 δικάσω — ἔσται Ψ 580 <sup>C</sup>40 βασιλίσσα — λέγει Ael. Dion. fr. β 5 Erbse <sup>D</sup>40 βασιλινναν — Μένανδρος λέγει Men. fr. 886 K.–A. <sup>E</sup>40–41 βασιλίδες Ael. Dion. fr. β 9 Erbse <sup>F</sup>41 ἑπταβασιλείον Ael. Dion. fr. β 7 Erbse <sup>G</sup>41 βασιλίνδα Ael. Dion. fr. β 10 Erbse <sup>H</sup>41 βασιλειᾶν Ael. Dion. fr. β 6 Erbse <sup>I</sup>42 διαβασιλίζεσθαι Ael. Dion. fr. δ 16 Erbse <sup>J</sup>42 Βασιλείος ἐκεῖ Στωὰ Ael. Dion. fr. β 8 Erbse

1425.28–29 αἱ ἀντωνυμῖαι — ὁ βασιλεύς cf. schol. J α 392h et schol. M<sup>a</sup> α 393e; cf. etiam Eust. in Il. 24.1.28 29 ὁ δὲ — ἐστὶν Eust. ipse 30–31 ἰστέον δὲ — ῥήματος Eust. ipse; cf. in Il. 1316.59 31–32 Ὅρα δὲ — καὶ λύσαντος Eust. ipse; cf. e.g. Apsin. 4, p. 360.3–372.27 Spengel; Aphthon. progymn. 13–14; de γοργόν et συντομώτατα cf. Hermog. id. 2.1 35–37 Ὅτι ἔχει — ἀντειπεῖν schol. DEHJM<sup>a</sup> α 389b (Il. 90–91); 36 ὡς εἴρηται 1424.10–18 38–39 ἀλλὰ καὶ — νομίζουσιν schol. DEHJM<sup>a</sup> α 389c; cf. etiam schol. V<sup>1</sup> α 392b 39 Ἰστέον δὲ — ἱερεὺς ἰέρεια cf. Eust. in Il. 1380.41–42 cum adn. 42 ἦν δὲ — βασιλὶς Ael. Dion. (deest apud Erbse); cf. Phot. α 74 cum adn. Theodoridis

was recently stated. The phrase “which by birth | is your inheritance” is aimed at blaming Telemachus, saying that in fact he has no other good attribute that makes him suitable for kingship aside from his royal descent, as if it was by this custom that somebody established that the child of a prophet is a prophet, that of a herald a herald and that of a piper a piper, as Herodotus relates.<sup>A</sup> Observe that the verb *basileuein* [exercise kingship] yields a noun inferred as common to both clauses, either “he who exercises kingship” or “king”, and the pronouns stand for this noun here as follows: “for it is not a bad thing to exercise kingship. Soon his (*hoi*)”—the king’s—“house becomes rich and he himself”—the king—“is most honored”. This speech is gnomic. | Note here also that Telemachus estimates the objective of kingship to be wealth and honor. One must know that there is a similar figure of speech in the *Iliad*, in “I will judge, it will be fair”,<sup>B</sup> meaning that the judgment will be fair, as the noun is inferred from the verb “I will judge”. Observe also the contentiousness, rapidity and dialectic style where Telemachus briefly states the problem as in a counter proposition and then solves it. The phrase “or do you claim that this is the worst of all things?” is the counter proposition, whereas the phrase “it is not a bad thing to exercise kingship” is the solution. The phrase “His house will quickly be rich and he will have honor” is a confirmation of the solution.

(v. 394–95) Whenever there are many equals and somebody lays claim to | being ruler, it is fitting to say: “but there are certainly other kings too, young and old”.

Telemachus’ speech has a certain amount of sarcasm, not only in interpreting Antinous’ indignant curse as a prayer through simplicity, as previously stated, and in arguing dialectically, but also in saying “but there are many other Achaean kings on Ithaca too, old and young”. For if there are many young men worthy of the kingship, then Antinous is not alone as he thinks. If there are also many old men, then the suitors, who are very young, are not alone as they think. One must know that the feminine form of *basileus* [king] is not only *basileia* [queen], as with *hiereus hiereia* [priest priestess], but also | *basilissa* in the Attic dialect according to Aelius Dionysius.<sup>C</sup> But Menander, he claims, says *basilinna*.<sup>D</sup> There were also some sort of shoes called *basilides*,<sup>E</sup> a perfume called *heptabasilion*,<sup>F</sup> and *basilinda*, some game involving kings of some sort,<sup>G</sup> *basileian*<sup>H</sup> and *diabasilizesthai*,<sup>I</sup> to lay claim to kingship. There was also a magistrate in Athens, they say, called *basileus* and his wife, *basilis*, and the Basileios Stoa close to the Stoa of Zeus the Deliverer.<sup>J</sup>

α 394–98 Ὅτι τοῦ Ἀντινόου εὐξαμένου μὴ ἐν Ἰθάκῃ ποιηθῆναι πρὸς Διὸς βασιλέα Τηλέ-  
μαχον, ὁ Τηλέμαχος ἐντρέπων, ὡς ἐρρήθη, ἐκεῖνόν φησιν ὡς ἐν μὲν Ἰθάκῃ πολλοὶ εἰσι  
45 βασιλεῖς, | ἥγουν ἄνδρες προσήκοντες τῇ βασιλείᾳ, αὐτὰρ ἐγὼν οἴκοιο ἀναξ ἔσομαι  
ἡμετέρου καὶ δμῶν, οὓς μοι ληῖσάτο Ὀδυσσεύς, μονονουχὶ λέγων ὅτι εἰ καὶ εἰς βασι-  
λείαν οὐ πρέπω πατρικὴν καὶ δι' αὐτὸ ἐκπίπτω τῆς κοινῆς ἀρχῆς, ἀλλὰ τῆς πατρικῆς 5  
κληρονομίας πάντως οὐκ ἐκβληθήσομαι. Σημειῶσαι δὲ ὅτι οὐ μόνον Ὀμηρος βα-  
σιλεῖς λέγει τοὺς ἐνδόξους καὶ βασιλικούς, ἀλλὰ καὶ οἱ μετ' αὐτόν· παρὰ Σοφοκλεῖ  
γούνη ἢ Ἰοκάστη τοὺς ἐν Θήβαις εὐγενεῖς χώρας ἀνακτας λέγει, καὶ Ἡσίοδος δὲ τοὺς  
δικαστὰς βασιλεῖς λέγει ἐν τῷ αἶνον βασιλεῦσιν ἐρέω. Ὅρα δὲ καὶ ὅτι ὡς καὶ ἐν Ἰλιά-  
50 δι, οὕτω καὶ ὦδε ἀνακτα | τὸν οἰκοδεσπότην λέγει σεμνῶς διὰ τὸ δοκεῖν τὸν οἶκον 10  
πόλιν εἶναι μικράν, ὥσπερ αὖ πάλιν τὴν πόλιν οἶκον μέγαν. Τὸ δὲ αὐτὰρ ἐγὼν οἴκοιο  
ἀναξ ἔσομαι ἡμετέρου καὶ δμῶν ἐρεῖ ἂν ὁ κωλυόμενος ποιεῖν τὰ οἰκεῖα πρὸς τῶν ἀμε-  
τόχων. Τοῦ δὲ δμῶν ἡ κλίσις ὡς Τρώων, λέγει δὲ Ἡρωδιανὸς ὅτι ὡς δμῶς δμῶς,  
Τρώς Τρώος, θῶς θῶος, οὕτω καὶ πλῶς πλῶς εἶδος ἰχθύος. ὁ δὲ καθ' Ὀμηρον ἐπι-  
πλῶς μετοχὴ ἐστὶν ἀντὶ τοῦ ἐπιπλεύσας. Τὸ δὲ οὓς μοι ἐληῖσάτο Ὀδυσσεύς οὐ μόνον 15  
φόβον τινὰ λεληθότως ἐπισείει τῷ Ἀντινώῳ διὰ τὸ τὸν Τηλέμαχον οἶα εἰκὸς ἄλκιμον  
εἶναι ὡς ἐκ πατρὸς πολεμικοῦ, ἀλλὰ | καὶ κληρονομιαίους εἶναι τοὺς δμῶας δηλοῖ καὶ  
55 τὴν ληστείαν σεμνολογεῖ ὡς οὐκ ἀνεπιτήδευτον οὖσαν τοῖς ἥρωσι, καθὰ καὶ ἐν τοῖς  
ἐφεξῆς ρηθήσεται. Πόθεν δὲ | γίνεται τὸ ἀναξ δηλοῦται μὲν καὶ ἐν τοῖς εἰς τὴν Ἰλιά-  
71 δα, ρητέον δὲ καὶ ἐνταῦθα ὅτι παρὰ τὸ ἀνακῆς, ὃ ἐστὶν ἐπιμελῆς, γίνεται ἔστι γὰρ ἐν 20 P 21v  
χρήσει τὸ ἀνακῶς ἀντὶ τοῦ φροντιστικῶς, ἐπιμελῶς, πεφυλαγμένως. Ἡρόδοτος· καὶ  
τις οἰκίην τε ἀναπλάσασθω καὶ σπορᾶς ἀνακῶς ἐχέτω. ἔστι δὲ καὶ θεία λέξις τὸ ἀναξ  
ὡς ἀπὸ τῶν Διοσκούρων· Αἴλιος γούνη Διονύσιος Ἀνακοὺς τοὺς Διοσκούρους φησὶ  
60 λέγεσθαι, ὡς Αἰακοὺς, καὶ κατεύχονται, φησὶν, | Ἀνακοῖν Διοσκούροι. Πανσανίας 25  
δὲ λέγων καὶ αὐτὸς τὸ ἀνακῶς ἀντὶ τοῦ φυλακτῶς καὶ προνοητικῶς παρὰ τε Ἡρο-  
δότῳ καὶ Θουκυδίδῃ, φησὶ καὶ ὅτι Ἀνάκεια ἐορτὴ Διοσκούροι Ἀνακοῖν, ὡς σοφοῖν.

<sup>A</sup>1425.43 ὡς ἐρρήθη Eust. in Od. 1424.10–18 <sup>B</sup>48 παρὰ Σοφοκλεῖ — λέγει Soph. Oed. tyr. 911 <sup>C</sup>49 αἶνον — ἐρέω Hes. op. 202 <sup>D</sup>49 ἐν Ἰλιάδι B 777 <sup>E</sup>52 Ἡρωδιανὸς deest apud Lentz <sup>F</sup>53 ἐπιπλῶς Z 291 <sup>G</sup>55–56 καὶ τὴν ληστείαν — ρηθήσεται Eust. in Od. 1457.58–1458.8 <sup>H</sup>56 Πόθεν δὲ — τὴν Ἰλιάδα Eust. in Il. 20.16–18; 650.33; 1283.52 <sup>I</sup>58 καὶ τις — ἐχέτω Hdt. 8.109.4 <sup>J</sup>59–60 Αἴλιος — Διοσκούροι Ael. Dion. fr. α 118 Erbse <sup>K</sup>60 Πανσανίας — Θουκυδίδῃ Paus. att. fr. α 112 Erbse <sup>L</sup>60 Ἡρόδοτῳ Hdt. 1.24.7 <sup>M</sup>61 Θουκυδίδῃ Thuc. 8.102 <sup>N</sup>61–62 φησὶ καὶ — ἐγχαυρίων Paus. att. fr. α 111 Erbse

1425.46–47 μονονουχὶ λέγων — ἐκβληθήσομαι cf. schol. DEHJM<sup>a</sup> α 389b; schol. HM<sup>a</sup> α 392a 49–50 οὕτω καὶ ὦδε — οἶκον μέγαν Eust. ipse; cf. in Il. 344.8–10; 1162.45; 50 ἀναξ = οἰκοδεσπότης cf. schol. E α 397a 52 Τοῦ δὲ — ἰχθύος cf. schol. A (Hdn.) N 103a; Arcad. 154.8–9; Th. Alex. can. 40.10–12; Choer. in Th. Alex. can. 1.405.7–11; 406.30–34; Choer. epim. Ps. 50.1–3; EGud. 537.2–6 Sturz; Eust. in

3 οἴκοιο P : οἴκοι M 7–9 ἐνδόξους καὶ — βασιλεῖς λέγει MP<sup>ms</sup>. (corr.) 14 δμῶς δμῶς P : δμῶς δμῶς M θῶς M : θῶς P (accent.)



(v. 394–98) After Antinous has prayed that Telemachus may never be made king by Zeus on Ithaca, Telemachus puts him to shame, as previously stated,<sup>A</sup> and says that there are many kings on Ithaca, | that is men suitable for kingship, “but I shall be the overlord of our house and of the servants, whom Odysseus took as plunder for me”, almost saying: even if I am not suitable for my father’s kingship and therefore deprived of ruling all, I will not be cast aside from my father’s inheritance altogether. Note that not only Homer calls the nobles and members of the royal family “kings”, but also later writers. In Sophocles, at any rate, Iocaste calls the nobles in Thebes “overlords (*anaktes*) of the land”,<sup>B</sup> and Hesiod calls jurors *basileis* in “I will tell a fable for kings”.<sup>C</sup> Observe also that, as in the *Iliad*,<sup>D</sup> the poet solemnly calls the head of the household | “overlord” (*anax*), since a household is like a small city, just as a city is like a large household. The phrase “but I shall be the overlord of our house and of the servants” will be said by a person who is hindered from carrying out his own affairs by people who have nothing to do with them. The inflection of *dmōōn* [“servants”, gen. plur.] is like *Trōōn* [“Trojans”, gen. plur.]. Herodian<sup>E</sup> says that, as with *dmōs dmōos* [servant], *Trōs Trōos* [Trojan], *thōs thōos* [jackal], so it is with *plōs plōos*, a form of fish. The *epi**plōs* in Homer<sup>F</sup> is a participle meaning “having sailed to”. The phrase “that Odysseus plundered for me” does not only secretly stir up fear in Antinous, since Telemachus is probably valiant as he is the son of a warlike father, but | it also shows that the slaves are part of his inheritance, and, moreover, solemnly praises plundering, since it was not an untried thing among the heroes, as will be stated later on.<sup>G</sup> Whence *anax* originates is shown in the notes on the *Iliad*,<sup>H</sup> yet it must be said here too that it originates from *anakēs*, that is attentiveness. For *anakōs* meaning “thoughtfully”, “carefully”, “cautiously”, is used. Herodotus: “Let someone rebuild the house and let him diligently (*anakōs*) attend to sowing”.<sup>I</sup> The word *anax* is also a godly one, taken from the Dioscuri. Aelius Dionysius,<sup>J</sup> at any rate, says that the Dioscuri were called *Anakoi*, as the *Aiakoi* [sons of Aeacus], and they were addressed in prayers, he says, | as *Anakoin Dioskouroin* [dual. gen./dat.]. Pausanias<sup>K</sup> also says that *anakōs* means “cautiously” and “with premeditation” in both Herodotus<sup>L</sup> and Thucydides,<sup>M</sup> and then he says<sup>N</sup>

Il. 922.48–49; 976.4–6; πλώς aliter (πλώς πλωτός) Arcad. 145.21; Theogn. can. 812 53 ó δὲ — τοῦ ἐπιπλεύσας Eust. in Il. 643.15 53–55 Τὸ δὲ — δηλοῖ Eust. ipse; de voce cf. schol. V (Arn.) α 398b1 56–57 ῥήτεον δὲ — γίνεται Eust. vocem ἀνακῆς pro ἀνακῶς nunc praebet, quae tamen «insanabilis» neque «cum diligentia» significat, cf. Moer. α 148; Philop. coll. voc. b α 8; Phot. α 1503; de veriloquio ἀναξ ~ ἀνακῶς cf. Plut. Thes. 33.2; EGen. α 1314; schol. Opp. hal. 1.17; 1.303; 2.245 57–58 ἔστι γὰρ — ἐχέτω Ael. Dion. fr. α 120 Erbse; vide etiam Ascl. Myrl. fr. 2 Pagani 58–59 θεία λέξις — τῶν Διοσκούρων Eust. in Il. 20.18–19 61 ὡς σοφοῖν ad accentum spectare Erbse (Ael. Dion. fr. α 118) opinatus est

τριττυίαν δέ, φησί, τὴν θυσίαν ταύτην εἶναι συμβαίνει Διοσκούροις καὶ Ἑλένη, δι'  
 ἦν εἰς τὴν Ἀττικὴν ἐμβαλόντες ἐκείνοι οὐκ ἠδίκησαν οὐδένα τῶν ἐγχωρίων. Ἰστέον  
 δὲ ὅτι καθὰ οἴκου τις ἄναξ ἐστὶν ὡς οἰκοδεσποτῶν, οὕτω καὶ χειρὸς ὡς εἰκός, ὅθεν  
 σύνθετον ὁ χειροάναξ καὶ συνελόντα φάναι χειρώναξ. εἶεν δ' ἂν χειρώνακτες οἱ καὶ  
 1426 χειρομάχα πληθὺς λέγονται παρὰ τοῖς παλαιοῖς. εἰ δὲ μὴ ὥσπερ ἐκ τοῦ | ἀνδρῶν 5  
 ἄναξ συνετέθη Ἀνδρώναξ τὸ κύριον, οὕτως ἔδοξέ τισιν εἰπεῖν καὶ ἐκ τοῦ οἴκου ἄναξ  
 Οἰκώναξ πρὸς ἀναλογίαν τοῦ Ἰππώναξ, Πλειστώναξ καὶ τῶν τοιούτων, λογοπρα-  
 γείσθω ἢ χρήσις. Σημείωσαι δὲ καὶ ὅτι τὸ ἄναξ ἄνακτος προσλαβὼν ἐν τῇ κλίσει  
 τὸ τ διεσαφίσεν ἑαυτὸ καθ' ὑπεξαίρεσιν ἀμφιβόλου ἐννοίας· εἰ γὰρ ἦν ἄνακος ὡς  
 θώρακος ὑπωπτεύετο ἂν στέρησιν ἄκους δηλοῦν. οὐκοῦν ἐπὶ Διοσκούρων ἢ τοῦ τ 10  
 5 ἐξαίρεσις τὸ ἄκος παρειακρίνει· ἐκείθεν γὰρ οἱ Ἀνακοί καὶ τὸ | αὐτῶν ἐπίρρημα τὸ  
 ἀνακῶς. ὥξυτόνυνται δὲ οἱ Ἀνακοί ἀναγκαίως, ἵνα μὴ διδοῖεν ἔμφασιν ὡς ἐκ τοῦ  
 ἀνάσσειν καὶ ἐκ τοῦ ἄναξ παρήχθησαν. εἴη δὲ ἂν ὁ τόνος αὐτῶν κατὰ τὸ φαρμακοί.  
 α 399–411 8 | Ὅτι Ἀντίνοος μὲν, καθὰ καὶ προεῖρηται, σκληρότερος τὸ ἦθος ἐστὶ δι' ὅλης  
 10 τῆς ποιήσεως, Εὐρύμαχος | δὲ κολακικωτέρου ἤθους εἶναι πέπλασται καὶ ἀπαλω- 15  
 τέρου, ὅθεν καὶ τοῖς πολλοῖς μάλιστα ἐπίδοξος ἦν ἀγαγέσθαι τὴν Πηνελόπην λόγῳ  
 τοιούτῳ. Ἰστορεῖ ὁ Δειπνοσοφιστὴς Ἀθήναιος ὅτι Ἀπίων ὁ Ἀλεξανδρεὺς ἀκηκοέναι  
 15 λέγει πρὸς τοῦ Ἰθακησίου Κτήσωνος τὴν | τῶν μνηστήρων πεττεῖαν οἶα ἦν. ἦν δὲ  
 τοιάδε· ὀκτώ, φησί, καὶ ἑκατὸν ὄντες διετίθεσαν ψήφους ἐναντίας ἀλλήλαις, ἴσας  
 πρὸς ἴσας τὸν ἀριθμὸν ὅσοι περ ἦσαν αὐτοί· εἶναι οὖν ἑκατέρωθεν τέσσαρας καὶ πεν- 20  
 20 τήκοντα ψήφους, ἀνὰ μέσον δὲ τούτων διαλείπειν τι | κενόν, καὶ ἐν τῷ μεταίχιμῳ  
 τούτῳ μίαν τιθέναι ψήφον, καλουμένην μὲν Πηνελόπην, σκοπὸν δὲ οὔσαν τῷ βα-  
 λόντι ψήφῳ ἐτέρᾳ· καὶ κληρουμένων ἐκείνων στοχάζεσθαι ταύτης τὸν λαχόντα, καὶ  
 25 εἴ τις τύχοι καὶ ἐκκρούσειε πρόσω τὴν ψήφον Πηνελόπην, | ἀποτίθεσθαι τὴν ἑαυτοῦ  
 εἰς τὴν χώραν τῆς βληθείσης καὶ ἐξωσμένης ψήφου καὶ στάντα ἐκεῖ πάλιν βάλλειν. 25  
 καὶ εἴπερ ἐπιτύχοι μηδεμιᾶς τῶν ἄλλων ψαύσας, τότε δὴ νικᾷν τὸν τοιοῦτον μνη-  
 στήρα καὶ πολλὰ ἐλπίζειν γαμήσειν τὴν Πηνελόπην. τὸν δὲ Εὐρύμαχον πλείστας

<sup>A</sup>1426.12–28 Ἰστορεῖ — τὴν βασιλείαν Athen. 1.16f–17b

<sup>B</sup>13 Ἀπίων ὁ Ἀλεξανδρεὺς TGrH 616 F 36

1425.63 καθὰ — οἰκοδεσποτῶν Eust. in Od. 1425.49–50 63 χειρώναξ cf. schol. Dion. Thr. 112.6–7; epim. Hom. χ 37; Tz. hist. 10.775–76; EM 811.8–10; Eust. in Il. 344.12; in Od. 1785.39 64 χειρομάχα πληθὺς Plut. Rom. et Graec. 298c; cf. etiam Eust. in Od. 1753.12; 1833.56; emend. vit. mon. 126.14 Metzler; capt. Thess. 150.27 Kyriakidis; quadr. 5, l. 571 Schönauer 1426.1 οἰκώναξ vox reperitur in Hsch. ε 6402; Theogn. can. 16 Cramer 2–4 Σημείωσαι — δηλοῦν cf. Prodr. gramm. 121.11–17 Goettling 4–5 οὐκοῦν ἐπὶ — ἀνακῶς cf. EGen. α 766 (e Methodio: Ἀνακοί ~ ἀνάσσω vel ἀνακῶς vel ἄνω et ἐκάς) et EGen. α 767 (ἀνακῶς ~ ἄναξ); cf. Philop. coll. voc. b α 8 (ἀνακῆς ~ ἄκος) 5–6 ὥξυτόνυνται δὲ — τὸ φαρμακοί Eust. ipse; de nominum in -κος exeuntium oxytonesi praecepit Aristarchus (fr. 60 Schironi);

that *Anakeia* is a feast for the *Anakoi Dioscuri* [*Anakoîn Dioskouroin*], similar to *sophoîn* [“wise”, dual. gen./dat.]. As it happens, he says, this festival is a sacrifice of three animals for the Dioscuri and Helen. When they went to Attica for her sake they harmed none of the inhabitants there. One must know that just as a person can be an *anax oikou*, overlord of the household, one can also be an *anax cheiros* [overlord of the hand], as it seems, whence the compound *cheiroanax* derives, pronounced with contraction *cheirōnax* [craftsman]. The *cheirōnaktēs* would be the same as what the ancients call *cheiromacha plēthys* [lit. “multitude battling with their hands”]. If nobody | says *Oikōnax* as deriving from *oikou anax* 1426 in analogy to *Hippōnax*, *Pleistōnax* and other such words, just as *andrōn anax* [lord of men] was compounded into the proper name *Andrōnax*, customary usage should be held accountable. Note also that *anax anaktos* made itself clear and unambiguous by adding a tau in its inflected forms. For if it were inflected *anakos* like *thōrakos* [“corslet”, gen.], one would suspect that it signified a lack of remedy (*akos*). When referring to the Dioscuri, the tau is removed in order to bring in the notion of remedy (*akos*). For the *Anakoi*, as they are called, and | the 5 adverb *anakōs* originate from *anax*. Thus, the *Anakoí* have an acute accent on the final syllable by necessity, in order not to put emphasis on the fact that they derive from *ánassein* [lord over] and *ánax* [lord]. The accent of these *Anakoí* would be similar to *pharmakoí* [sacrifices].

| (v. 399–411) Antinous, as previously stated, is harder in character through- 8 out the whole poem, whereas Eurymachus is | fabricated with a more obsequi- 10 ous and softer character, whence he was most propable to marry Penelope in the eyes of the many. The Learned Banqueter, Athenaeus,<sup>A</sup> says that Apion of Alexandria<sup>B</sup> claims to have learned from Cteson of Ithaca about what sort of | game the suitors played. It was as follows. The suitors numbered one hundred 15 and eight, he says, and they placed pebbles opposite to one another, matching the number that they themselves amounted to. Accordingly, there were fifty-four pebbles on each side. An | empty area was left in the middle, and in this space 20 they placed one pebble called “Penelope”, which served as the target they took aim at with another pebble. They cast lots to see which of them would try, and if anyone hit it and knocked over the “Penelope” pebble, | his own pebble was 25 placed where “Penelope” had been. Standing at this spot he then tried to hit it yet again, and if indeed he succeed without touching any of the other pebbles, this suitor was victorious and had high hopes that he would marry Penelope. Eury-

cf. praec. Eust. in Il. 1365.46 (schol. A [Hdn.] Ω 566d1) 8–11 Ὅτι Ἀντίνοος — καὶ ἀπαλωτέρου  
Eust. in Od. 1424.57–64 11–12 ὅθεν καὶ — λόγῳ τοιοῦτῳ cf. ο 518–22

εἰληφέναι τοιαύτας νίκας ταύτῃ τῇ παιδιᾷ καὶ εὐελπιν εἶναι τῷ γάμῳ, ἐπίδοξον ὄντα λαβεῖν τὴν βασιλείαν, ὥστε δῆλον ἐκ τούτων ὡς καλῶς, καθὰ προδεδήλωται, καὶ ἀστραγαλίζειν τὸ πεττοῖς καθ' Ὅμηρον τέρπεσθαι λέγεται· μέχρι γὰρ καὶ ἐσάρτι οὕτως ἀστραγαλίζουσι καὶ μάλιστα ὀνειοῖς οἱ τοιαῦτα πεττεύοντες εἶτε | παίζοντες. 30 ὁ τοῖνυν εἰς τὸν τῆς Πηνελόπης γάμον ἐπίδοξος ἦρως οὗτος καὶ νῦν ὑπούλως τὸν λόγον μεταχειριζόμενος πρῶτον μὲν συνετῶς προοιμιάζεται ὅτι ἐν θεοῦ γούνασι κεῖται ὅς τις ἐν Ἰθάκῃ βασιλεύσει, εἶτα καὶ ἐπεύχεται τῷ Τηλεμάχῳ ὅτι κτήματα δ' αὐτὸς ἔχοις καὶ δώμασιν οἷσιν ἀνάσσοις κατὰ τὸν σὸν λόγον· μὴ γὰρ ὃ γε ἔλθοι ἀνὴρ ὅς σε ἀέκοντα βίῃ κτήματ' ἀπορραΐσει, Ἰθάκης ἔτι ναιεταώσης. καὶ οὕτω προοιμασάμενος ἐπάγει ὡς δῆθεν εὐνους· ἀλλὰ θέλω σε, φέριστε, περὶ ξείνιοιο ἔρεσθαι. Καὶ σημειώ- 10 σαι ὅπως τοῦ Τηλεμάχου ἀνωτέρω ἐνδειξαμένου, ὡς εἴρηται, ὅτι οὐκ ἀνάγκη πᾶσά τινα τῶν | μνηστήρων βασιλεῦσαι—εἰκὸς γὰρ καὶ ἄλλῳ τινὶ τὴν βασιλείαν ταμιεύεσθαι—εἰπόντος δὲ καὶ ὡς, εἰ καὶ τῆς βασιλείας ἐκπέση, τοῦ γοῦν οἴκου ἄναξ ἐσεῖται τοῦ πατρικοῦ, ὁ Εὐρύμαχος πρὸς ἄμφω ἀπαντᾷ, τὴν μὲν βασιλείαν ἐν θεοῦ γούνασι κεῖσθαι εἰπών, οἷα μὴ θέλων ἀλαζονεύεσθαι, τὸ δὲ τοῦ οἴκου ἄνακτα γενέσθαι τὸν 15 Τηλεμάχον εἰς εὐχὴν θέμενος διὰ τὸ δῆθεν δυσχερές, οἷονεῖ λέγων ὅτι οὐ μόνον οὐ βασιλεύσεις, ὦ Τηλέμαχε, ἀλλ' εὐκταῖον σοι καὶ τὸ τὰ σὰ ἔχειν. Τὸ δὲ εἰπεῖν μὴ γὰρ ἔλθοι ἀνὴρ ὅς τις ποιήσει τάδε ἐσχημάτισται καὶ αὐτό· δοκεῖ μὲν γὰρ λέγειν ὅτι μὴ γένοιτο ἀδικηθῆναι σε, | λέγει δὲ ἀληθῶς ὅτι μηδεὶς ἄλλος ἔλθοι βλάψων σε, ὡς 40 ἡμῶν δηλαδὴ τῶν Ἰθακησίων ἀρκούντων εἰς τοῦτο. Τὸ δὲ ἀέκοντα καὶ τὸ βίῃ ἐκ παραλλήλου θέσεως ταυτὸν σημαίνουσι. Τὸ δὲ ἀπορραΐσει κτήματα δηλοῖ μὲν τὸ φθερεῖ | δαπανήσας, γίνεται δὲ ἀπὸ τοῦ ῥῶ ραίω, ἀφ' οὗ καὶ ραιστήρ ἡ σφύρα, καθὰ 72 καὶ πέτω τὸ πίπτω καὶ ἐν συγκοπῇ καὶ παραγωγῇ πτῶ πταίω τὸ προσκόπτω. οὕτω δὲ καὶ λῶ λαίω, ἐξ οὗ καὶ τὸ λιλαιώ, καὶ κεδῶ κεδαίω τὸ σκεδάζω καὶ κλῶ κλαίω καὶ κῶ καίω. ἐκ δὲ τοῦ ραίω καὶ ραίστης, ἐξ οὗ κυνοραίστης καὶ θυμοραίστης· τὸ μέντοι 25 45 ῥ τὸ γ̃ προσλαβὼν τὴν γρώνην | ποιεῖ καὶ τὴν γράστιν καὶ τὴν γραιάν.

<sup>A</sup>1426.28–29 ὥστε δῆλον — λέγεται cf. Eust. in Od. 1397.1–4

<sup>B</sup>34 ἀνωτέρω α 394–98

<sup>C</sup>44 κυνοραίστης ρ 300 <sup>D</sup>44 θυμοραίστης N 300 etc.

1426.29–30 μέχρι — παίζοντες Eust. ipse; vide Koukoules, *Παογραφικά* II 368 30 ὑπούλως — μεταχειριζόμενος Eust. ipse; cf. in Od. 1424.57–64 34 ὡς εἴρηται 1425.38–39 37 οἷα μὴ θέλων ἀλαζονεύεσθαι Eust. ipse 38–40 Τὸ δὲ — εἰς τοῦτο cf. schol. HM<sup>a</sup> α 403a 40–41 Τὸ δὲ ἀέκοντα — σημαίνουσι 41 ἀπορραΐσει = φθερεῖ cf. schol. V α 404b1 42 ραιστήρ ~ ῥῶ ραίω Choer. in Th. Alex. can. 1.322.6–9; Suid. p 81; EM 701.15–16; Eust. in Il. 737.19–20; in Od. 1508.28–29; 1648.9 42–43 πταίω ~ πτῶ ~ πέτω Or. 131.24–26 (= Philox. fr. 165 Theodoridis); EM 694.5–8; schol. T et A Δ 200a1/b 43 λιλαιώ ~ λαίω ~ λῶ Or. 91.29–39 (= Philox. fr. 140 Theodoridis); schol. AbT (et D et Ge.) O 317; Eust. in Il. 684.5 43 κεδῶ κεδαίω Eust. in Od. 1398.37–38 43 κλῶ κλαίω Or. 86.17–19 (= Philox. fr. 114 Theodoridis); EGud. 234.27–29 Sturz; EM 516.49 et 51; Eust. in Il. 684.4; 900.5 44 κῶ καίω Or. 136.9 (= Philox. fr. 272 Theodoridis); Choer. epim. Ps. 3.8; epim. Hom. A

8 ἔλθη P 10 φέριστε M<sup>s.l.</sup> (corr.): deest in P 13 τοῦ M: τὸ P 18 ἔλθη P 24 καί<sup>2</sup> deest in P

machus won this game more times than anyone else and had high hopes about the marriage, being likely to acquire the kingship. Accordingly, it is evident from this account that “enjoying *pessoi*”, as Homer puts it, is also correctly called “play *astragaloi*”, as previously shown.<sup>4</sup> For even in recent times this is how they play *astragaloi*, especially those who play *pessoi* with donkey vertebrae. | This hero, 30  
 who was likely to marry Penelope, now treacherously undertakes his speech and intelligently begins with a proem saying that “it rests on the knees of God who will be king on Ithaca”. Thereafter he prays for Telemachus’ sake that “you will have your possessions and lord over your house”, as you say, “may no man come to rob you unwilling of your possessions by force, as long as Ithaca is inhabited”. After this proem he adds, as if he were kindly disposed towards him, “but I want to ask you, brave lad, about that stranger”. Note that Telemachus previously made it clear, as stated above,<sup>4</sup> that it is not entirely necessary that one | of the 35  
 suitors should become king, since the kingship could be allotted to someone else. Moreover, Telemachus said that even if he loses the kingship, he will at least lord over his father’s house. Eurymachus answers him on both points here, saying that the kingship lies in the knees of God, since he does not wish to be pretentious, and phrases his wish that Telemachus will be lord of his own home as a prayer, since it will apparently be difficult for him to attain this. Thus he almost says “not only will you not be king, Telemachus, but you should also pray to keep your own possessions”. To say “may no man come to do this or that” is also provided with figures. For he seems to say “may you not be treated unjustly”, | but in 40  
 effect he says “may nobody *else* come and treat you unjustly, since we, the men of Ithaca, are sufficient for this”. The word “unwilling” and “by force”, placed parallel to one another, mean the same thing. The phrase *aporraisei ktēmata* means “will spend and consume your possessions”. The verb originates from *rhō rhaiō* [break], from which *rhaistēr* “hammer” derives, just as *petō* “fall” becomes *ptō ptaiō* “strike” by syncope and derivation. This is also the case with *lō laiō* [behold], out of which *lilaiō* [desire] originates too, and *kedō kedaiō* “scatter” and *klō klaiō* [cry] and *kō kaiō* [burn]. The word *rhaistēs* [destroyer] also originates from *rhaiō*, out of which *kynoraistēs* [“dog tick”]<sup>c</sup> and *thymoraistēs* [“life-destroying”]<sup>d</sup> originate. However, when the rho is combined with a gamma the word produces *grōnē* [hole] | *grastis* [grass] and *graia* [old woman]. 45

40c2b; EM 497.40; Eust. in Il. 684.3–4; 737.19

44 *ῥαϊστής* ~ *ῥαίω* cf. Eust. in Il. 737.20; 1075.21–22; 1139.63 44 *ῥαϊστής* ~ *ῥαίω* cf. Tz. in Lycophr. 20; Eust. in Il. 633.46–47; aliter (~ *ῥαίω*) Or. 4.4.7 (= Philox. fr. 81 Theodoridis)45 *ῥαϊστής* ~ *ῥαίω* Eust. in Il. 633.47–49; 852.9; 1220.44–45; cf. etiam Or. 40.17–18; EM 239.34 45 *ῥαϊστής* ~ *ῥαίω* schol. Eur. Hec. 323; EM 222.39

- α 402** "Οτι εὐχὴ ἀγαθὴ πρὸς οἰκοδεσπότην τὸ κτήματα δ' αὐτὸς ἔχοις καὶ δώμασιν οἷσιν ἀνάσσοις.
- α 406-7** "Οτι ὁ ἐρωτῶν περὶ ἀγνοουμένου ξένου ἐρεῖ· ὀππόθεν οὗτος ἀνὴρ, ποίης δ' ἐξεύχεται εἶναι γαίης; ποῦ δὲ νύ οἱ γενεὴ καὶ πατρίς ἄρουρα; Καὶ σημειῶσαι ὅτι τὸ πατρίς ἄρουρα ἐντελῶς νῦν εἴρηται, ὡς καὶ τὸ πατρίδα γαίαν καὶ παρὰ Πινδάρῳ ἄρρουραν πατρίαν. ὅτε δὲ μόνον τις εἶπῃ τὸ πατρίς, ἐλλιπῶς εἶπεν. 5
- α 409** "Οτι τὸ ἐέλδεσθαι τὰ πλείω μὲν, ὡς καὶ ἐνταῦθα, ἐνέργειαν δηλοῖ, ἔστι δὲ ὅτε 50 καὶ παθητικὴν ἔννοιαν ἔχει, ὡς καὶ ἐν Ἰλιάδι νῦν τοι ἐέλδέσθω | πόλεμος ἀντὶ τοῦ ἀγαπάσθω. τοιαῦτα δὲ καὶ τὸ μορμολύττομαι καὶ βιάζομαι καὶ ἄλλα μυρία μέσως ἔχοντα. 10
- α 410-11** "Οτι τὸ ἀναμεῖναι καὶ καρτερῆσαι ὑπομεῖναι λέγεται· φησὶ γάρ· οἶον, ἤγουν ὅπως, ἀναίξας οἴχεται οὐδ' ὑπέμεινε γινώμεναι. οἰκεῖος δὲ ὁ λόγος ἐπὶ ταχείας ξένου ὑποχωρήσεως.
- "Οτι κάλλους δηλωτικὸν τὸ οὐ γάρ τι κακῷ εἰς ὧπα ἔφκει. οἱ τοῦ κάλλους δὲ γινώμονες μνηστῆρες τοῦτο φασὶν ἀπὸ τῆς ὄψεως τὸν φανέντα Μέντην χαρακτη- 15 ρίζοντες, ὧπα τὸ ὅλον εἰπόντες πρόσωπον ἀπὸ τοῦ τιμιωτάτου μέρους, ἀφ' οὗ καὶ 55 τὸ πᾶν παρωνόμασται πρόσωπον οἰοῖται τὸ πρὸς τοῖς ὀφθαλμοῖς· | τὸ γὰρ μετὰ τοὺς ὧπας μέτωπον. Ἰστέον δὲ ὅτι τὸ οὐ μὲν γάρ τι κακῷ εἰς ὧπα ἔφκει οὕτως ἢ παλαιὰ μεταβολὴ φράζει· ὅσα μὲν γὰρ ἰδεῖν, σφόδρα ἔφκει τῶν γεννικῶν εἶναι. ἐνθα ὅρα ὅτι τὸ γεννικῶν ἑτεροῖόν ἐστι τῆς παρὰ τῷ Κωμικῷ σημασίας καθ' ἣν ἐκεῖνος γεννικὸν 20 κρέας φησὶ τὸ γενναῖον διὰ πάχος.
- α 413-15** 59 | "Οτι ἐπὶ φιλικῆς ἀποδημίας ἀνελπίστου | εἶποι τις ἄν· νόστος ἀπώλετο τοῦ δεῖ- 60 νος, οὗτ' οὖν ἀγγελίῃς<sup>α</sup> ἔτι πείθομαι εἴ ποθεν ἔλθοι οὔτε θεοπροπίης ἐμπάζομαι. Ἰστέον δὲ ὅτι θεοπρόπος μὲν ἀπλῶς ὁ μάντις, θεοπροπία δὲ ἡ τέχνη αὐτοῦ, θεοπρόπιον 1427 δὲ τὸ χρησμώδημα, ὃ καὶ λόγιον ἔλεγον οἱ Ἀττικοί. "Ετι ἰστέον | καὶ ὅτι τὸ εἴ ποθεν 25 ἔλθοι ἐλλέλειπται τῇ φράσει· τὸ γὰρ πλήρες οὕτως ἔχει· οὔτε ἀγγελίαις ἔτι πείθομαι

<sup>A</sup>1426.47-48 πατρίδα γαίαν B 140; α 290 etc.  
 τοι — πόλεμος Π 494  
 Κωμικῷ Ar. eq. 457

<sup>B</sup>48 ἄρρουραν πατρίαν Pind. Ol. 2.14  
 D<sup>56</sup> ὅσα μὲν — εἶναι Dem. Thr., fr. deest apud Gehrman

<sup>C</sup>49-50 νῦν  
<sup>E</sup>56 παρὰ τῷ

1426.47 Καὶ σημειῶσαι — νῦν εἴρηται cf. schol. EM<sup>a</sup>k α 407b 49-50 ἔστι δὲ ὅτε — ἀγαπάσθω  
 Eust. in Il. 1072.44-45 50 μορμολύττομαι Ar. av. 1244; Eust. in Il. 693.32 50 βιάζομαι cf. Ar.  
 Dysc. synt. 398.5-8; schol. Dion. Thr. 401.20-22 50-51 ὑπομεῖναι = ἀναμεῖναι cf. schol. M<sup>c</sup> α 410e  
 51 οἶον = ὅπως schol. V α 410a1 53-55 ὧπα τὸ ὅλον — μέτωπον cf. Eust. in Il. 307.37-39; 53-54  
 ὦψ = πρόσωπον Hsch. ω 257; Choer. epim. Ps. 57.18; Suid. ω 290; EM 826.18; 55 μέτωπον ~ ὦψ Or. 98.1-  
 2; EParv. μ 16; EGud. 389.35-37 Sturz; EM 581.53-55 56 εἰς ὧπα = ὅσα ἰδεῖν cf. schol. V α 411c1  
 56 οὐ κακός = γεννικός cf. schol. EJK α 411b 56-57 ἐνθα ὅρα — διὰ πάχος cf. Eust. in Il. 545.44  
 62-64 Ἰστέον δὲ — Ἀττικοί cf. Eust. in Il. 55.42-43; θεοπρόπος cf. schol. EJV α 416d; θεοπροπία cf. schol.  
 V α 415a; θεοπρόπιον cf. epim. Hom. A 85c2; EGud. 285.48-53 Sturz

5 ἄρρουραν sic MP : ἄρουραν codd. Pind.

23 ἀγγελίης<sup>α</sup> M : ἀγγελίης P



This is a good prayer to say to the master of a house: “may you keep your possessions and lord over your house”.

(v. 406–7) He who inquires about an unknown guest will say: “Where is that man from? What land does he profess to come from? Where is his family now, and the soil of his fathers?” Note that *patris aroura* [soil of his fathers] is now said in full, as in *patris gaia* [“land of one’s fathers”]<sup>A</sup> and *aroura patria* [country of one’s father] in Pindar.<sup>B</sup> Whenever someone simply says *patris* [fatherland], the phrase is elliptic.

(v. 409) The word *eeldesthai* [long for] signifies activity here as in most cases, but sometimes it has a passive sense, as in the *Iliad* “let war now be welcome (*eeldesthō*) | to you”,<sup>C</sup> meaning “may it be greeted with affection”. So it is also with *mormolyttomai* [frighten/be afraid of] and *biazomai* [use violence/be subjected to violence] and thousands of other ambiguous verbs. 59

(v. 410–11) It is “wait” and “endure” that he calls *hypomeinai*. For he says: “*hoion*”, meaning “in such a manner”, “he leapt up and disappeared and did not stay in order for us to meet him”. The phrase is fitting for the quick withdrawal of a stranger.

The following phrase is an indication of beauty: “since from his countenance (*ōps*) he did not appear to be a base man”. The suitors who are experts in beauty speak thus and describe Mentēs’ apparition based on his appearance, calling his whole face *ōps* [lit. “eyes”], using the most honored part to signify the whole that is the face (*prosōpon*). The word *prosōpon* also derives from this word, being the part next to (*pros*) the eyes, | since the part beyond (*meta*) the eyes is the *metōpon* [forehead]. One must know that the phrase “since from his countenance he did not appear to be a base man” was phrased by the ancient paraphrase in the following way: “Since, as far as one can see, he most certainly seems to be one of the nobles”.<sup>D</sup> Observe here that *gennikōn* [“nobles”, gen.] has a different signification than when the Comedian uses the word,<sup>E</sup> calling meat *gennikos* and *gennaios* because of its fat. 55

| (v. 413–15) Referring to the hopeless absence of a friend | someone would say: “the homecoming of so-and-so is lost. No longer do I believe messages, if it should come from somewhere, nor do I busy myself with prophecies”. One must know that *theopropos* simply means “prophet”, that *theopropia* is the name of his art and that *theopropion* means oracular response, which the speakers of Attic also called *logion*. Moreover, one must know | that *ei pothen elthoi* [if it should come from somewhere] is elliptic, since the full phrase is: nor do I trust 59  
60  
1427

εἴ ποθεν ἔλθοι ἀγγελία δηλαδὴ ἀγαθὴ περὶ τοῦ Ὀδυσσεως ἢ ἄγγελος ἀγαθὸς περὶ  
 5 τῶν ἐκείνου. καὶ τοῦτο | μὲν τὸ κρεῖττον, δύναται δὲ καὶ γενικὴ ἐνικὴ εἶναι τὸ ἀγγε-  
 λίας, ἵνα λέγῃ ὅτι οὔτε ὑπὸ ἀγγελίας ἔτι πείθομαι εἴ ποθεν ἔλθοι ἀγγέλλουσά τι τῶν  
 κατὰ τὸν Ὀδυσσεά. τὸ δὲ εἰπεῖν ὅτι τὸ ἔλθοι ταυτόν ἐστι τῷ ἔλθοιεν ἀγγελίαι δη-  
 10 λαδὴ τινες, Πινδάρῳ μὲν καὶ τοῖς κατ' | ἐκείνον Δωρίζουσι φιλεῖται, οὐκ οὖν δὲ καὶ 5  
 12 Ὀμήρῳ, εἰ καὶ ἐν τῷ γοῦνα καὶ κνήμαι παλάσσετο, ἤγουν | ἐπαλάσσοντο, τουτέστιν  
 ἐμολύνοντο, σχῆμα τοιοῦτον Δωρικῶς παρεμφαίνεται. Τὸ δὲ οὗτ' οὖν ταυτόν ἐστι  
 τῷ οὔτε δὴ· οὐ γὰρ αἰεὶ αἰτιολογεῖ ὁ οὖν σύνδεσμος, ἀλλ' ἐν μυρίοις καὶ παραπληροῖ.

α 417–20 "Ὅτι ἔστιν ἀληθεύειν τινὰ ἐκόντα ἐν τῷ αὐτῷ λόγῳ καὶ ψεύδεσθαι ἀσχηματί-  
 στως. ἄλλως μέντοι καὶ ἄλλως, ὡς ἐνταῦθα Τηλέμαχος ἀληθεύει μὲν λέγων αὐτὰ 10 P 22<sup>f</sup>  
 15 ἐκεῖνα | ὅσα ἤκουσεν ἐκ τῆς Ἀθηνᾶς, ἤγουν ὅτι Μέντης Τάφιος Ἀγχιάλου υἱὸς πα-  
 τρῶς ἐταῖρος ἔστιν ὁ ξένος. ἄλλως μέντοι ψεύδεται· φρεσὶ γὰρ οἶδεν ὅτι Ἀθηνᾶ ἐστὶ  
 καὶ οὐ Μέντης ὁ αὐτῷ ἐμφανισθεῖς.

α 422 "Ὅτι ἴδια τρυφόντων καὶ ταῦτα· οἳ δ' εἰς ὀρχηστὺν τε καὶ ἱμερόεσσαν ἀοιδὴν τρε-  
 ψάμενοι τέρποντο. ὅρα δὲ μήποτε ὁ ποιητὴς ἐπίτηδες διὰ κάλλος λόγου τὰ ῥήματα 15  
 ταῦτα παρέθετο τὰ παρηχοῦντα ἐκ τοῦ τέρπῳ καὶ τρέπῳ.

α 424 "Ὅτι ὥσπερ χολὴ χόλος, ὠνὴ ὠνος, δίνη δίνος, διαλογία διάλογος, βολὴ βό-  
 λος, ὅθεν καὶ τὸ βολίζειν, ῥοή ῥόος, γονὴ γόνος—οὐ γάρ πω τις ἐδὼν γόνον αὐτὸς  
 20 ἀνέγνω—κοίτη κοῖτος—κοίτου τε | μέδεται—πύλη Πύλος—ἐν Πύλῳ ἐν νεκύεσ-  
 σι—ποθὴ πόθος, βία βίος, οὕτως ἐσπέρα ἔσπερος, οἶον τοῖς δὲ τερπομένοις μέλας 20  
 ἐπὶ ἔσπερος ἦλθε. τοῦτο δὲ πρέπει λεχθῆναι καὶ ἐπὶ τῶν τρυφόντων δι' ὅλης ἡμέρας  
 ἕως νυκτός, καὶ ἐπὶ τῶν σπαταλόντων ὀλέθρια· ἔχει γάρ τι καὶ αἰνιγματώδες οὗτος  
 ὁ λόγος, ὡς τῶν μνηστήρων ἐν τῷ τρυφᾶν σφαγέντων καὶ σκότῳ παραπεμφθέντων  
 ἐπ' αὐταῖς ταῖς τραπέζαις ἐν βαθείᾳ ἐσπέρα. ὡς δὲ σύνθηες ἦν τοῖς παλαιοῖς καθὰ  
 καὶ τοῖς ὕστερον καὶ πόρρω νυκτῶν συμποσιάζειν, οὐκ ἔστιν ἀμφιβαλεῖν. σωφο- 25

<sup>A</sup>1427.11 γοῦνα — παλάσσετο P 387 <sup>B</sup>19 οὐ γάρ — ἀνέγνω α 216 <sup>C</sup>19–20 κοίτου — μέδεται β 358 <sup>D</sup>20 ἐν Πύλῳ ἐν νεκύεσσι E 397

1427.5–8 δύναται δὲ — τὸν Ὀδυσσεά cf. schol. I α 414a; de v. l. cf. etiam schol. α 414c1 8–12 τὸ δὲ εἰπεῖν — παρεμφαίνεται schol. A P 387 (unde Eust. in Il. 1110.51; vide adn. v.d.Valk); cf. etiam ps.-Hdn. fig. 52 Hajdú; Lesbon. fig. 14a Blank; schol. Pind. Pyth. 4.100a; 8.10a; Isthm. 5.9; 11–12 ἐπαλάσσοντο = ἐμολύνοντο schol. D E 100 et A 98; schol. T H 171c1; schol. χ 184; Ap. Soph. 126.21–22; Hsch. π 154; 234; 1325; Phot. π 593; Choer. epim. Ps. 130.6; EGud. 466.18 et 449.31 Sturz; EM 648.15–16 et 661.9; Eust. in Il. 527.14–15; 641.49; 674.11; 786.24; 838.49–50; Od 1631.39; 1744.60–61 12–13 οὖν = δὴ cf. Eust. in Il. 915.64; 1066.35 13–16 ὅτι ἔστιν — ἐμφανισθεῖς de mendacio cf. Eust. in Od. 1379.35 cum adn.; cf. etiam schol. HM<sup>a</sup>O α 417a 16 ἴδια τρυφόντων cf. Eust. in Od. 1403.46–47 17–18 ὅρα δὲ — τρέπῳ Eust. ipse; cf. Hermog. id. 1.12; ps.-Hermog. inv. 4.7; Lindberg, *Hermogenes* 161–62 18–20 Ὅτι ὥσπερ — ἔσπερος cf. schol. V α 423a; schol. A (Hdn.) Φ 232b1; schol. bT X 318c; de exemplis, quae collegit Eust., cf. e.g. in Il. 503.18–19; 563.24–29; 1148.37 cum adn.; 18 διαλογὴ διάλογος Eust. in

in messages [plur.] anymore, that is, if a message [sing.], that is a good one, with news of Odysseus should arrive from somewhere, or a good messenger about his situation. This makes | better sense, but it is also possible that the word is a 5  
genitive singular, *angeliēs* [not *angelliēs* or *angelliais*], meaning to say that I am no longer convinced by a message if it should come from somewhere announcing something about Odysseus. To say that *elthoi* is the same thing as *elthoien* [they should come], evidently referring to messages, is approved of by Pindar and those who use the | Doric dialect as he does, and indeed also by Homer, seeing 10  
as he also displays this Doric figure in “knees and legs was splattered (*palasseto* [sing.])”,<sup>A</sup> meaning | *epalassonto* [plur.], that is “were defiled”. The *out’ oun* is 12  
the same as to say “nor indeed” (*oute dē*), since the conjunction *oun* is not only causal but in thousands of instances also expletive.

(v. 417–20) It is possible to willingly speak the truth and lie in the same speech without using figures. But one can also proceed in a different manner, as Telemachus does here, speaking the truth and saying exactly everything | that he 15  
heard from Athena, that the stranger was Mentēs the Taphian, son of Anchialus and a friend of his father. Yet in another sense he is lying, since he knew in his heart that his apparition was not Mentēs but Athena.

(v. 422) These words are also fitting for people living in luxury: “delighting themselves they turned to dance and pleasing song”. Observe whether or not the poet fittingly put together these alliterative verbs deriving from “delight oneself” (*terpein*) and “turn” (*trepein*) for the sake of stylistic beauty.

(v. 424) As with *cholē cholos* [bile, anger], *ōnē ōnos* [purchase, price], *dinē dinos* [whirlpool], *dialogē dialogos* [conversation], *bolē bolos* [a throw, weight on sounding line], whence *bolizein* [measure depth with a sounding line] derives, *rhoē rhoos* [stream], *gonē gonos* [offspring, descent]—“for nobody knows his descent (*gonos*) himself”<sup>B</sup>—*koitē koitos* [bed]—“and be mindful of | the bed 20  
(*koitos*)”<sup>C</sup>—*pylē* [gate] *Pylos*—“in Pylos among the corpses”<sup>D</sup>—*pothē pothos* [desire], *bia* [force] *bios* [life], so it is also with *hespera hesperos* [evening], as in “while they were enjoying themselves the dark evening came upon them”. It is fitting to say this both about people who revel throughout the day until nightfall, and about those who indulge themselves when in danger. For this speech has an element of the enigmatic, since the suitors were slaughtered when enjoying luxury and sent to darkness over the very same tables in the deep evening. There can be no doubt that the ancients, just as people in later times, were accustomed

Od. 1788.19; 19 βολίζειν ~ βόλος Eust. in Od. 1405.3–4 21–23 ἐπὶ τῶν — ἐσπέρα cf. schol. e α 422h et schol. Js α 423c 24 πόρρω νυκτῶν συμποσιάζειν cf. Plat. symp. 217d

25 νέστερον δὲ τοῦ τοιοῦδε συμποσίου τὸ πρὸ νυκτὸς λύον τήν | τοιαύτην πανήγυριν,  
 ὡς δηλοῖ καὶ τὸ τοῦ πότου προΐοντος καὶ τῆς ὥρας ὑποσκιαζούσης. ἔνθα ὄρα τὸ ὑπο-  
 St. σκιαζούσης φιλοσόφως | λεχθὲν ἀντὶ τοῦ ἡρέμα οὔσης νυκτέρου· σκιά γὰρ ἐνταῦθα  
 73 οὐχ' ἀπλῶς ἀλλ' ἡ τήν νύκτα ὀρίζουσα, εἶγε κατὰ τοὺς σοφοὺς σκιά τῆς γῆς ἢ νύξ,  
 ὡς ἐκείνοι ἀκριβῶς ἐθεώρησαν. μνηστέον δ' ἐνταῦθα καὶ περὶ τῆς λοιπῆς ἐν ἡμέρᾳ 5  
 σκιάς ὡς αἰνίγμα ἐπ' αὐτῇ παλαιὸν ἐκτέθεται ἀπεναντίας ἔχον οἷς Ὅμηρος ἐποίη-  
 σεν ἐπὶ τῇ Ἑριδι· αὐτὴ μὲν γὰρ τὰ πρῶτα ὀλίγη κορυσσομένη κάτω, εἴτα οὐρανία αἰ-  
 30 ρεται, ὁ δὲ ἐπὶ τῇ σκιά γρίφος εἶναι τινα φύσιν φησίν, ἢ περὶ τὴν γένεσιν καὶ | φθίσιν  
 [[μάλιστα]] ἐστὶ μεγίστη, ἥγουν περὶ ἀνατολὴν ἡλίου καὶ δύσιν, περὶ δὲ τὴν ἀκμὴν  
 ἐλαχίστη, ὅτε δηλαδὴ κατὰ κάθετον ὁ ἥλιος τοῖς περὶ γῆν σώμασι γίνεται. Μέλας 10  
 δὲ ἔσπερος εἴρηται πρὸς ἀντιδιαστολὴν τοῦ ἑσπέρου ὃς κάλλιστος ἐν οὐρανῷ ἴσταται  
 ἀστήρ.

α 425-26 <sup>34</sup><sub>35</sub> | Ὅτι ὁ τοῦ Τηλεμάχου θάλαμος ὑψηλὸς | δεδόμητο περικαλλέος αὐλῆς περισκέ-  
 πτω ἐν χώρῳ. ὁ δὲ περίσκεπτος χώρος καὶ περιωπὴ ῥηθείη ἂν καὶ σκοπιὰ καὶ τόπος  
 ἀποπτος. Ὅρα δὲ ὅτι παρὰ μὲν Ὀμήρῳ θάλαμος καὶ ἀνδρεῖος οἶκος λέγεται, οἱ δὲ 15  
 μεθ' Ὀμηρον τὴν γυναικωνίτιν οὕτω καλοῦσιν.

α 427 40 Ὅτι τὸ | πολλὰ φρεσὶ μερμηρίζων ὁμοῖον ἐστὶ τῷ δαίεται ἥτορ· μερίζειν γάρ ἐστι  
 καὶ τὸ δαίεσθαι καὶ τὸ μερμηρίζειν. τούτοις δὲ ὁμοῖον ἐστὶ ἐν μιᾷ λέξει τὸ δαΐφρων,  
 ἥτοι δαιόμενος τὰς φρένας τρόπῳ συμβουλῆς.

α 428 45 Ὅτι ὁ ποιητὴς μὲν φησιν αἰθρομένης δαΐδας, οἱ δὲ παλαιοὶ | φασὶ καὶ ὅτι δᾶς ἢ ἐκ 20  
 δᾶδων λαμπάς, φανὸς δὲ ἢ τῶν κληματίδων, ἢ καὶ πανὸς ἐλέγετο, καθὰ ἐν ἄλλοις  
 δεδήλωται.

α 428-35 Ὅτι σύννηθες πολλαχοῦ τῷ ποιητῇ, εἴ που πρόσωπόν τι χρησιμεύσειν μέλλει M 16<sup>e</sup>  
 50 αὐτῷ, συνιστᾷν αὐτὸ καὶ ἐγγράφειν οἷον τῇ ψυχῇ τοῦ ἀκροατοῦ | διὰ τοῦ εἰπεῖν τι  
 διεξοδικώτερον περὶ αὐτοῦ ἰδικῶς, ὅπερ ἐποίησε καὶ ἐπὶ Νέστορος ἐν Ἰλιάδι καὶ ἐπὶ 25  
 Κάλχαντος καὶ ἐπὶ ἄλλων. καὶ ἐνταῦθα δὲ λέγει τὰ κατὰ τὴν δούλην Εὐρύκλειαν, κα-  
 55 θάπερ κατωτέρω ῥηθήσεται· καὶ αὐτὴ γὰρ χρησιμωτάτη ἐν τῷ βιβλίῳ τούτῳ | ἔσται

<sup>A</sup>1427.25 τοῦ πότου — ὑποσκιαζούσης Athen. 4.130a <sup>B</sup>28-29 αὐτῇ — αἴρεται Δ 442-43 <sup>C</sup>31-  
 32 ὃς κάλλιστος — ἀστήρ X 318 <sup>D</sup>40 δαίεται ἥτορ α 48 <sup>E</sup>42 δαΐφρων α 48 etc. <sup>F</sup>47 δεδή-  
 λωται Eust. in Il. 1139.21; 1189.23 <sup>G</sup>50 ἐπὶ Νέστορος A 247-52 <sup>H</sup>52-53 ἐπὶ Κάλχαντος A 69-70  
<sup>I</sup>53-54 κατωτέρω ῥηθήσεται 1427.60-62

1427.26-27 εἶγε κατὰ — ἐθεώρησαν Aristot. meteor. 1.345b.7; schol. T Φ 232d (unde Eust. in Il. 1235.5);  
 in Il. 814.18-19 (= Crat. fr. 11 Broggiato); cf. etiam Plut. fac. orb. lun. 931f; Euseb. praep. evang. 3.1.4;  
 Suid. v 612; Tz. exeg. Il. 378.13-15 Pap. 29-31 ὁ δὲ ἐπὶ — γίνεται Athen. 10.451e-f (= Theodectas  
 fr. 18 Snell) 31-32 Μέλας — ἀστήρ Ap. Soph. 77.26-28; cf. Eust. in Od. 1432.1 35-37 ὁ  
 δὲ — ἀποπτος Eust. suis verbis 37-39 Ὅρα δὲ — καλοῦσιν Eust. ipse; cf. in Il. 640.8 39-  
 41 Ὅτι πολλὰ — μερμηρίζειν Eust. in Od. 1389.12-14 41-43 τούτοις δὲ — συμβουλῆς Eust. ipse;

to have drinking parties that lasted throughout the night and even longer than that. The symposium that concludes the feasting before nightfall is more temperate, | as shown by “as the drinking continued and time gradually enveloped it in shadows”.<sup>A</sup> Observe here the word *hyposkiazousēs* [enveloped it in shadows], stated philosophically instead of “it gradually became night”. For the “shadow” here is not just any shadow but that which defines night, if night is really the shadow of earth, as the wise accurately speculated. One must recall here in reference to the other kind of shadow, which occurs in daylight, that there is an ancient riddle which states the opposite of Homer’s poetic description of Eris. For at first she raises her head a little from below, then she reaches the sky.<sup>B</sup> The riddle about the shadow, on the other hand, says that there is a being which is as large as it can be [especially] at birth and | death, meaning at sunrise and sunset, but as small as it can be when it is in its prime, evidently when the sun becomes perpendicular with respect to objects on earth. The evening [*hesperos*] is called “dark” in order to differentiate it from the evening star [*hesperos*], “which is the most beautiful star in the sky”.<sup>C</sup>

| (v. 425–26) The chamber of Telemachus was “lofty, | built in the beautiful courtyard, in a place seen on all sides”. The place seen on all sides (*periskeptos chōros*) would be called *periōpē* [place commanding a wide view] and *skopia* [lookout] | and a conspicuous place (*topos apoptos*). Observe that in Homer *thalamos* is also used for the male quarters, whereas writers after Homer call the women’s quarters in this way.

(v. 427) The phrase “pondering (*mermērizon*) many things in his mind” is similar to “his heart is torn (*daietai*)”,<sup>D</sup> since *merizein* also means both “tear apart” and “be worried”. *Daiphron*<sup>E</sup> written as a single word is similar to these, and it means | “tearing apart one’s mind by deliberating”.

(v. 428) The poet says *aithomenai daīdai* [burning torches], but the ancients | add that *dāis* is the light from torches but *phanos* that of brushwood, also called *panos*, as previously shown | elsewhere.<sup>F</sup>

(v. 428–35) Whenever the poet is about to make use of a character, he is accustomed to praise and inscribe him or her in the soul of the listener, as it were, | by saying something specific for this person in the form of a digression. He did this with Nestor<sup>G</sup> in the *Iliad*, with Calchas<sup>H</sup> and with others, and here he speaks

cf. Eust. in Od. 1389.18–21; 1604.29  
adn. Theodoridis; Lorenzoni 2000, 163  
Ammon. 304; Poll. 10.117; Phot. π 155

44–46 οἱ δὲ — κληματίδων ex lex. att.; cf. Phot. δ 26 cum  
46–47 ἢ καὶ — δεδήλωται cf. schol. vet. Ar. pac. 841b;  
47–57 Ὅτι σύνηθες — γέροντα Αἰγύπτιον Eust. ipse; cf.  
schol. DHJM<sup>a</sup>O α 429a; Eust. in Il. 95.29–45; Meijering, *Theories* 203; Nünlist, *The Ancient Critic* 55

τῷ ποιητῇ. διὰ τὴν αὐτὴν δὲ αἰτίαν γενεαλογήσῃ ἀλλαχοῦ καὶ τὸν δούλον Εὐμαιον. ἐρεῖ δέ τι ὁμοίως καὶ ἐν τῇ β ῥαψωδίᾳ διὰ τὸν γέροντα Αἰγύπτιον.

α 427 59 "Οτι ὦψ ὠπὸς ὀξυτόνως ὁ ὀφθαλμός, Ὡψ δὲ | κύριον Ὡπος βαρυτόνως διὰ τὸ  
πρὸς τὸν ὀφθαλμὸν ἀσυνέμπωτον, ἤγουν πρὸς ἀντιδιαστολὴν τοῦ ὀφθαλμοῦ, οἶον  
60 | Εὐρύκλει', Ὡπος θυγάτηρ.

5

α 430–35 "Οτι τὴν Εὐρύκλειαν πρωθήβην ἔτι οὔσαν ὁ Λαέρτης ἐπρίατο, ἐεικοσάβοια δ'  
ἔδωκεν, ἴσα δέ μιν κενρῇ ἀλόχῳ ἐτίμα ἐν μεγάροισιν, εὐνῇ δ' οὔποτ' ἔμικτο τὸν τῆς γυ-  
ναικὸς φυλασσόμενος χόλον, ὥς εἰ μὴ τοῦτο ἦν, τάχα καὶ αὐτὸ ἐποίησεν ἄν. Ἰστέον  
δὲ ὅτι Ὀμήρου εἰπόντος χόλον δ' ἀλέεινε γυναικός, φασὶν οἱ παλαιοὶ τὸν δὲ σύνδε-  
σμον ἐνταῦθα αἰτιολογικῶς κείμενον ἰσοδυναμεῖν τῷ γὰρ, οἱ καὶ ἀντὶ τοῦ καὶ νοοῦ-  
σιν αὐτὸν ἐν τῷ εἰ δὲ σὺ καρτερός ἐσσι θεὰ δέ σε γείνατο μήτηρ ἀντὶ τοῦ καὶ ἐγέννησε  
1428 σε θεὰ. λαμβάνεται δέ, φασί, καὶ ἀντὶ τῆς εἰς ἐν τῷ οἴκονδε φίλην ἐς | πατρίδα γαῖαν.  
οἱ δ' αὐτοὶ καὶ περὶ τοῦ δῆ συνδέσμου φασὶν ὅτι μετὰβασίν τε σημαίνει καὶ τὸν καὶ  
σύνδεσμον καὶ παραπληροί. "Ορα δὲ ἐνταῦθα ἐποχὴν ἐπιθυμίας δι' εὐλάβειαν ἔμ-  
φρονα. ταῦτα δὲ προεκτίθεται ὁ ποιητὴς ἵνα πιθανὸν ποιήσῃ τὴν τῆς γραὸς δούλης  
15 περὶ τοὺς δεσπότας ἄκραν εὐνοίαν· εἰ γὰρ καὶ ἄλλως σπάνιον δούλος περὶ τὰ μέγι-  
στα καὶ ἀναγκαιότατα τοῖς δεσπótαις εὐνοῶν, ἀλλὰ ἡ Εὐρύκλεια εὐνοὺς ἂν εἴη, ὥς  
5 εἰκός, ἥτις ἐγήρασεν ἐν οἴκῳ, τιμωμένη μὲν | ἄγαν ὑπὸ Λαέρτου, ὃς τύχη μὲν ἐδέ-  
σποζεν αὐτῆς, προαιρᾷ δὲ ὥς ἀλόχῳ προσεφέρετο, θρεψαμένη δὲ τὸν Λαερτιάδην  
Ὀδύσσεια ἐπὶ μαζῶ οἷα παῖδα οἰκεῖον, διακειμένη δὲ φιλίως περὶ τὸν Τηλέμαχον, ἥτις  
20 αὐτὸν μάλιστα δμωῶν φιλέεσκε καὶ ἔτρεφε τυτθὸν ἐόντα. ὅθεν ἡ τοιαύτη οὐδ' ἐν  
μοίρᾳ κείσεται δούλης, ἀλλ' ὅσα καὶ μήτηρ κηδομένη ἔσται τοῦ Ὀδυσσεύς καὶ τοῦ  
Τηλεμάχου, καὶ τῷ τῶν μνηστήρων φόνῳ συμπράξει ὅσα δέον ἐστί. Σημείωσαι δὲ  
ὅτι εἰ καὶ τοιαύτη ἐστὶν ἡ γραῦς αὕτη, ἀλλ' οὖν ὁπὲ ποτε ἀναγνωρισθῆσεται καὶ  
10 αὐτῇ ὁ Ὀδυσσεύς, καὶ οὐδὲ ἐκῶν, ἔτι δὲ ὁψιαίτερον αὐτῆς | Εὐμαίῳ τῷ δούλῳ ὅταν  
25 ἤδη γένηται πρὸς τοῖς ἔργοις· οὐ γὰρ ἀπλῶς πιστευτέον μὴ ὅτι γε δούλοις, ἀλλ' οὐδὲ  
ἐλευθέροις δίχα βασάνου πολλῆς καὶ ἀκριβοῦς. Σημείωσαι δὲ καὶ ὅτι οὐχ' ἀπλῶς ἡ  
Εὐρύκλεια μάλιστα ἐφίλει τὸν Τηλέμαχον, ἀλλὰ μάλιστα τῶν δουλίδων καὶ οὐ δήπου  
μᾶλλον καὶ αὐτῆς τῆς μητρός. "Ορα δ' ἐνταῦθα ὅτι Ὀδυσσεὺς μὲν καὶ πρὸ αὐτοῦ ὁ

<sup>A</sup>1427.56 γενεαλογήσῃ — Εὐμαιον ο 403–84 <sup>B</sup>57–58 ἐρεῖ δέ — Αἰγύπτιον β 15–23 <sup>C</sup>63–64 εἰ δέ  
— μήτηρ Α 280 <sup>D</sup>64–1428.1 οἴκονδε — γαῖαν ε 204; κ 562 <sup>E</sup>6 ἐπὶ μαζῶ τ 483 <sup>F</sup>6–7 αὐτὸν  
— ἐόντα α 434–35 <sup>G</sup>8 καὶ τῷ — δέον ἐστί φ 386–87 <sup>H</sup>9 ὁπὲ ποτε — ἐκῶν τ 392–475 <sup>I</sup>9–  
10 ἔτι δέ — τοῖς ἔργοις φ 221–25

1427.58–59 "Οτι ὦψ — τοῦ ὀφθαλμοῦ schol. V (Hdn.) α 429c 62–1428.1 Ἰστέον δέ — πατρί-  
δα γαῖαν Ap. gl. Hom. 74.229.10–14; ps.-Plut. de Hom. 64 (ll. 672–75 Kindstrand); cf. schol. Α Ζ 260;  
Aristarch. fr. 172 Matthaios 1428.1–2 οἱ δ' αὐτοὶ — παραπληροί Ap. gl. Hom. 74.231.14–15 2  
"Ορα δέ — ἔμφρονα cf. schol. exeg. α 433a 2–8 ταῦτα δὲ προεκτίθεται — ὅσα δέον ἐστί Eust. ipse;  
cf. in Od. 1393.54–62 8–11 Σημείωσαι δέ — καὶ ἀκριβοῦς Eust. ipse 11–12 Σημείωσαι δέ —  
τῆς μητρός Eust. ipse



about | the servant Eurycleia, as stated later on.<sup>I</sup> For the poet will make extensive 53  
 use of | her in this book. For the same reason he gives the genealogy of the ser- 55  
 vant Eumaeus elsewhere.<sup>A</sup> He will speak similarly in | rhapsody beta about the 57  
 old man Aegyptius.<sup>B</sup>

(v. 429) The word *ōps* *ōpós* with the acute means “eye”, but the proper 58 des.  
 name *Ōps* | *Ōpos* is accentuated non-finally in order that it should not coincide 60  
 with the word for “eye”, that is to differentiate it from “eye”, as in | “Eurycleia,  
 daughter of Ops (*Ōpos*)”.

(v. 430–35) Laertes bought Eurycleia when she was still in the prime of  
 her youth, “he paid the price of twenty oxen for her. He honored her as an equal  
 to his faithful wife in his halls, but never mingled with her in love”, avoiding his  
 wife’s anger. This means that if this were not the case, perhaps he would have  
 done so too. One must know that where Homer says *cholon d’ aleine gynaikos*  
 [he avoided the anger of his wife], the ancients say that the *de* here is a causal  
 conjunction with the same force as *gar* [for]. They also take it as a replacement  
 for *kai* [and] in “Though you are powerful, and (*de*) a goddess mother bore  
 you”,<sup>C</sup> meaning “and (*kai*) a goddess gave birth to you”. It is also used, they say,  
 instead of *eis* [to] in “to his home (*oikonde*) to the beloved | land of his fathers”.<sup>D</sup> 1428  
 Regarding the conjunction *dē* the same ancients say that it signifies transition,  
 and also functions as an expletive to the conjunction *kai*. Observe here the sup-  
 pression of desire through prudent discretion. The poet exhibits this in advance  
 in order to make the extraordinary goodwill of the old slave woman towards her  
 masters credible. For even if slaves rarely wish for their masters’ best in major  
 and essential matters, Eurycleia would naturally be kindly disposed, seeing as  
 she had grown old in the house and was greatly honored | by Laertes, her master 5  
 by fortune, but he chose to regard her as his wife. Moreover, she had nourished  
 Odysseus, son of Laertes, “in her bosom”,<sup>E</sup> as if he were her own child, and she  
 was friendly disposed towards Telemachus. She “loved him more than all other  
 slave women and had nourished him as a child”.<sup>F</sup> Hence, her fortune will turn  
 out to be not that of a slave, but as a caring mother of Odysseus and Telemachus  
 she will help out with everything they need when murdering the suitors.<sup>G</sup> Note  
 that even if this is the old woman’s nature, Odysseus will be recognized by her at  
 a late time and against his will,<sup>H</sup> and even later than her | by his slave Eumaeus, 10  
 when he was already about to begin the deed.<sup>I</sup> For one must not simply trust  
 slaves or even free men without having tested them extensively and thoroughly.  
 Note also that Eurycleia does not love Telemachus “the most”, but only “most

πατὴρ Λαέρτης γυναικὶ δούλῃ διοικονομούμενα τὰ κατὰ τὸν οἶκον ἔχουσι. τῶν τις  
 δὲ μεθ' Ὀμηρον παίζων ἀστείως κατὰ βίου γλίσχρου παράγει παῖδα οὐδὲ τὸ φαυλό-  
 15 τaton ἐπιτρέποντα οὐδ' αὐτῇ τῇ μητρί· ὄρνιν γάρ, φασίν, ἔψων | Ἄνταγόρας οὐκ ἔφη  
 βαδιεῖσθαι εἰς τὸ βαλανεῖον, μήποτε οἱ παῖδες τὸν ζῶμον ἐκροφήσωσιν. εἰπόντος δέ  
 St. 74 τινος | ὥς ἡ μήτηρ τηρήσει, ἔγωγ' οὖν, εἶπε, τῇ μητρὶ ὀρνίθειον ζῶμον πιστεύσω; Τὸ 5  
 δὲ πρωθήβην καινότερον ἐπὶ θηλυκοῦ διὰ τοῦ ἡ δοκεῖ ἔχειν τὴν λήγουσαν· καὶ γὰρ  
 τὸ ἀρσενικὸν ὁ πρωθήβης καὶ τὴν γενικὴν ἔχει εἰς οὐ, τὰ δὲ τοιαῦτα εἰς τς ἔχει τὸ θη-  
 λυκόν, οἶον ὁ δεσπότης τοῦ δεσπότης ἢ δεσπότης, ὁ τοξότης τοῦ τοξότου ἢ τοξότης·  
 οὕτως οὖν ὥφειλεν εἶναι καὶ ἡ πρωθήβης. ἔοικε δὲ ἡ ὁμοιοφωνεῖν καὶ ὁμοιογραφεῖ-  
 σθαι Ἀττικῶς τῷ ἀρσενικῷ ἢ καὶ ἄλλως ὥσπερ ὁ εὐποίητος ἢ εὐποίητη, ὁ ἀθάνα- 10  
 20 τος ἢ | ἀθανάτη, οὕτως ὁ πρῶθηβος ἢ πρωθήβη καὶ ἡ αἰτιατικὴ τὴν πρωθήβην. τὸ  
 δὲ πρῶθηβος ὁμοιον τῷ ἔφηβος, ἄνηβος, ἄκρηβος παρὰ τῷ Θεοκρίτῳ καὶ ἔξηβος  
 παρὰ Αἰσχύλῳ. ἴσως δὲ οὕτω πως κλίνεται καὶ παρ' Εὐριπίδῃ τὸ τῆς πατροφόντου  
 μητρός, καὶ παρ' Ἡροδότῳ δὲ τὸ ἐθελοντὴν τὴν Ἰῶ τοῖς Φοινίξιν συνεκπλεῦσαι, ἢ καὶ  
 ὁμοίως κλίνεται τοῖς αὐτῶν ἀρσενικοῖς ἢ τὴν κλίσιν ἔχει τῆς τιμῆς. Ἐικοσάβοιον 15  
 δὲ ἡ σταθμός τις ὕλης μεταλλικῆς δι' οὗ εἴκοσι βόας ἦν ὠνήσασθαι ὁποῖόν τι καὶ τὸ  
 τετράβοιον καὶ δωδεκάβοιον καὶ ἑκατόμβοιον, ὥς καὶ ἐν τῇ Ἰλιάδι εἴρηται, ἡ διάφο-  
 25 ροὶ τινες ὕλαι | πραγμάτων, δι' ὧν καὶ αὐτῶν ἐξωνοῦνται βόες τοσοῖδε τινές. ἰστέον  
 δὲ ὅτι καινῶς ἐσχημάτισται τὸ ἑικοσάβοιον· ὥφειλε γὰρ ἑικοσιβόιον εἶναι ὥς ἀπὸ  
 τοῦ ἑίκοσι, προεῖρηται δὲ περὶ αὐτοῦ. ἔχει δὲ πλεονασμὸν τοῦ ἑ Ἀττικῶς, ὥς πρω- 20  
 τοθέτου ὄντος τοῦ εἴκοσι. τοῦτο δὲ παράγουσί τινες ἀπὸ τοῦ ἱεκάς, ἦτοι δεκάς ἐκάς,  
 τουτέστι δευτέρα δεκάς, καὶ κατὰ μετάθεσιν καὶ συναίρεσιν εἰκάς, τοῦ ἰ στοιχείου  
 τὴν δεκάδα δηλοῦντος, ὥσπερ καὶ ἐν τῷ ἀπλῶς καὶ ἐν τῷ Ἀμαζών καὶ ἐν ἄλλοις τὸ  
 α̅ στοιχεῖον ἀντὶ μονάδος λογίζεται· ἀπλοῦν γὰρ τὸ ἐν πέλον καὶ Ἀμαζών ἢ μονό-  
 30 μαζος. Ὅρα δὲ σεμνῶς | ῥηθὲν τὸ εὐνῇ δ' οὔποτ' ἔμικτο, οὐ πρὸς ὁμοιότητα ἔφρασε 25  
 μεθ' Ὀμηρον καὶ ὁ εἰπὼν τὸ μίγνυσθαι ἐπιπλέκεσθαι, οἶον Αἰγυπτίαν ὠνήσάμενος

<sup>A</sup>1428.21 ἄκρηβος — Θεοκρίτῳ Theocr. 8.93 <sup>B</sup>21 ἔξηβος — Αἰσχύλῳ Aesch. sept. 11 <sup>C</sup>21-  
 22 τῆς — μητρός Soph. Trach. 1125 <sup>D</sup>22 ἐθελοντὴν — συνεκπλεῦσαι Hdt. 1.5.2 <sup>E</sup>24 ὥς — εἴρη-  
 ται Eust. in Il. 252.22; 639.6-9; 1224.41; 1325.9-10 <sup>F</sup>26 προεῖρηται Eust. in Od. 1417.31-32

1428.14-16 ὄρνιν γάρ — πιστεύσω Athen. 8.34of-341a 16-20 Τὸ δὲ πρωθήβην — τὴν πρωθήβην  
 Eust. ipse; cf. in Il. 727.13; 18 πρωθήβης reperitur in schol. A (Hdn.) I 571d et T 87a; 19-20 ἡ ὁμοιοφω-  
 νεῖν — τῷ ἀρσενικῷ cf. Hedberg, *Attizist* 32-34; 20 πρῶθηβος reperitur in Bacchyl. 4.57 22-23  
 καὶ παρ' Ἡροδότῳ — τῆς τιμῆς Eust. ipse (adverbum tamen est) 23-24 Ἐικοσάβοιον δὲ — Ἰλιά-  
 δι εἴρηται cf. schol. EJN α 431c1 24-25 ἡ διάφοροι — τοσοῖδε τινές cf. schol. V α 431b 25-26  
 ἰστέον δὲ — εἴκοσι Eust. ipse 26-27 ἔχει δὲ — τοῦ εἴκοσι cf. schol. T Z 217b; schol. M<sup>x</sup> δ 778d;

12 πρωθήβην M<sup>p.c</sup>:P : προθήβην M<sup>a.c</sup>.  
 12 πρῶτῳ Maior. : ἀττικὸς MP

16 ἦν M : ἔστιν P

20 ἑικοσάβοιον P

21 ἀτ-

of all slave women”; certainly not more than his mother did. Observe here that Odysseus, as well as his father Laërtes before him, let a female slave take care of the household. One of the writers after Homer wittily jokes about life in poverty and mentions a child who did not entrust even the cheapest thing to his own mother. For when Antagoras was boiling a chicken, they say, | he even refused to go to the bathhouse, in case the servants should drink the broth. When someone suggested that his mother could guard it, he said: “Am I to trust my mother with chicken broth?” The word *prōthēbēn* [in the prime of youth, acc.] refers to a feminine noun rather unconventionally, since it apparently has an eta as its final syllable. For the masculine *prōthēbēs* has a genitive ending in *-ou*, and such words have a feminine ending in *-is*, as with *despotēs despotou* [master] *despotis* [mistress], *toxotēs toxotou* [archer] *toxotis* [archeress]. Likewise it ought to have been *prōthēbis*. But it seems that it was not only a homophone but also a homograph with the masculine in the Attic dialect. Alternatively, it was *prōthēbos* [masc.] *prōthēbē* [fem.] and *prōthēbēn* in the accusative, as is the case with *eupoiētos eupoiētē* [well-made] and *athanatos | athanatē* [immortal]. The word *prōthēbos* is similar to *ephēbos* [in one’s youth], *anēbos* [not yet in one’s youth], *akrēbos* [at the height of one’s youth] in Theocritus<sup>A</sup> and *exēbos* [past one’s youth] in Aeschylus.<sup>B</sup> Perhaps it is along these lines that “or the father-killing (*patrophontou*) mother” in Euripides<sup>C</sup> is inflected, and in Herodotus “Io sailed away with the Phoenicians voluntarily (*ethelontēn*)”,<sup>D</sup> the word is either inflected as the masculine forms or it has the same inflection as *timē* [honor]. An *eeikosaboion* is either a weight of some metallic material, with which one could buy twenty oxen, such as the *tetraboion* and *dōdekaboion* and *hekatomboion*, as stated in the *Iliad*,<sup>E</sup> or various materials | constituting objects for which this amount of oxen were bought. One must know that *eeikosaboion* has an unconventional formation. For it ought to have been *eeikosiboion* since it derives from *eikosi* [twenty]. This has already been addressed.<sup>F</sup> It has a redundant epsilon according to the Attic dialect, since the archetype is *eikosi*. Some derive this word from *iekas*, that is *dekas hekas* meaning “a second ten”, and through metathesis and contraction *eikas*, in which the letter iota signifies the number ten, just as in *haplōs* and *Amazōn* and other words where the letter alpha signifies the monad. For what is simple (*haploun*) means “being one” (*hen pelon*) and an Amazon (*Amazōn*) is single-breasted (*monomazos*). Observe the solemnly | uttered phrase “he never mingled with her in

Hedberg, *Attizist* 181      27–28 τοῦτο δὲ — εἰκάς schol. Dion. Thr. 151.24–31      29 ἀπλοῦν ~ ἐν πέ-  
 λον EGen. α 1031; EGud. 167.21–22 Stef.; Sym. α 1249; EM 123.1–5; Eust. in Il. 402.40–41      29 Ἀμα-  
 ζών ~ μονόμαχος EGud. 104.5–6 Stef.; Eust. in Il. 402.36; aliter (cum a privativo) epim. Hom. α 181 etc.

- θεράπαιναν ἐπεπλέκετο αὐτῇ. πρὸς διαφορὰν δὲ εἴρηται τὸ εὐνῇ οὐποτ' ἔμικτο· ἔστι P 22<sup>v</sup>  
 γὰρ καὶ ἄλλως πολυτρόπως μίγνυσθαι· μίγνυται γοῦν στρατεύματα κατὰ ἐπιπλοκὴν  
 μάχιμον· μίγνυται ὕδατα ἐς μίαν μισγάγκειαν· μίγνυνται ἀθληταὶ Πινδαρικῶς εἰπεῖν  
 νίκαις. αἱ δὲ τῶν παλαιῶν σοφῶν περιαδόμεναι συνουσίαι, εἴτουν ὀμιλίας, καὶ ὁ τοῦ  
 Διὸς ὀαριστής, ἤγουν ὀμιλητής, Μίνως μίξιν ἑτεροίαν σπουδαίαν παραλαλοῦσι. καὶ 5  
 35 αὐτὸ δὲ τὸ εὐνῇ μίγνυσθαι | ὁμωνυμίαν ἔχον μίαν μὲν δηλοῖ μίξιν τὴν παιδοποιόν,  
 ἑτέραν δὲ ἄλλοιαν τὴν τῶν συγκοιμωμένων ἔγγιστα κατὰ τινα βίου περιπέτειαν. ταῖς  
 δὲ σεμνῶς πεφρασμέναις δυσὶν ἐννοίαις τῇ τοῦ εὐνῇ μίγνυσθαι καὶ τῇ τοῦ ἐπιπλέκε-  
 σθαι τῇ θεραπαίνῃ ἀντίκειται πῶς τὸ ἀλλήλοις ἐπ' ἀνίστασθαι, σεμνῶς μὲν τῇ φράσει  
 προενεχθέν, δηλοῦν δὲ φαυλοτάτην ἑτεροίαν ἐννοιαν. [[δῆλον δὲ ὅτι καὶ τὸ συνεῖναι 10  
 καὶ ἡ συνουσία εἰς τοιαύτας ὁμωνυμίας σχίζεται· σύνεστι γοῦν τις γυναικί, καὶ φί-  
 λοις δέ, οἱ δὲ σοφοὶ καὶ τὰς ἐν λόγοις ὀμιλίας συνουσίας φασίν.]]
- α 434–44 40 "Ὅτι τῷ Τηλεμάχῳ δᾶδας αἰθομένης ἡ | τροφὸς Εὐρύκλεια φέρει εἰς ὕπνον ἰόντι,  
 ὁ δὲ ἔζητο ἐν λέκτρῳ, μαλακὸν δ' ἔκδυνε χιτῶνα, ὃν καὶ γραῖης πυκιμήδεος ἔμβαλεν,  
 ἥτοι ἐνέθετο, χερσί. καὶ αὐτὴ μὲν πύξασα καὶ ἀσκήσασα χιτῶνα, πασσάλῳ ἀγκρεμά- 15  
 σασα παρὰ τρητοῖς λεχέσιν, ἔβη ἐκ θαλάμοιο, θύρην δ' ἐπέρυσσε κορώνῃ ἀργυρῇ, ἐπὶ  
 δέ, τούτεστιν ὕστερον καὶ ἐπὶ πᾶσι, τὴν κληῖδα ἐτάνυσεν ἱμάντι, ἅπερ ἐπέτεμεν ὁ  
 μεταβολεὺς γοργῶς ἐν τῷ ἐπισπασαμένη τὴν θύραν καὶ ἐπικλείσασα. ὁ δὲ παννύχιος  
 45 καὶ ἐνταῦθα τὸ τοῦ ἡρώϊκου βίου ἀφελές τε καὶ | ἄσκευσον· δίχα γὰρ τῆς ἐπιφανο- 20  
 μένης ἀργυρέας κορώνης ιδιωτικὰ πάντα τῷ βασιλικῷ ἡρωϊ· αἱ τοῦ κοιτῶνος δᾶ-  
 δες, ἡ μόνης τῆς γραδὸς προπομπὴ καὶ ὑπηρεσία, ὁ τὸν χιτῶνα φέρων πάσσαλος,  
 τὸ καλύπτρον αὐτὸν ἐρεοῦν ἄωτον. καὶ αὐτὸς μὲν οὕτως εὐτελὲς τῇ σκευῇ, τὸν δὲ  
 περὶ αὐτοῦ λόγον κοσμεῖ παρίσοις ὁ ποιητὴς τῷ πτύξασα, ἀσκήσασα, ἀγκρεμάσασα,  
 ἀγλαΐζων τῇ φράσει τὸ τοῦ πράγματος ἀφελές. Σημειώσαι δὲ ἐνταῦθα ἐν τῷ ἔκδυνε 25  
 χιτῶνα ὅτι εἰ μὲν χιτῶν ἔστι τὸ ἐπικάμισον, γυμνὸς ἄρα κατὰ ἔθος ἀρχαῖον κοιμᾶται

<sup>A</sup>1428.30–31 Αἰγυπτίαν — αὐτῇ Athen. 5.211e = Posidon. fr. 247 Theiler <sup>B</sup>33 Πινδαρικῶς εἰπεῖν  
 Nem. 1.18; 2.22; Isthm. 3.3; 2.29 <sup>C</sup>34 ὁ τοῦ Διὸς — Μίνως τ 179 <sup>D</sup>43 ἅπερ — ἐπικλείσασα Dem.  
 Thr., fr. deest apud Gehrman

1428.31–32 πρὸς διαφορὰν — μίγνυσθαι Eust. ipse; cf. in Il. 741.42–45 34 ὀαριστής = ὀμιλητής  
 schol. V τ 179b; Ap. Soph. 68.18–19; Hsch. ο 12; Eust. in Il. 573.25; 633.64; 754.27–28; 932.41; 974.1; in  
 Od. 1535.52; 1860.15 35–36 ἑτέραν δὲ ἄλλοιαν — βίου περιπέτειαν Eust. ipse 37 ἐπ' ἀνίστασθαι  
 Eust. in Il. 146.10–11; LSJ s.v. II 2 40–41 ἔμβαλεν = ἐνέθετο cf. schol. J α 438f 42 ἐπὶ δέ = ὕστε-  
 ρον καὶ ἐπὶ πᾶσι Eust. ipse 44 ἄωτον = σκέπασμα cf. Eust. in Il. 782.21; schol. V α 433c1 44–

3 ἀθληταὶ M<sup>sl.</sup> (corr.) : deest in P 5 ὀαριστής M<sup>P.c.</sup> : ὀριστής PM<sup>a.c.</sup> 6–8 ὁμωνυμίαν —  
 μίγνυσθαι PM<sup>mg.</sup> (corr.) 10–12 δῆλον δὲ — συνουσίας φασίν M<sup>mg.</sup> : deest in P 18 ἐπι-  
 κλείσασαν P 23 καλύπτουν P 24 ἀγκρεμάσασα M : ἐγκρεμάσασα P

bed". Something similar to this was said by the writer after Homer who called to "mingle" *epiplekesthai*, as in "He bought an Egyptian slave-girl and entwined himself (*epiplekesthai*) with her".<sup>A</sup> To mark a difference he said "never mingled in bed", since one can mingle in many other ways too: armies "mingle" (*mignytai*) in military combat, waters "mingle" (*mignytai*) in a meeting of streams, and athletes "mingle" (*mignyntai*) with victories in Pindar.<sup>B</sup> The famous *synousiai*, that is "gatherings", of ancient wise men and Zeus' *aoristēs*, that is his "companion", Minos,<sup>C</sup> hint at a different sort of virtuous mixing. This mingling in bed | is a homonym and signifies both the mingling which produces children, and that of people who sleep close together throughout the varied course of life. In a way, the opposite of the two solemnly phrased thoughts, to mingle in bed and to entwine oneself with a slave woman, is to "rise up" against one another, solemnly presented by its phrasing yet signifying a different and very base thought. It is evident that *syneinai* [have intercourse] and *synousia* [intercourse] is divided into such homonyms. At any rate, someone "has intercourse" with a woman but also with friends, and wise men also call colloquia *synousiai*. 35

(v. 434–44) The nurse Eurycleia carries "burning torches" | for Telemachus as he goes to sleep. He "sat down on the bed and took off his soft tunic, which he *embalen*", meaning that he placed it, "in the hands of the wise old woman". She "folded and straightened out the tunic and hung it on a peg beside the corded bed, went out of the chamber and closed the door with the silver handle. *Epi de*, meaning afterwards and upon all of this, "she fastened the bolt with a strap of ox hide", which the paraphrast<sup>D</sup> vigorously shortened in "drawing the door and closing it". He slept "all through the night covered by the finest part of the sheep", that is by a blanket of wool, and so on. Note here the simplicity and lack of adornment of heroic | life. For apart from the appearance of the silver handle everything about the royal hero suits regular people: the torches of the bedchamber, the fact that he is escorted and aided by one single old woman, the peg for the tunic and the woolen fleece that covers him. And he himself is frugal in this way as far as his implements go, but the poet adorns the speech about him with equal syllables in *ptyxasa* [folded], *askēsasa* [took care of], and *ankremasasa* [hung], lending splendor to the simplicity of the matter through his phrasing. Note here, in "he took off the *chiton*", that if *chiton* means "tunic", 45

46 Καὶ σημείωσαι — ἐπεὶ οὖν ἄωτον Eust. ipse; de simplicitate vitae heroum cf. ad Eust. in Od. 1398.58–59; de vita Telemachi cf. in Od. 1430.50 46–48 καὶ αὐτὸς μὲν — ἀφελές Eust. ipse de arte Homeri 48–50 Σημεῖωσαι δὲ — τὸ ἐπικάμισσον cf. Eust. in Il. 1282.34–38; Tz. in Hes. op. 534, p. 320.35–321.4 Gaisf.; de more apud Latinos cf. Eust. in Od. 1398.59

- 50 ὁ Τηλέμαχος, εἰ δὲ καὶ μετὰ τὴν τοῦ χιτῶνος | ἀπόδυσιν τυχὸν οὐ γυμνὸς κοιμᾶται·  
οὐκ ἄρα χιτῶνα νοητέον αἰεὶ τὸ ἐπικάμισον. Γραῖα δὲ νῦν μὲν τὸ κοινόν, ὁ δὲ μῦθος  
οἶδε καὶ τινα δαιμόνια θαλάσσια Γραίας καλούμενα, πλάττων ἐκείνας πολιὰς ἐκ γε-  
νετῆς εἰς αἰνιγμα ὁποῖον καὶ τῇ πολιᾷ θαλάσση ἐμφαίνεται καὶ τῷ γέροντι Νηρεΐ.  
κοινῆς δὲ φράσεως ἡ γραῖα· ἡ μέντοι γραυς Ἀτθίδος γλώσσης ἐστὶ, λαμβανομένη 5  
κατὰ τὴν χρῆσιν τοῦ Κωμικοῦ καὶ ἐπὶ ἄφρου ἐπιπολάζοντος χύτρα ζεύσῃ. ἐν δὲ  
St. 75 | τῷ Δειπνοσοφιστῇ κεῖται καὶ γάλακτι ἐφεισθηκυῖα τοιαύτη γραυς. Τὸ δὲ πυκμῆ- M 16<sup>v</sup>  
55 δεος συγκοπὴν ἔπαθεν ἐκ τοῦ πυκνολομῆδεος· οὐ γὰρ ἔστιν εἰπεῖν πρὸς | ἀκρίβειαν  
ὥς ἐκ τοῦ πύκα σύγκειται. Ἀσκήσαι δὲ τὸ ἐπιμελείας ἀξιώσαι παρὰ τὸ ἀκήσασθαι,  
ἡγουν θεραπεῦσαι, πλεονασμῷ τοῦ σ, ὅθεν καὶ ἀσκησις ἡ τοῦ σώματος θεραπεία ἐν 10  
ταῖς τροφαῖς· τοιοῦτοι γὰρ οἱ παρ' Ἑλλήσιν ἀθληταὶ σωματῶν ἀσκηταί, κρέασι κατὰ  
τὸν Ἀλεξάνδρου λόγον ἀνοικοδομοῦντες ἑαυτούς, καὶ ὁ ἀσκηθῆς δὲ τοιοῦτόν τι  
ἔοικε δηλοῦν, οἷον τε θεραπευμένος καὶ ἀβλαβής. Ἐν δὲ τῷ πασσάλῳ ἀγκρεμάσασα  
ὄρα ὥς οὐ πάντα τὰ ἐκ πασσάλου δι' ἀμέλειαν ἀνατίθεται, ἀλλὰ τὰ πλείω ἐπιμελῶς·  
60 ἐνταυθὰ τε οὖν τοῦτο φαίνεται καὶ ὅπου δὲ ἡ τοῦ Δημοδόκου φόρμιγξ | πασσάλου 15  
ἀπηώρηται. Ἀθήναιος δὲ καὶ Ἑρμῖππου τοῦ κωμικοῦ παράγει τὸ Χία δὲ κύλιξ ὑψοῦ  
κρέματα περὶ πασσαλόφιν, περὶ ἧς ὅτε κατενεχθῇ ἐκ τοῦ πασσάλου παίζει ὁ Φερε-  
κράτης ἐπὶ διαβολῇ γυναικῶν τὰ ἐν τοῖς ἐξῆς που δηλωθησόμενα. εἰ δὲ Ἡσίοδος  
οἶδε πηδάλιον ὑπὲρ καπνοῦ τιθέμενον, ὥς ἐν ἀπαιωρήσει ἑτεροία, ῥηθήσεται καὶ  
περὶ τούτου ἐν τοῖς ἐξῆς. ὥς δὲ ὁ πάσσαλος πάσσαξ ὑποκοριστικῶς παρὰ τοῖς κωμι- 20  
κευομένοις, οἱ παλαιοὶ παραδιδόασιν. Τρητὰ δὲ λέχη πρὸς διαστολὴν τῶν στιβάδων  
τὰ τεκτονηθέντα. αἱ γὰρ στιβάδες εἰκαίως πεποιημέναι οὐδέν τι τοιοῦτον πάσχουσι.  
1429 | Κορώνη δὲ ἀργυρεά ἢ τὸ κοράκιον ἢ μᾶλλον κατὰ τοὺς παλαίους ὁ κρίκος, ᾧ ἔστι  
τὴν θύραν ἐπερύσαι, ἡγουν ἑλκύσαι, ἐπισπασάσθαι, ὅθεν καὶ ὁ ἐπισπαστήρ παρὰ

<sup>A</sup>1428.51 πολιὰς — γενετῆς Hes. theog. 271 <sup>B</sup>51 τῇ πολιᾷ θαλάσση Δ 248; λ 75 etc. <sup>C</sup>52 τῷ γέ-  
ροντι Νηρεΐ Hes. theog. 233–34 <sup>D</sup>53 λαμβανομένη — χύτρα ζεύσῃ Ar. plut. 1206–7 <sup>E</sup>53–  
54 ἐν δὲ — γραυς Athen. 585c <sup>F</sup>59–60 ὅπου — ἀπηώρηται θ 67 <sup>G</sup>60–61 Ἀθήναιος — πασ-  
σαλόφιν Athen. 11.80e <sup>H</sup>61 Χία — πασσαλόφιν Hermipp. fr. 55 K.–A. <sup>I</sup>61παίζει ὁ Φερεκράτης  
Pherecr. fr. 152.4 K.–A. <sup>J</sup>61–62 τὰ — δηλωθησόμενα Eust. in Od. 1632.30 (ex Athen. 11.481b); vide  
Pherecr. fr. 207 K.–A. cum adn.; Lorenzoni 1998, 72–73 <sup>K</sup>62–63 εἰ δὲ Ἡσίοδος — ἑτεροία Hes. op.  
45 <sup>L</sup>63 ἐν τοῖς ἐξῆς Eust. in Od. 1586.11–12; 1718.55; cf. in Il. 540.21; 750.40 <sup>M</sup>63 ὁ πάσσαλος —  
κωμικευομένοις Ar. Acharn. 763

1428.50–52 ὁ δὲ μῦθος — Νηρεΐ cf. Eust. in Il. 116.25–26; 976.54; 984.25–27 52 κοινῆς δὲ — γλώσ-  
σης ἐστὶ cf. Moer. γ 9; EGud. 321.8 Stef.; Thom. Mag. ecl. 72.2 Ritschl; antiatt. 87.18 Bekker 54 πυ-  
κιμήδης ~ πυκινός Eust. ipse 54–55 πυκιμήδης ~ πύκα cf. ps.-Zon. 1596.11–13 55 ἀσκήσαι  
= ἐπιμελείας ἀξιώσαι cf. schol. IJM<sup>c</sup>O α 439c2; Eust. in Il. 450.11–12 55–56 ἀσκήσαι et ἀσκησις ~  
ἀκήσασθαι Eust. ipse, ut videtur; cf. Eust. in Il. 976.19; cf. etiam EM 155.7 (ἀσκήσαι = θεραπεῦσαι sed ~  
ἀσκός) 56 ἀσκηταί = ἀθληταί Poll. 3.143; Hsch. α 7703; Suid. α 740; EM 154.51–52 57 κρέα-



Telemachus sleeps naked according to the ancient custom, but perhaps even after taking off the *chiton* | he did not sleep naked. For the *chiton* must not always be understood to be the tunic. *Graia* [old woman] here has the common meaning, but myth is also aware of certain sea divinities called *Graiai*, fabricating them “gray-haired from birth”<sup>A</sup> as a riddle that is similar to what we find in “the gray sea”,<sup>B</sup> and in “the old man Nereus”.<sup>C</sup> *Graia* belongs to common phrasing, whereas *graus* belongs to the Attic tongue, used by the Comedian<sup>D</sup> to refer to the foam on the surface of a boiling cauldron. In the Learned Banqueter<sup>E</sup> this sort of *graus* is also applied to milk. The word *pykimēdeios* was formed by syncope from *pykinomēdeios* [“with a compact mind”, i.e. sagacious], since it is impossible to say with | certainty that it originates from *pyka* [solid]. *Askēsai* means to deem something worthy of care, deriving from *akēsasthai*, that is “tend to” by redundant addition of a sigma, whence *askēsis* derives, treatment of the body in matters of diet. For in this sense the athletes among the Hellenes were *askētai* of their bodies, building themselves up with meat, according to the account of Alexander, and *askēthēs* [unblemished] seems to signify something like this, as though it were “treated” and “unhurt”. Observe in “hung on a peg” that not all things are hung from a peg out of negligence but often also out of care. The latter certainly seems to be the case here and also where Demodocus’ lyre | is hung from a peg.<sup>F</sup> Moreover, Athenaeus<sup>G</sup> cites the verse of Hermippus the Comedian “a Chian kylix hangs high up on a wall-peg”.<sup>H</sup> Pherecrates<sup>I</sup> jokes about when this instrument is taken down from the peg, as shown later on,<sup>J</sup> referring to the slander of women. If Hesiod<sup>K</sup> knew of an oar placed over smoke by way of a different kind of suspension, this will be addressed later on.<sup>L</sup> The ancients relate that *passalos* is called *passax* in the diminutive by the comic writers.<sup>M</sup> Beds are called “corded” (*trēta*) in order to differentiate those crafted by carpenters from simple mattresses. For mattresses made artlessly are not corded in this way. | The *korōnē* of silver is the handle or rather the ring, as the ancients say, by which the door

σι — ἐαυτούς Diog. Laert. 6.49; cf. Eust. in Il. 1299.14–16 58 ἀσκηθῆς = ἀβλαβῆς schol. D K 212; schol. D et b II 247; schol. ε 26 et 144; schol. Opp. hal. 5.623; Or. 611.8 Sturz; Hsch. α 7700; Suid. α 4167; EGud. 213.20 Stef.; EM 154.57; Eust. in Il. 799.27 58–59 ὅρα ὡς οὐ — ἀνατίθεται de adagione cf. Eust. in Il. 540.19–20 (= Ael. Dion. fr. π 27 Erbse); 750.41; 1349.63; in Od. 1586.10–12; quadr. 5. l. 282 Schönaauer; N. Chon. or. 14.133.21–22 van Dieten; Planud. epist. 13.9–11 Leone; Kurtz, *Sprichwörter* 317 63 ὁ πάσσαλος πάσσαξ — παραδιδόσσι schol. vet. Ar. Acharn. 763a; cf. Eust. in Il. 540.22; 1349.64 63–64 τρητά = τεκτονηθέντα cf. schol. D Ω 720; schol. κ 12 (καλῶς κατεσκευασμένα) 64 αἱ γὰρ στιβάδες — πάσχουσι cf. Eust. in Il. 434.12; in Od. 1582.51–52 1429.1–2 Κορώνη — ἐπισπάσασθαι schol. HM<sup>a</sup> α 441e1; vide etiam Koukoules, *Λαογραφικά* I 56; Ascheri 2011, 80–81 1 ἐπερύσαι = ἐλκύσαι vel ἐπισπάσασθαι schol. V α 441b1 2 ὁ ἐπισπαστήρ — ἐπισπαστήρων cf. Poll. 10.23; Suid. ε 2596

Ἡροδότῳ ἐν τῷ ἐπιλαβόμενοι τῶν ἐπισπαστήρων, ὃς καὶ ῥόπτρον ἐλέγετο, καθὰ δη-  
 λοῖ καὶ ὁ εἰπὼν ῥόπτρον ἐπίσπαστρον θύρας. εἰς δὲ τὸ κορώνη φασὶν οἱ παλαιοὶ καὶ  
 ταῦτα· κορώνη τοῦ τόξου τὸ ἄκρον καὶ θύρας ἐπίσπαστρον καὶ ὁ κόραξ καὶ ἡ αἴθυια  
 5 καὶ ὁ λάρος καὶ στεφάνου εἶδος καὶ γένος ἐμπλοκῆς καὶ πᾶν | τὸ ἐπικεκαμμένον,  
 ὅθεν καὶ κορωνίδες νῆες. Τὸ δὲ κληῖδα ἐτάνυσε τὴν κλειδα παρήγαγεν, ἐρμηνεύου- 5  
 σιν οἱ παλαιοί. κληῖδα δὲ λέγει οὐ σκεῦος ἀπὸ σιδήρου, ἀλλὰ μοχλόν, ἐντὸς μὲν τῆς  
 θύρας ἐξημμένον καὶ ἐπὶ τὰ κάτω καθειμένον, ἥτοι κεχαλασμένον, ἱμάντι δὲ ἔξωθεν  
 σπώμενον καὶ ἀνελκόμενον καὶ ἐπιζυγοῦντα τὴν θύραν. οὕτω δὲ καὶ ἐν Ἰλιάδι κλει-  
 δα θυρῶν ὠνόμασε τὸν ἐπιβλήτα, ἥγουν τὸν μοχλόν καὶ ὀχέα τῶν τοῦ Ἀχιλλεύως  
 θυρῶν. ὅτι δὲ ἡ κληῖς ἐκτείνει τὴν παραλήγουσαν καὶ ὅτι καὶ ἐπὶ νηὸς μέρους ἡ λέξις 10  
 τίθεται, ὅθεν καὶ νῆες πολυκληίδες, ἐν τῇ Ἰλιάδι δεδηλωται. Ἄωτον δὲ οἶος τὸ ἐξ  
 10 ἐρίων | ὕφασμα, οὐ τὸ ἀπλῶς ἀλλὰ τὸ ἀνθηρὸν ἐκ μεταφορᾶς· ἄωτον γὰρ κυρίως  
 τὸ ἄνθος παρὰ τὸ ἄω τὸ πνέω, οὐ ἡδύ τι ἀποπνεῖ· ὥς γὰρ εἶδω εἰδῶλον κατὰ πρό-  
 σληψιν συλλαβῆς, οὕτως ἄω ἄωτον. ἐκ τούτου δὲ πολλὰ τῶν ἀνθηρῶν πραγμάτων  
 καλοῦνται, οἷον τὸ ἀπὸ λίνου κάλλιστον ἔργον λίνιοιο λεπτὸν ἄωτον λέγεται, ἥγουν 15  
 λίνου ἀπάνθισμα, καὶ οἶος ἄωτον ὁμοίως τὸ ἐξ ἐρίων ἀπανθισθέν. οὕτω δὲ καὶ ὕπνον  
 ἄωτειν ἐν Ἰλιάδι τὸ ὕπνου ὕπνον ἡδὺν καὶ ἀφρόντιδα καί, ὥς εἰπεῖν, ἀνθηρόν, καί  
 τις δὲ τῶν συγγραφῶν ἄκρον ἄωτον ἐν λογίοις φησὶ τοὺς ἐν λόγοις οἷον ἀνθοῦντας,  
 15 καὶ Θεόκριτος τοὺς | Ἄργονάτας θεῖον ἄωτον ἡρώων φησὶ, καὶ Πίνδαρος δὲ τὴν  
 μουσικὴν ἐπιστήμην, ἥτοι λυρικήν, μουσικῆς ἄωτον λέγει, καὶ πατέρων δὲ ἄωτόν 20  
 φησι καὶ ἄλλα τοιαῦτα. Ἰστέον δὲ ὅτι ἐν τοῖς περὶ τοῦ Κύκλωπος λόγοις ὁ ποιητῆς  
 καὶ αὐτὸ τὸ ἀπλῶς ἔριον ἄωτον ἐρεῖ· φησὶ γάρ· ἄωτου θεσπεσίοιο εἰχόμην, καὶ τοῦτο  
 εὐλόγως· ἔστι γὰρ τὸ ἔριον δέρματος οἷον ἄνθος. οἱ δὲ εἰπόντες ἄωτον παρὰ στέ-  
 ρησιν τοῦ ὠτός, οἶονεὶ τὸ μὴ ἀκουόμενον δι' ἀπαλότητα ἐν τῷ πίπτειν, καινὸν μὲν

<sup>A</sup>1429.2 ἐπιλαβόμενοι τῶν ἐπισπαστήρων Hdt. 6.91.4 <sup>B</sup>3 ὁ εἰπὼν — θύρας Eur. Hipp. 1172  
<sup>C</sup>7-8 οὕτω δὲ — ἐπιβλήτα Ω 453-56 <sup>D</sup>8-9 ὅτι δὲ — δεδηλωται Eust. in Il. 532.28-29 (ἐκτείνει τὴν  
 παραλήγουσαν) et Eust. in Il. 174.10-12 (ἐπὶ νηὸς) <sup>E</sup>9 νῆες πολυκληίδες B 74; χ 19 etc. <sup>F</sup>12 λίν-  
 οιο — ἄωτον I 661 <sup>G</sup>13 ἐν Ἰλιάδι K 159 <sup>H</sup>13-14 καὶ τις — ἀνθοῦντας Agath. hist. 80.9-11  
 Keydell <sup>I</sup>14-15 καὶ Θεόκριτος — φησὶ Theocr. 13.27-28 <sup>I</sup>15-16 καὶ Πίνδαρος — λέγει Pind.  
 Ol. 1.15 <sup>K</sup>16 καὶ πατέρων — φησι Pind. Ol. 2.7 <sup>L</sup>17 ἄωτου — εἰχόμην ι 434

1429.2-3 καθὰ δηλοῖ — ἐπίσπαστρον θύρας cf. schol. Eur. Hipp. 1172; Hsch. p 449; Eust. in Il. 381.22-  
 23; 501.20 3-4 εἰς δὲ τὸ κορώνη — στεφάνου εἶδος schol. HN α 441d1 (mut. verb.) 4 κορώ-  
 νη = γένος ἐμπλοκῆς cf. schol. A 385d (unde Eust. in Il. 851.48-50) 4-5 κορώνη = τὸ ἐπικεκαμμέ-  
 νον Hsch. κ 3753 5 ὅθεν καὶ κορωνίδες νῆες Eust. in Il. 73.22; schol. D A 170 5 κλεις ~ κληῖς  
 aliter (κληῖς ~ κλεις) schol. D Z 89; Greg. Cor. dial. Att. 43; EGud. 326.54-57; EM 518.14-15 6-7  
 ἐρμηνεύουσιν — τὴν θύραν schol. V α 442a1 (mut. verb.); cf. schol. bT Ω 455 (unde Eust. in Il. 1358.39)  
 8 ἐπιβλήτης = μοχλός schol. bT Ω 453d; Ap. Soph. 72.17-19; Hsch. 4642; Phot. ε 1488; Suid. ε 2235; EM  
 358.3 8 ἐπιβλήτης = ὀχεύς cf. Poll. 1.77; EM 592.20; Eust. in Od. 1944.26 9-10 Ἄωτον δὲ — ἐκ

*epersai*, meaning “is drawn” or “is pulled”, whence *epipastēr* in Herodotus derives in “clinging to the doorhandles (*epispastēres*)”,<sup>A</sup> which was called *rhoptron* [knocker], as shown by the writer who calls the door knocker *rhoptron*.<sup>B</sup> Regarding *korōnē* the ancients also say this: the *korōnē* is the uppermost tip on the archer’s bow, the door knocker, a raven, a shearwater, a seagull, a kind of garland, a kind of interweaving and everything | that is curved, whence ships are called *korōnides*. The phrase “she fastened the bolt (*klēis*)” uses *kleis* in an altered sense, as the ancients explain. The word *klēis* is not used here for an iron implement, but a bolt fastened inside the door and *katheimonon*, that is released downwards, pushed and pulled from without with a leather strap and locking the door. Similarly, in the *Iliad*<sup>C</sup> he called the beam on doors *kleis*, that is the bolt and bar on Achilles’ doors. The word *klēis* elongates the second syllable from the end and it is also applied to the part of a ship, whence ships are called *polyklēides* [“with many benches”],<sup>E</sup> as shown in the *Iliad*.<sup>D</sup> The *aōton* of the sheep is a fabric made | of wool, and not any wool but that which is metaphorically in its bloom. For in its proper sense *aōton* means “flower”, deriving from *aō* meaning “breath”, where something sweet breathes forth. For as *eidō* [see] becomes *eidōlon* [image] by adding a syllable, so does *aō aōton*. From this word many things related to flowers receive their name, such as the most beautiful work of linen “soft choicest fabric (*aōton*) of linen”,<sup>F</sup> that is “the flower of linen”, and *oios aōton* was similarly the flower picked from wool. In this way *hypnon aōtein* in the *Iliad*<sup>G</sup> means to sleep a sleep that is sweet and careless and, so to speak, blooming, and someone among the writers says “the highest flower (*aōton*)”<sup>H</sup> about people who bloom in words, as it were, among the learned, and Theocritus<sup>I</sup> calls the | Argonauts the divine flower (*aōton*) of heroes, and Pindar calls the art of music, that is of lyric, the flower (*aōton*) of music,<sup>J</sup> and he says “the flower of fathers”<sup>K</sup> and other such things. One must know that in the account of the Cyclops the poet will use *aōton* simply for wool. For he says: “clinging to divine wool (*aōton*)”,<sup>L</sup> and this with good reason, since the wool is like the flower of the skin. Those who use *aōton* deriving from negation of *ōtos* [“ear”, gen.], as though it were that which is

μεταφορᾶς schol. V α 443c1; cf. etiam schol. bT N 599 = Epaphr. fr. 31 Braswell–Billerbeck 10–11 ἄωτον γὰρ — τι ἀποπνεῖ EGen. α 1548; cf. Eust. in Il. 949.1–2 11 εἶδω εἶδωλον cf. EM 296.11 (= Hdn. orth. 498.1–2 Lentz) 12 οἷον τὸ — ἀπάνθισμα cf. Eust. in Il. 782.22; τὸ ἀπὸ λίνου κάλλιστον ἔργον similiter de ns. loco schol. V α 443c1; EGen. α 1548 de somnio 13–14 οὕτω δὲ — ἀνθηρόν EGen. α 1549; cf. Eust. in Il. 796.9–12 14 τις δὲ τῶν συγγραφέων — ἀνθοῦντας cf. EGud. 75.5–7 Stef.; EM 53.54–55 16–17 Ἰστέον δὲ — οἷον ἀνθος cf. Ap. Soph. 50.15; Hsch. α 8998; Eust. in Od. 1637.63–64 18 ἄωτον — τοῦ ὠτός Hsch. α 8997 et 9000; Suid. α 2860

τί φασι, δοκοῦσι δὲ ὑπαχθῆναι ποθεν· εὔρηται γὰρ ἐν Λεξικῷ παλαιῷ ἐκφερομένῳ  
 20 κατὰ στοιχεῖον ὅτι ἄωτοι οἱ νεκροί, ὅπερ εἴληπται ἐκ | τοῦ κωφῆν δὴ γαῖαν ἀεικίζεις.  
 ἐκεῖ δὲ κείται καὶ ὅτι ἄωτεύειν τὸ ὑφαίνειν καὶ ὑπνοῦν· τοῦτο μὲν ἐκ τοῦ πάννυχον  
 ὕπνον ἄωτεῖς, ἐκεῖνο δὲ ἐκ τοῦ ὑφαινομένου ἄωτου, ἐρίου δηλαδὴ ἢ λίνου. ἐν δὲ τοῖς  
 τοῦ Ἀθηναίου εὔρηται καὶ ποτήριον ἄωτον, ἦτοι τὸ οὐκ ἔχον. 5

α 444 Ὅτι τὸ βουλευέσθαι ὁ ποιητὴς ἔν τε τῇ Ἰλιάδι καὶ Ὀδυσσεΐα κατὰ ἐνεργητικὴν  
 προάγει φωνήν, ἔν τε τῷ βουλὰς βουλεύει καὶ βούλευε φρεσὶ καὶ ἐν ἄλλοις πολλοῖς.  
 ὁμοίως δὲ καὶ τὸ συμβουλεύειν κατὰ φωνήν δραστηκὴν, ἦτοι ἐνεργητικὴν, οἱ παλαιοὶ  
 25 τῶν ῥητόρων προάγουσιν, ὕστερον δὲ τὸ παθητικὸν ἐπεπόλασεν. οὕτω δὲ καὶ | τὸ  
 σέβεσθαι καὶ μεταχειρίζεσθαι καὶ δρέπεσθαι οἱ παλαιοὶ ἐνεργητικῶς προέφερον· 10  
 φησὶ γοῦν Σοφοκλῆς μαθησόμεθα δ' Ἀτρεΐδας σέβειν, καὶ Ἡρόδοτος δρέπειν φησὶ  
 St: καὶ λόγον δώσεις ὧν μετεχείρισας | χρημάτων. Σημείωσαι δ' ἐν τούτοις καὶ ὅτι οὐδὲ  
 76 ὁ ὕπνος τῷ σπουδαίῳ ἀνδρὶ ἄφροντις· Τηλέμαχος γοῦν παννύχιος βούλευε φρεσὶν ἃ  
 ὑπέθετο αὐτῷ ἢ Ἀθηναῖ, ἐκεῖνο φρονῶν καὶ αὐτὸς ὡς οὐ χρὴ παννύχιον εὔδειν βουλη-  
 φόρον ἄνδρα. 15

<sup>A</sup>1429.19 εὔρηται γὰρ — οἱ νεκροὶ cf. Ael. Dion. fr. α 207 Erbse <sup>B</sup>20 κωφῆν — ἀεικίζεις Ω 54  
<sup>C</sup>20 ἐκεῖ δὲ — ὑπνοῦν Ael. Dion. fr. α 206 Erbse <sup>D</sup>21 πάννυχον ὕπνον ἄωτεῖς K 159 <sup>E</sup>21–22 ἐν  
 δὲ — οὐκ ἔχον Athen. 11.783a (= Philetas fr. 30 Spanoudakis) <sup>F</sup>23 βουλὰς βουλεύει K 415 <sup>G</sup>25–  
 26 μαθησόμεθα — σέβειν Soph. Aj. 667 <sup>H</sup>26 δρέπειν Hdt. 3.110.1 <sup>I</sup>26 λόγον — χρημάτων Hdt.  
 3.142.5 <sup>J</sup>28 οὐ χρὴ — ἄνδρα B 24 et 61

1429.22–23 Ὅτι τὸ βουλευέσθαι — φωνήν cf. schol. V α 444a 26–27 Σημείωσαι — ἄφροντις cf.  
 Eust. in Il. 162.27–29; 785.34–36

not heard when it falls to the ground because of its softness, make an unconventional claim but they seem to have guidance from somewhere. For in an alphabetically organized ancient Lexicon one finds that *aōtoi* means “the dead”,<sup>A</sup> taken from | “you disfigure the mute earth”.<sup>B</sup> For there we find that *aōteuein* also means 20 “weave” and “sleep”.<sup>C</sup> This comes from “you sleep (*aōteis*) an all-night sleep”,<sup>D</sup> which derives from the woven *aōton*, that is of wool or linen. In the work of Athenaeus<sup>E</sup> we also find a drinking vessel that is *aōton*, meaning “with no ears”.

(v. 444) The poet uses the verb *bouleuesthai* in the *Iliad* as well as in the *Odyssey* in the active voice, both in “deliberates (*bouleuei*) deliberations”<sup>F</sup> and “deliberate (*bouleue*) in your mind” and in many other places. Similarly, the ancient rhetors [i.e. prose writers] use *symbolouleiein* in the energetic voice, that is in 25 the active, but later on the passive voice prevailed. In the same way | the ancients used *sebesthai* [revere], *metacheirizesthai* [manage] and *drepesthai* [pluck] in the active voice. At least Sophocles says: “we shall learn to revere (*sebein*) the sons of Atreus”,<sup>G</sup> and Herodotus says “pluck” (*drepein*)<sup>H</sup> and “you will give an account of the money that you managed (*metechairisas*)”.<sup>I</sup> Note here that not even sleep is free from worries when it comes to the zealous man. At least Telemachus “pondered in his heart” throughout the night what Athena had ordered him, since he too was aware of the fact that “a counseling man should not sleep throughout the night!”<sup>J</sup>

## ΕΚ ΤΩΝ ΤΗΣ ΒΗΤΑ ΡΑΨΩΔΙΑΣ

1429 | "Οτι τῆς βῆτα ράψωδιας ἐπιγραφὴ αὕτη· Ἰθακησίων ἐκκλησία καὶ Τηλεμάχου.  
 43  
 β 1 45 "Οτι ὅτε μὲν πού κροκόπεπλον Ἡῶ, τουτέστι πρωϊαν, λέγει ὁ ποιητής, διὰ | τοῦ  
 κρόκου τὸ πολὺ μὲν τῆς νυκτός, ὀλίγον δὲ τοῦ φωτός αἰνίττεται· ἡ μὲντοι ῥοδοδά- P 23<sup>r</sup>  
 κτυλος Ἡώς, ἤγουν πρωϊα, τὸ πλεῖον μὲν τῆς ἡμέρας, ἔλαττον δὲ τῆς νυκτός ὑπο-  
 50 δηλοῖ, ὡς πάσης Ἡοῦς προηγέσθαι μὲν τὴν | κροκόπεπλον, μετ' αὐτὴν δὲ εἶναι τὴν 5  
 ῥοδοδάκτυλον· ἄλλως δέ γε μυθικῶς καὶ κατὰ σῶμα κροκόπεπλον μὲν ἡ κρόκεον,  
 ἥτοι κίρρον, πέπλον φοροῦσα, ῥοδοδάκτυλος δὲ ἥς οἱ δάκτυλοι ῥόδοι, ὡς ῥόδοις  
 55 ἐοικότες αἵματος φυσικοῦ χυμῷ καλῶ ἐρευθόμενοι, καθὰ καὶ ἡ | Σαπφῶ τοὺς τῶν  
 μυθικῶν Χαρίτων πῆχαις γυμνοῦσα ῥόδοις εἰκάξει, ὡς εἶναι αὐτὰς ῥοδοπῆχαις. Εἰεν  
 δὲ ἂν Ἡοῦς δάκτυλοι κατὰ ἀλληγορίαν αἱ τοῦ ἡλίου ἀκτίνες, ὅς καὶ ἐκατόγχειρ ἄλλη- 10  
 60 γορικῶς ἐν Ἰλιάδι ἐρρήθη. ὅπου δὲ χεῖρες, οὐκ ἀπεικὸς ἐκεῖ καὶ | δακτύλους τὴν ἀλ-  
 ληγορίαν προσφύειν, ὡς καὶ αὐτὸ ἐν τοῖς εἰς τὴν Ἰλιάδα δηλοῦται. καὶ τοιαῦται μὲν  
 63 ἡ κροκόπεπλος καὶ ἡ ῥοδοδάκτυλος. ἡ δὲ | ἡριγένεια Ἡώς ἐστιν οἶονεῖ ἡριγένεια,  
 64 ἤγουν ὑπὸ ἡέρος γεννωμένη· ἡρ γὰρ | πεφωτισμένος ἡ ἡμέρα. ὁ δὲ πλείων λόγος  
 καὶ καθωμιλημένος ἡριγένειαν λέγει τὴν ἐν τῷ ἡρι, ἥτοι τῷ ὀρθρῳ, γεννωμένην· 15  
 1430 ὡς | γὰρ τὸν ἡμερινὸν ἀπλῶς Ἀπόλλωνα, εἴτ' οὖν ἥλιον, ἡ Λητῶ γεννᾷ, τουτέστιν  
 ἡ νύξ, ὡς καὶ Σοφοκλῆς ἐν Τραχινίαις ἀλληγορεῖ, οὕτω καὶ τὴν τῆς ἡμέρας ἀρχὴν  
 ὁ τὴν νύκτα περατῶν ὀρθρος ποιεῖ. δύναται μὲν οὖν ἡριγένεια ῥηθῆναι καὶ ἡ τὸν  
 ὀρθρον γεννώσα, μάλιστα δὲ παθητικὸς ὁ τῆς λέξεως ταύτης σχηματισμός, ὡς ἡ  
 Ἰφιγένεια δηλοῖ καὶ ἡ Τριτογένεια, αἱ γεννηθεῖσαι δηλαδὴ ἡ μὲν ἀπὸ ἰσχυροῦ καὶ 20  
 βασιλικοῦ γένους, ἡ δὲ ἀπὸ τριτοῦς, ὃ ἐστὶ κεφαλῆς. ἡρ δὲ ὁ ὀρθρος λέγεται ἢ ἀπὸ

<sup>a</sup>1429.54–56 καθὰ καὶ — εἰκάξει Sapph. fr. 53 Voigt      <sup>b</sup>58 ἐκατόγχειρ A 402      <sup>c</sup>1430.1 Σοφοκλῆς — ἀλληγορεῖ Soph. Trach. 94–95

1429.43–44 Ἰθακησίων — Τηλεμάχου inscriptio tantum in codd. Od. posterioribus invenitur; vide Bérard, *Introduction* III 149–53      44–50 Ὅτι — ῥοδοδάκτυλον schol. DEGHJM<sup>1</sup>Ox β 1f; cf. etiam Eust. in Il. 138.34–5; 693.45–50; 1297.6      51–54 ἄλλως — ἐρευθόμενοι cf. Eust. in Il. 784.31–33; in Od. 1527.52–53, quibus in locis interpretatio allegorica similiter sequitur; cf. etiam Greg. Ant. epist. ad Eust. 1.21–24 Darrouzès; 51–52 κατὰ σῶμα — φοροῦσα cf. schol. D Θ 1; Ap. Soph. 104.19; Hsch. κ 4172      54–56 καθὰ — εἰκάξει Philostr. epist. 51      56–61 Εἰεν — δηλοῦται Eust. in Il. 123.2–6; 56–58 Aurorae digiti rosei = radii solis cf. schol. D et AbT A 477; schol. Y β 1d2; Ap. Soph. 139.9–10; cf. etiam Eust. in Il. 138.35–36; 784.34–6; 58–59 Aegaeon = sol cf. schol. bT A 399–406; Porph. qu. Il. A 399, p. 13.22–14.1 Schr.; Tz. exeg. Il. 346.11–22 Pap.; EM 28.3–6; de re vide Buffière, *Mythes* 173–79      62–63 Ἡ δὲ — γεννωμένη cf. schol. Y β 1c4; schol. bT A 477b; EM 437.6–7      63–64 ἡρ — ἡμέρα schol. AbT A 1–2; cf. Eust. in Il. 825.46; in Od. 1652.2      64–1430.3 ὁ δὲ — γεννώσα schol. HM<sup>1</sup>V β 1c1 (τὸν ὀρθρον γεννώσα V) amplif. Eust.; 1430.1 Ἀπόλλων = ἥλιος add. Eust.;

tit. ἐκ — ράψωδιας M : τέλος τῶν τῆς α, ἀρχὴ τῶν τῆς βῆτα P      1 Τηλεμάχου (ἀποδημία) edd. Od.      II ἀπεικὸς scripsi : ἀπεικῶς P : -ὡς M



## FROM THE NOTES ON RHAPSODY BETA

| Rhapsody beta has the following title: the assembly of the Ithacans and Tele- 1429  
machus. 43

(v. 1) Whenever the poet calls Eos or dawn saffron-robed, he hints through  
the saffron | at much night but little light. Rosy-fingered Eos or dawn, on the oth- 45  
er hand, signifies more day and less night, meaning that a complete Eos is made  
up by the saffron-robed, | who leads the way, and the rosy-fingered, who follows.  
In another mythical sense, according to her saffron-robed body, she wears a saf-  
fron-colored, yellowish robe, whereas the rosy-fingered has fingers like roses,  
meaning that they resemble roses, turned red by the beautiful fluid of natural  
blood. In this way | Sappho<sup>A</sup> disrobes the arms of the mythical Graces and likens 55  
them to roses, meaning that they are rosy-armed. According to allegory the fin-  
gers of Eos would be the rays of the sun, who was also called “hundred-armed”  
in the *Iliad*.<sup>B</sup> And wherever there are hands, it is not unlikely that fingers | sup- 60  
port the allegory too, which is also shown in the notes on the *Iliad*. Such are the  
saffron-robed and the rosy-fingered dawns. The | *ērigeneia* Eos is the same as 63  
*ēerigeneia* as it were, that is engendered (*gennōmenē*) by air (*hypo ēeros*), since day  
is | illuminated air. Yet, the more common and widespread account claims that 64  
*ērigeneia* means engendered *en ēri*, meaning “at daybreak”, since | the Apollo of 1430  
day, meaning the sun, is born of Leto, that is the night, as Sophocles says allegor-  
ically in *Women from Trachis*.<sup>C</sup> In this way the daybreak produces the beginning  
of the day by putting an end to the night. In fact, it is also possible that *ērigeneia*  
is used for that which engenders the daybreak, but the formation of this word is  
mostly passive, as *Iphigeneia* and *Tritogeneia* show, the former being born from  
a strong and royal family, the latter from a *tritō*, that is from a head. Daybreak is

cf. Heraclit. alleg. 6–10; ps.-Plut. de Hom. 202; de re cf. Eur. Phaeth. fr. 781.11–13 cum adn. Kannicht; Burkert, *Griechische Religion* § III 2.3; cf. etiam v.d.Valk ad Eust. in Il. 22.40; 550.39; 1430.1 Δητώ = νόξ add. Eust.; cf. Euseb. praep. evang. 3.1.3 = Plut. fr. 157.63–64 Sandbach; schol. E ζ 106; schol. Hes. theog. 406; EGud. 369.22 Sturz; Tz. exeg. Il. 138.9–10 Pap.; anon. exeg. Hes. theog. 398.19 et 412.19 Flach; ps.-Zon. 1304.15; de re vide Buffière, *Mythes* 201; cf. etiam Eust. in Il. 22.29; 989.52; 1194.27; in Od. 1883.63; 1–2 ὥς — ἀλληγορεῖ cf. Eust. in Il. 22.29 1430.3 μάλιστα δὲ — Τριτογένεια cf. schol. bT A 477b; EM 767.52–55 Choeroboscum laudans (= Hdn. orth. 594.10–17 Lentz); cf. etiam Eust. in Il. 696.39–40 4 ἡ μὲν — γένους EGud. 285.43–44 Sturz; cf. Eust. in Il. 742.46–48 4 ἡ δὲ — κεφαλῆς cf. Eust. in Il. 504.27, quem ad locum v.d.Valk fontem schol. D vel T Θ 39 deperditum fuisse suspicatus est, cum vocem Creticae dialecto attributam non alibi invenisset; cf. tamen schol. ad loc. in *An. Par.* 3.30.23–25 et 229.1–4; anon. exeg. Hes. theog. 894, p. 411.16–17 Flach; cf. etiam Eust. in Il. 696.35–39; in Od. 1473.17; schol. γ 378f1/f3 cum adn. Pontani 4–5 ἥρ δὲ — ὥρα λέγεται cf. schol. T Θ 66b; Or. 115.21–22; EGud. 248.42–43 Sturz; EM 631.11–13; Eust. in Il. 531.16; 641.6; 826.14–15; 1168.20–21; in Od. 1949.48–50; de re cf. Hes. op. 578–81

- 5 τοῦ αἴρω — τότε γὰρ αἰρόμεθα καὶ εἰς ἔργον ὀρθούμεθα, ὅθεν καὶ ὀρθος ἡ τοιαύτη  
 ὥρα λέγεται — ἡ μάλιστα παρὰ τὸ ἔαρ, πρὸς ὃ ἀναλογίαν σώζει ὁ ὀρθρος· μικρὸς  
 γάρ τις ἐνιαυτὸς ἡ ἡμέρα, ἥς οἶα μὲν ἔαρ ἡ πρωῒα διὰ τὸ τηνικαῦτα εὐκρατον, θέρος  
 δὲ οἶον τὸ τῆς ἡμέρας μέσον, φθινοπώρῳ δὲ τὰ περὶ δειλὴν ἔοικε, χειμῶνος δὲ δίκην  
 σκυθρωπάζει τὰ πρὸς ἐσπέραν καὶ ἐπέκεινα. ἡ δὲ χρήσις τοῦ ἥρ, ἥτοι ὀρθρος, καὶ 5  
 ἀλλαχοῦ μὲν καὶ ἐν τῇ ὕ δὲ τῆς Ὀδυσσεΐας. Δῆλον δὲ ὅτι τε πρωΐας ἐπίθετα, ὡς καὶ  
 ἐνταῦθα, ἡ ἡριγένεια καὶ ἡ ῥοδοδάκτυλος καθὰ καὶ ἡ κροκόπεπλος, καὶ ὅτι ἐξαχῶς  
 10 λέγεται ἡ ἥως· καὶ | γὰρ ἡ πρωῒα, καὶ αὐθις τὸ ἐξ αὐτῆς μέχρι μέσης ἡμέρας, καὶ  
 πάλιν τὸ ἐκ πρωΐας ἕως ἐσπέρας, καὶ τὸ πρωῒθεν δὲ ἕως ἑτέρας πρωΐας, ὃ ἐστὶ νυ-  
 χθήμερον· λέγεται δὲ ἥως καὶ ἡ ἀνατολή, ἔτι δὲ καὶ ἡ σωματοειδὴς θεά, ἥν ὁ μῦθος 10  
 ἔποχον ἄρματι ἡ κελητιζούσαν ἐπὶ τοῦ Πηγάσου ἔτι δὲ καὶ λαμπαδηφόρον πλάττει.  
 καὶ ταῦτα μὲν ἐξ τῆς ἡοῦς σημαινόμενα, ὧν πάντων αἱ χρήσεις παρὰ τῷ ποιητῇ. ὅτε M 17<sup>+</sup>  
 δὲ εἴπῃ ἐν τῇ ρ ῥαψωδίᾳ *δείελον ἡμᾶρ* ὁ ποιητῆς, δίδωσι νοεῖν ὅτι καθάπερ ἡ πρωῒα  
 ἥως λέγεται, οὕτω καὶ τὸ δειλινόν, ὡς εἶναι σὺν τούτῳ ἐπὶ σημαινόμενα τῆς ἡοῦς.  
 15 "Ὅτι δὲ κανονικῶς | ὀξύνεται ἡ Ἥως δηλοῖ ὁ γράψας ὡς τῶν εἰς ὥς τὰ μὲν ὑπὲρ 15  
 μίαν συλλαβὴν βαρύνεται, τῶν δὲ μονοσυλλάβων ἐν ὀξύνεται μένον καὶ ἄκλιτον·  
 ἡ δῶς, ὃ ἔστιν ἡ δωρεά, τὰ δ' ἄλλα περισπῶνται καὶ κλίνονται· Κρῶς πόλις, Τλῶς  
 St.  
 77  
 β 2-3 ὁμοίως, Κῶς νῆσος | καὶ πόλις.  
 "Ὅτι τὸ εἶματα ἐσάμενος τρόπος ἐτυμολογίας ἐστίν· ἀπὸ τοῦ ἔω γὰρ τὸ εἶμα  
 γίνεται, ἀπὸ δ' αὐτοῦ τὸ ἱμάτιον, γράφεται δὲ διὰ διφθόγγου τὸ εἶμα ἢ ἀπὸ τοῦ ἔμα 20  
 προσλήψει τοῦ ἰ ἢ ὡς φυλάξαν τὴν τοῦ πρωτοτύπου παρακειμένου αὐξῆσιν, ὃ καὶ ἡ  
 ἐργήγορσις ἔχει καὶ ἡ πεποιθήσις καὶ ἡ ὀπωπὴ καὶ ἡ ἀντιπεπόνθησις. "Ὅρα δὲ ὅτι  
 20 | ἐν ἄλλοις πλατύτερον φράσας ὁ ποιητῆς τὴν τῶν ἡρώων ἐξ ὕπνου ἔγερσιν, οἶον  
*μαλακὸν ἐνδυνε χιτῶνα, περὶ δὲ μέγα βάλλετο φᾶρος* καὶ ἐξῆς, ἐνταῦθα ἐπὶ Τηλεμάχου

<sup>A</sup>1430.8 ἡ δὲ χρήσις — Ὀδυσσεΐας v 156  
 42-43

<sup>B</sup>13 δειέλον ἡμᾶρ p 606

<sup>C</sup>20-21 μαλακὸν — φᾶρος B

1430.5-8 ἡ μάλιστα — καὶ ἐπέκεινα analogia apud medicos reperitur; cf. e.g. Gal. in Hipp. epidem. 860.13-861.3 Kühn; Antyllus apud Stob. 4.37.15; Psell. philos. min. 55.1228-31 Duffy; Eust. in Od. 1947.47-48

9-13 ὅτι ἐξαχῶς — παρὰ τῷ ποιητῇ schol. E ε 1 («tempus sub vesperum» in «soli ortus» mut.); de significationibus vocis ἥως cf. schol. V β 1h cum adn. Pontani; cf. etiam Tz. exeg. II. 379.9-13 Pap. = Tz. in Hes. op. 576, p. 338.1-12 Gaisf. 11 ἥως = ἀνατολή cf. schol. bT B 48b; Zenod. 253.16 (= 407.16 Miller); Hsch. η 1038; EGud. 253.8-9 Sturz; cf. etiam Eust. in II. 141.42; 693.42-45; 832.43-44; in Od. 1654.1; in Dion. per. 36.6-7 11-12 ἥν ὁ μῦθος — πλάττει cf. Eust. in II. 826.23-6 cum adn. v.d.Valk 12 ἐπὶ τοῦ Πηγάσου Lycophr. 16-17; cf. Eust. in II. 826.26 (vide D. Holwerda, Mnemosyne 36 [1983] 201); in Od. 1947.22-23; cf. etiam schol. Eur. Or. 1004 13-14 ὅτε δὲ — τῆς ἡοῦς Eust. ipse; cf. in Od. 1833.11-13 14-17 κανονικῶς — πόλις cf. schol. A (Hdn.) Γ 122a (= Tryph. fr. 16.1 von Velsen); Arcad. 107.22-24; Eust. in II. 26.40-46; 15-17 τῶν δὲ — πόλις cf. Choer. in Th. Alex. can. 1.333.31-334.4 (= Hdn. κλ. ὄν. 763.15-20 Lentz); EGud. 386.11-387.8 Stef.; EM 293.48-55; cf. etiam Eust. in II. 454.43-44; 1148.49-50 17 "Ὅτι — ἐστίν Eust. ipse; cf. in II. 1081.5 17-

called *ēr* either deriving from *airō*, | since it is at this hour that we lift ourselves 5  
 (*airometha*) and rise (*orthoumetha*) to work, whence this time of day is also  
 called *orthos*, or rather it derives from *ear* [spring], which daybreak corresponds  
 to by analogy, since the day is a tiny year. Dawn is its spring, as it were, because  
 of the mildness of that hour, the middle of the day is like summer, the afternoon  
 resembles autumn and the evening and what follows is sullen like winter. The  
 usage of *ēr*, that is “daybreak”, is found in rhapsody upsilon of the *Odyssey*<sup>A</sup> and  
 elsewhere. It is evident that the epithets of dawn are *ērigeneia*, rosy-fingered, as is  
 the case here, and saffron-robed, and that *ēōs* is used with six significations. For  
 it signifies | not only dawn but also the time period from dawn until the middle 10  
 of the day, the time from dawn until evening and the time from one dawn to the  
 next, that is a night and a day. Moreover, the word *ēōs* is used for the sunrise and  
 for the corporeal goddess, which myth fabricates as mounted upon a chariot or  
 riding on Pegasus and carrying a torch. These are the six significations of *ēōs*, all  
 of which are used by the poet. When he says in rhapsody rho *deielon ēmar* [the  
 evening time of day],<sup>B</sup> he makes us think that just as dawn is called *ēōs*, so is the  
 afternoon, meaning that *ēōs* has seven significations including this one.

According to the rule | *ēōs* has an acute on the final syllable, as shown by the 15  
 person who wrote that words ending in *-ōs* exceeding one syllable are accentuated  
 non-finally, whereas only one monosyllabic word has an acute and remains  
 non-inflected, namely *dōs* “gift”. Other words of this sort carry a circumflex and  
 are declined: the cities *Krōs* and *Tlōs*, and the island and city *Kōs*.

(v. 2–3) “Putting on his clothes” (*heimata hessamenos*) is an etymological  
 figure. For “clothing” (*heima*) derives from the verb “get dressed” (*heō*), and from  
 this verb *himation* [cloak] derives. The word *heima* is written with a diphthong,  
 either deriving from *hema* with addition of an iota or retaining the augment of its  
 prototype in the perfect tense, as in *egrēgorsis* [awakening] and *pepoithēsis* [trust]  
 and *opōpē* [sight] and *antipeponthēsis* [reciprocal proportion]. Observe that | in 20  
 other places the poet phrased the awakening of the heroes at greater length, as in  
 “he put on his soft tunic and covered himself with his great mantle”<sup>C</sup> and so on,

18 εἶμα ~ ἔω Or. 64.3–4; epim. Hom. ε 64; ε 127; Choer. epim. Ps. 172.4–7; EGud. 419.1–9 Stef.; EM 300.15–16; cf. Tz. in Hes. op. 124, p. 120.25–26 Gaisf. et 534, p. 321.5–6 Gaisf.; cf. etiam Eust. in Il. 427.19; in Od. 1552.16–17 18 ἱμάτιον = εἶμα expressis verbis similiter Choer. epim. Ps. 172.5–7; cf. etiam EParv. λ 20; EGud. 367.29 Sturz (s.v. λευχεμονεῖτω) 18 ἦ — τοῦ ἰῶτα EGen. s.v. εἶμα; cf. epim. Hom. ε 64 cum adn. Dyck; ε 127; EGud. 419.7–8 Stef. 18–19 ἦ ὥς — ἀντιπεπόνθησις Eust. ipse; cf. in Od. 1458.44–45; 1880.20–8 19–22 Ὅρα — ἐσσάμενος schol. DEHM<sup>2</sup>O β 3a valde mutavit; noster enim ad elocutionem Homeri spectat, non ad humilitatem quae orbo Telemacho convenit; cf. etiam schol. bT B 43b; de oppositione γοργός–πλατύς apud Eust. cf. Lindberg, *Hermogenes* 164; vide etiam Griesinger, *Anschauungen* 32

γοργότατα ἔφη ἐν δυσὶ λέξεσιν· ὄρνυτο ἐξ εὐνῆς εἴματα ἐσάμενος. Σημείωσαι δὲ ὅτι ἐνταῦθα μὲν ἀπλῶς εἶμα ἔφη ὁ ποιητής, ὅτε δὲ μέγα φᾶρος εἶπεν, παροιμίαν ποιεῖ τὴν λέγουσαν ἐπὶ χεῖρας φέρειν, ἥγουν ἔνδοξον εἶναι, ὡς ἀπὸ τῶν μεγάλα, φασίν, ἰμάτια ἔχοντων, ὡς μείζονα εἶναι τὴν ἐπιβολήν. Κρατίνος· εὐπρόσωπος ἦσθ', ὀνόματος οὐδὲν  
 25 ἐπὶ χεῖρας φέρων, ἥγουν οὐ μέγα ἔχων ὄνομα, οὐδὲ φαινόμενος κατὰ τοὺς οὕτω | με- 5  
 γαλοείμονας, ὡς καὶ ἐπὶ χειρῶν φέρειν τὰς ῥας.

β4 Ὅτι λιπαροὺς πόδας, ὥσπερ ἐτέρων τινῶν ἀλλαχοῦ, οὕτω κἀνταῦθα τοὺς τοῦ γυμναστικοῦ Τηλεμάχου καὶ τρυφεροῦ λέγει, οὐ τὸ ἀνάπαλιν πόδες νήλιοι, οἱ αὐχμηροὶ καὶ ἀλιπεῖς. Ἰστέον δὲ ὅτι κατὰ τινα ὁμοιότητα τῶν ἐκ τρυφῆς λιπαρῶν ποδῶν λέγονται παρὰ τοῖς παλαιοῖς ἀρχολίπαροι οὐ μόνον οἱ λιπαροῦντες ἵνα ἄρξωσιν, 10 ἀλλὰ καὶ οἱ λιπαινόμενοι ἐκ τοῦ ἄρχειν.

β5 Ὅτι εὐμεγέθους καὶ θεοειδοὺς ἀνδρὸς δηλωτικὸν τὸ βῆ δ' ἵμεν ἐκ θαλάμοιο θεῶ ἐναλίγκιος ἄντην, τουτέστιν ἄντικρυς.

β6-9 30 Ὅτι ὡς ἐν Ἰλιάδι, οὕτω κἀνταῦθα | κελευσθέντες κήρυκες λιγύφθογγοι κηρύσσειν ἀγορήνδε κερηκομώντας Ἀχαιοὺς, οἱ μὲν ἐκήρυσσον, οἱ δὲ ἡγείροντο μάλ' ὅκα δι' 15 εὐπειθειαν. εἰπὼν δὲ καὶ ὅτι ἡγερθεν οἱ Ἀχαιοὶ ἐρμηνεύει αὐτό, ὡς καὶ ἐν τῇ Ἰλιάδι, διὰ τοῦ ὁμηγέρους τ' ἐγένοντο. Ἰστέον δὲ ὅτι ἀγορά ἐν τούτοις ὁ τόπος εἰς ὃν ἀγείρονται ὁ λαός, καὶ γίνεται ἡ λέξις ἐκ τοῦ ἀγείρω. ἐξ αὐτῆς δὲ οὐ μόνον ἀγύρτης κατὰ τοὺς παλαιοὺς ὁ ἀγείρων ὄχλον καὶ ἀπατεῶν καὶ ἀλαζῶν, καὶ ὄνομα δὲ βόλου κυβευτικοῦ, ἀλλὰ καὶ ἄγυρις αἰολίζουσα οὐ μόνον τῇ τροπῇ τοῦ ὅ εἰς ὃ, ἀλλὰ καὶ τῷ 20 τόνῳ· ὡς γὰρ ἑορτὴ ἑρῳτὶς Αἰολικῶς, οὕτω καὶ ἀγορά | ἄγυρις, ἐξ οὗ καὶ ὁμήγυρις. Ἦν δέ, φασί, καὶ ἀγορὰ Κερκώπων Ἀθήνησι πλησίον Ἠλιαίας, ἔνθα τὰ κλοπιμαῖα ἐπωλοῦντο· τοιοῦτοι γὰρ καὶ οἱ Κέρκωπες περιάδονται, κλέπται δηλαδὴ καὶ πανοῦργοι. Λέγεται δὲ κατὰ Αἴλιον Διονύσιον Ἀλικαρνασέα ἀγείρειν καὶ τὸ περι- 25 ἔναι καὶ περινοστεῖν ἐπὶ νίκη ἢ ἐτέρῳ τινί, φησί, τοιούτῳ, ὅθεν ἴσως καὶ ὁ ἀγύρτης.

<sup>A</sup>1429.21 ὄρνυτο — ἐσάμενος β 2-3 <sup>B</sup>24 εὐπρόσωπος — φέρων Crat. fr. 304 K.-A. <sup>C</sup>29 ὡς ἐν Ἰλιάδι B 51-2 <sup>D</sup>31 ὡς — Ἰλιάδι A 57 <sup>E</sup>36-37 Λέγεται δὲ — τοιούτῳ Ael. Dion. fr. α 30 Erbse

1430.22-25 Σημείωσαι — τὰς ῥας Eust. ipse; cf. in Il. 709.29-33; 198.45; 23-25 ὡς ἀπὸ — τὰς ῥας fort. e lex. Att.; cf. Phot. ε 1802 cum adn. Theodoridis 25-27 Ὅτι — ἀλιπεῖς cf. Eust. in Od. 1421.15-17 27-28 Ἰστέον — τοῦ ἄρχειν Suet. βλασφ. fr. 143 Taillardat (= Eust. in Il. 211.1-2) vel fort. nunc ex Ael. Dion. (α 185 Erbse); cf. Hsch. α 7594; cf. etiam EGen. α 1252; Sym. α 1434; EM 151.35-37 29 ἄντην = ἄντικρυς schol. EIJT<sup>2</sup>x β 5f; cf. etiam schol. Opp. hal. 2.543; Eust. in Il. 78.21-22; 795.61 cum adn. v.d.Valk 31 δι' εὐπειθειαν cf. schol. T B 52b 32 Ἰστέον — ὁ λαός schol. bT Σ 497-98; cf. Eust. in Il. 45.9-10 cum adn.; 1157.9-10 32 ἀγορὰ ~ ἀγείρω cf. Or. 611.43; epim. Hom. A 54b; EGen. α 44 (s.v. ἄγυρις); EGud. 16.26-27 Stef.; Sym. α 110; EM 12.45-46; cf. etiam Eust. in Il. 171.20 32-

4 εὐπρόσωπος MP : εὐπρόσοιστος Kock 5 ἐπὶ χεῖρας MP : ἐπὶ χειρῶν Blaydes 16 exspectes εὐπειθειαν (accent.) 17 ὁμηγέρεις P (cf. Eust. in Il. 380.25)

but here he spoke most rapidly about Telemachus using two words: “he arose from sleep, putting on his clothes”.<sup>A</sup> Note that the poet simply said *heima* [garment] here, but when he says “great mantle” he produces the proverb that says “to bear it over one’s hands”, meaning to be held in high esteem, deriving from people wearing large cloaks, they say, in order to become larger by this addition. Cratinus: “you were beautiful, carrying no aspect of your name over the hands”,<sup>B</sup> meaning that he has no great name nor pretends that this is the case as people who wear | large clothes in order that the sleeves should reach beyond the hands. 25

(v. 4) Here the poet says that athletic and dainty Telemachus has “anointed feet”, the opposite of which is *podes nēlipoi*, meaning dry and non-anointed feet. He says this elsewhere about other characters too. One must know that the ancients use *archoliparoi* not only for people who persist (*liparein*) in acquiring power (*archein*), but also for those who grow fat (*lipainesthai*) from having power, which is reminiscent of feet anointed by people with a luxurious lifestyle.

(v. 5) This phrase describes a large and godlike man: “He went to exit the chamber, like a god, *antēn*”, meaning “onwards”.

(v. 6–9) As in the *Iliad*,<sup>C</sup> | clear-voiced heralds were ordered here to “sum- 30  
mon the long-haired Achaeans to the assembly. They summoned them and the people gathered quickly” out of obedience. Having said that the Achaeans “gathered” (*ēgerthen*) he adds an explanation by saying “and they gathered”. He also did this in the *Iliad*.<sup>D</sup> One must know that *agora* here is the place in which people are gathered, and the word originates from *ageirō* [gather]. From this word not only *agyrtēs* originates, a person who gathers the masses, as the ancients say, a charlatan and a quack, and an outcome in dice playing, but also *ágyris*, using the Aeolic dialect not only in changing the omicron into upsilon but also in the accent. For as *heortē* [festival] becomes *érotis* in the Aeolic dialect, so does 35  
*agorá* | become *ágyris*, out of which *homēgyris* originates. They say that there was an *agora* of the Cercopes in Athens, close to the Heliaea, where stolen goods were sold. For this is how the Cercopes are famed to have been like, meaning that they were thieves and rogues. According to Aelius Dionysius of Halicarnassus,<sup>D</sup> *ageirein* also means “go around” and “do a lap” referring to a victory, he says, or something like that, whence *agyrtēs* [vagabond] perhaps derives.

33 ἀγύρτης ~ ἀγείρω cf. lex. αἰμ. α 137; EGud. 19.3; Sym. α 107; EM 14.32–33; cf. etiam Eust. in Il. 755.15; in Od. 1469.27 (huc spectat); 1731.48–49 33 ἀγύρτης — κυβευτικοῦ = Ael. Dion. fr. α 30.1 et 2 Erbse; cf. Hsch. α 866; Phot. α 281; lex. αἰμ. α 137; Suid. α 389.1–3; EGud. α 19; EM 14.32–33 33–34 ἄγυρις ~ ἀγείρω EGen. α 44; EGud. 18.15–16 Stef.; Sym. α 110; EM 14.28 34 αἰολίζουσα — εἰς v Or. 27.6–7; cf. etiam EGen. α 44.2–3; EM 14.30 34 ἑορτὴ ἑροτις Αἰολικῶς schol. AT E 299b; cf. Eust. in Il. 381.7 35–36 ἦν δέ — πανοῦργοι Paus. att. fr. α 19 Erbse

Πλάτων δὲ ἐν Πολιτικοῖς καὶ τὴν ἄθροισιν ἀγυρμὸν φησιν εἰπών· *συναγυρμὸν φρονήσεως*. ὅτι δὲ οἱ Αἰολεῖς τὸ  $\bar{o}$  εἰς  $\bar{u}$  τρέπουσι, μυριαχόθεν δηλον, οὐ μὴν δὲ ἀλλὰ καὶ ἀπὸ τοῦ ῥοφεῖν, ὃ ῥυφεῖν λέγουσιν Ἴωνες καὶ Δωριεῖς κατὰ τοὺς παλαιούς. Αἴλιος δὲ

40 | Διονύσιος ῥόφειν φησὶ λέγεσθαι ὡς γράφειν καὶ ῥόφουσιν ὡς γράφουσιν.

β3-11 Ὅτι ὁ Τηλέμαχος εἰς ἀγορὰν ἰὼν *ξίφος ὅξυν θέτ' ὦμω, παλάμη δ' ἔχε χάλκεον ἔγ-* 5  
*χος*. τούτων δὲ τὸ πρῶτον καὶ Ἀγαμέμνων ἐν Ἰλιάδι ποιεῖ κατὰ ἔθος ἀρχαῖον, καθ' ὃ καὶ Ἀχιλλεὺς ἐκεῖ ξίφος φορεῖ ἐν τῇ Α ῥαψωδίᾳ δημηγορῶν, εἰ καὶ ὕστερον ἐξεκόπη ἀναγκαιῶς τὸ ἔθος, ὡς καὶ ἡ κατὰ τὸν Ζάλευκον ἱστορία δηλοῖ. τὴν δὲ δορυφορίαν φόβω τῶν μνηστήρων ἔοικε ποιεῖν ὁ Τηλέμαχος· οὐ γὰρ δῆπουθεν ἀντὶ σκῆπτρου τὸ δόρυ φέρει, καθά τις ἐν Ἰλιάδι ποιεῖ· σκῆπτρον γὰρ ἐν τοῖς ἐξῆς λήγεται ἀπὸ 10  
45 κήρυκος. εἰ δὲ καὶ οἱ | μνηστῆρες ἢ καὶ τινες ἕτεροι ἐξιφηφόρουν ἐν ταῖς ἀγοραῖς σιωπᾷ Ὅμηρος, εἰκὸς δὲ οὕτω γίνεσθαι. καὶ τοιαῦτα μὲν ταῦτα. Ὁ δὲ Τηλέμαχος οὐ μόνος, φησὶ, προΐει, ἀλλ' ἅμα τούτῳ *κύνες πόδας ἀργοὶ ἔποντο*, οὐ μόνον ὅτι φιλακόλουθον τὸ ζῶον καὶ μάλιστα ἐπὶ δεσπότηται, ἀλλὰ καὶ ὅτι οὐκ ἔχει ὁ εὐγενὴς νεανίας ἑτεροίους ἀκολούθους διὰ τὴν τῶν μνηστήρων ἐπιβουλὴν δὲ ἦν μεμόνω- 15  
ται. καὶ ἔχει καταιδέσειν οὕτω τοὺς ἐν Ἰθάκῃ ὁ νέος· εἶγε *κύνες μὲν οὐκ ἀφίστανται* τοῦ δεσπότη, αὐτοὶ δὲ τοῦ βασιλέως Ὀδυσσέως *ἐπελάθοντο*, ὅς καθ' Ὅμηρον 50  
ἐν αὐτοῖς βασιλεύων *πατὴρ ὡς ἦπιος ἦν*. ἔτι | ἀκολουθοῦσι τῷ Τηλεμάχῳ *κύνες* καὶ διὰ τὸ ἀγροικικώτερον τοῦ ἡρώϊκου βίου, καὶ ὡς κυνηγῶ δὲ καθ' ὁμοίαν τῷ πατρὶ ἐπιτήδευσιν τῷ καὶ περὶ τὸν Ἄργον *κύνα ἐσπουδακότες*, ὡς ἐν τοῖς μετὰ ταῦτα φα- 20  
νῆσεται, καὶ ᾧ σύμβολον σώματος εἰς ἀναγνωρισμὸν ἢ ἀπὸ τοῦ κυνηγεσίου οὐλή, οὐ Ὀδυσσέως καὶ ἐν τῇ χλανίδι *παρὰ προτέροις ποσὶ κύων εἶχε ποικίλον ἑλλόν*. ἄδηλον δὲ εἶτε θηρευτικοὶ οἱ ῥηθέντες *κύνες* καὶ διὰ τοῦτο πόδας ἀργοὶ, ὃ ἐστὶ ταχεῖς, εἶτε *τραπεζῆς*, οὓς *ἀγλαΐης ἔνεκεν κομέουσιν ἄνακτες*. οἴους καὶ Ἀχιλλεὺς ἐν Ἰλιάδι

<sup>A</sup>1430.37 συναγυρμὸν φρονήσεως Plat. 272c.4 <sup>B</sup>39-40 Αἴλιος — γράφουσιν Ael. Dion. fr. o 44 Erbse  
<sup>C</sup>41 ἐν Ἰλιάδι B 45 <sup>D</sup>41-42 Ἀχιλλεὺς — δημηγορῶν A 190 <sup>E</sup>44 καθά — ποιεῖ Θ 494 <sup>F</sup>44  
σκῆπτρον — ἀπὸ κήρυκος β 37-38 <sup>G</sup>49 πατὴρ ὡς ἦπιος ἦν β 47; β 234; ε 12 <sup>H</sup>51 τῷ καὶ — ἐσπου-  
δακότες ρ 290-327 <sup>I</sup>51-52 ᾧ σύμβολον — οὐλή τ 386-475 <sup>J</sup>52 παρὰ — ἑλλόν τ 228 <sup>K</sup>53 τρα-  
πεζῆς — ἄνακτες ρ 310 <sup>L</sup>53 ἐν Ἰλιάδι ἔτρεφεν Ψ 173

1430.37 Πλάτων — φρονήσεως fort. Ael. Dion. (fr. α 29 Erbse) 38-39 μυριαχόθεν cf. v.d.Valk ad Eust. in Il. 631.43 et e.g. in Od. 1630.42; 1679.34; 1702.2-4 39 ἀπὸ — παλαιούς Ael. Dion. fr. ρ 12 Erbse Ionicae, EM 705.27-2 Doricae dialecto attribuit 40-42 Ὅτι ὁ Τηλέμαχος — δημηγορῶν Eust. ipse; de more cf. schol. T Θ 494a1 42-43 εἰ καὶ ὕστερον — δηλοῖ cf. Eust. in Il. II. 83.18-23 ubi narrat Zaleucum, cum se armatum in contionem contra legem a se ipso latam bello imminente processisse intellexisset, statim ferro incubuisse. Quod tamen apud antiquos scriptores de Charonda fertur; cf. adn. v.d.Valk ad loc. (adde Diod. Sic. 12.19.1-2); cf. etiam Eust. in Il. 170.31-33 43 τὴν — Τηλέμαχος Eust. ipse; aliter schol. V β 10d 44 τις ἐν Ἰλιάδι scil. Hector; cf. Eust. in Il. 725.57 et schol. T Θ 494 44-45 εἰ δὲ καὶ — οὕτω γίνεσθαι cf. Meinel, *Κατὰ τὸ σιωπ.* 16 46 κύνες — ἔποντο sermonem Homeri usurpat Σ 578 = ρ 63 = υ 145 46-47 οὐ μόνον — δεσπότηται schol. DEGHM<sup>a</sup> β 11b cum adn. 47-48 ἀλλὰ καὶ — μεμόνωται schol. DEHM<sup>a</sup> O β 11e 48 καὶ ἔχει



Plato in the *Statesman* also calls a gathering *agyrmos* saying “a bringing together (*synagyrmos*) of prudence”.<sup>A</sup> The fact that the Aeolians change omicron into upsilon is evident from thousands of places, as in *rhophein* [gulp down], for which the Ionians and Dorians say *rhyphein* according to the ancients. Aelius | Dionysius says that *rhophein* is like *graphein* [“write”, inf.] and *rhophousin* like 40 *graphousin* [3 pers. plur.].<sup>B</sup>

(v. 3–10) As Telemachus went to the assembly “he put a sharp sword on his shoulder”, “in his palm he had a bronze spear”. Out of these two things Agamemnon does the former in the *Iliad*<sup>C</sup> according to the ancient custom. Achilles also keeps with it when he carries a sword in rhapsody Alpha of the *Iliad* during his public speech,<sup>D</sup> even if they put a stop to this custom later by necessity, as the account about Zaleucus shows. It seems as though Telemachus carries a spear in order to frighten the suitors, since he never carries a spear instead of a scepter, as somebody does in the *Iliad*.<sup>E</sup> For later on he will receive a scepter from a herald.<sup>F</sup> Homer is silent about whether or not the | suitors and others carried swords in the assemblies, but it is likely that 45 this was the case. So much for this. Telemachus did not, he says, march forward alone, but “dogs quick on foot” followed him, not only because this animal is a trusty companion and especially to its master, but also because the noble young man lacked other followers because of the schemings of the suitors, which had rendered him a loner. In this way the young man can put to shame the inhabitants on Ithaca. Although dogs do not abandon their master, the citizens have forgotten their king Odysseus, who according to Homer “was gentle like a father to them”<sup>G</sup> when ruling as king. Moreover, | dogs follow Telemachus because of 50 the rusticity of heroic life, and also because he is a hunter, cultivating the same habits as his father who busied himself with his dog Argus, as will be shown in what follows,<sup>H</sup> and who carries on his body the scar from hunting as the sign by which he is recognized.<sup>I</sup> Moreover, on Odysseus’ mantle, “towards the feet, a dog was seizing a dappled fawn”.<sup>J</sup> It is not clear whether these dogs are meant for hunting and therefore *podas argoi* [quick on foot], that is fast, or they are “table-dogs, which masters tend to for display”.<sup>K</sup> Such dogs were kept by Achilles in the *Iliad*,<sup>L</sup>

— ὁ νέος cf. schol. M<sup>a</sup> β 11g      50 καὶ διὰ — βίον schol. DEGHM<sup>a</sup> β 11b; cf. Hofmann, *De cultu et vitu* 10–11      50–53 ὥς — ἑλλόν schol. DEHM<sup>a</sup>O β 10c; 51 ὥς — φανήσεται Eust. in Od. 1820.17–1822.38      53 ἀργός = ταχύς vel λευκός cf. e.g. schol. D A 50; schol. bT Ψ 30a; schol. rec. Soph. Aj. 237a; schol. Opp. hal. 1.23; Cornut. theol. Gr. comp. 21.13–15 Lang; Ap. Soph. 41.21–22; Hsch. α 7048; κ 4563; Choer. epim. Ps. 153.14–19; epim. Hom. A 50d; 37c; EGen. 1121 (unde EM 135.51–57; Sym. α 1323); EGud. 186.19–21; 188.3–9; Tz. exeg. Il. 156.12–13 Pap.; ps.-Zon. 287.3–5; cf. etiam Eust. in Il. 42.20; 310.41; 1286.10; in Od. 1713.41–42      53–54 οἶον — θηρατικούς cf. Eust. in Il. 1294.18–20, ubi canes non Achillis sed Patrocli sunt

- St: 55 ἔτρεφεν, οἱ πόδας ἄν ἀργοὶ λέγοντο ἀντὶ τοῦ νωθροὶ καὶ οὐ | ταχεῖς κατὰ | τοὺς  
78 θηρατικούς. ὅτι δὲ δύνανται ποτε πόδας ἀργοὶ κύνες λέγεσθαι καὶ οἱ λευκόποδες,  
δηλοῖ καὶ τὸ ἐν Ἀθήναις Κυνόσαργες, χωρίον οὕτω κληθὲν ἀπὸ κυνὸς λευκοῦ θυμά  
τι ἀφαρπάσαντος καὶ ἐκδραμόντος ἐκεῖ. ὅθεν οὐδὲ αἴσιον πρόσρημα τὸ ἐς *Κυνόσαρ-*  
*γες*, ἀλλ' ἴσον τῷ ἐς *κόρακας*. ὅτι δὲ εὐθεῖα τὸ Κυνόσαργες δῆλον ἐκ τῆς δοτικῆς. **P 23<sup>v</sup>**  
*ἐν Κυνοσάργει* γὰρ εὐρηται. ἐκ δὲ τοῦ πόδας ἀργοὶ καὶ οἱ ἀργίποδες σύγκεινται ἐπὶ  
ποδῶν λευκότητος. παρὰ δὲ τὸ ἀργὸν οὐ μόνον ὁ ἐναργῆς γίνεται καὶ ὁ λέπαργος  
60 βοῦς, ἥτοι ὁ λαπάρας ἔχων λευκάς, ἀλλὰ καὶ λέπαργος, φασίν, ἢ χιῶν παρὰ τὸ | λευ-  
καίνειν τὸ λέπας καὶ ἀργεμος νόσος ὁμμάτων, ἀφ' οὗ ἀργεμα κατὰ Δίδυμον τὰ ἐπὶ  
ὀφθαλμῶν λευκώματα, ὧν μνήμη τῷ Αἰσχύλῳ ἐν τῷ *πρόσθεν δντ' ἐπάργεμα*. ἐκείθεν 10  
καὶ ἀργάντες ταῦροι παρὰ Πινδάρῳ καὶ ἀργαίνειν τὸ λευκαίνειν παρ' Εὐριπίδῃ ἐν  
Ἀλκμαίῳ καὶ ταῦρος ἀργιμήτης, ἥγουν λευκός, φασί, παρὰ Φρυνίχῳ ὁ διακομίσας  
τὴν Εὐρώπην. Σημείωσαι δὲ ὅτι ἔχει τι πάθους ὁ περὶ τῶν κυνῶν λόγος ἐνταῦθα τῷ  
ποιητῇ· εἶγε Πηνελόπη μὲν ἔρχεται οὐκ οἶη, ἅμα τῇ γε καὶ ἀμφίπολοι δύο, Τηλέμαχος  
1431 δὲ οὐκ οἶος, ἀλλ' ἅμα τῷ γε κύνες, οὐ μὴν οἰκέται ἢ ἐταῖροί τινες. Ἐν τούτοις | δὲ 15  
ὅρα καὶ ὅτι ἀρετὴ κἀνταῦθα κηρύκων τὸ λιγύφθογον, οἱ καὶ παρὰ τὸ γαρεύειν καὶ  
τὴν γῆρυν ἐτυμολογοῦνται, καὶ ὅτι ἐπιμονὴν ποιεῖ τὸ κηρύκεσσι καὶ κηρύσσειν καὶ  
*ἐκέρυσσον* διὰ τὸ τῆς λέξεως καίριον.
- β 12–14** Ὅτι θεσπ(εσ)ὶν ἄρα τῷ Τηλεμάχῳ χάριν κατέχευεν Ἀθήνη εἰς ἀγορὰν ἰόντι,  
τὸν δ' ἄρα πάντες λαοὶ ἐπερχόμενον θηεῦντο, τουτέστιν ἐθαύμαζον, οὐ μόνον τῆς ἔξω 20  
χάριτος ἀλλὰ καὶ τῆς συνέσεως, ἣν Ὅμηρος αἰνίττεται διὰ τῆς Ἀθηνᾶς. ἐλθὼν δέ,  
5 φησὶν, ἔζητο ἐν πατρὸς θώκῳ, | εἶξαν δὲ γέροντες, διὰ τὸ τῆς βασιλείας δηλονότι γε-  
ραρὸν πρεσβεῖον· ἄλλως γὰρ οἱ νέοι τοῖς πρεσβυτέροις ὑπανίστανται, ὡς πολλοῦ  
δηλοῦται. Ὅρα δὲ τὸ κατέχευεν ἀντὶ τοῦ διὰ παντὸς τοῦ σώματος περιήγαγε, καὶ

<sup>A</sup>1430.59 ὁ λέπαργος βοῦς fr. trag. adesp. 231 Snell      <sup>B</sup>59 λέπαργος — ἢ χιῶν fr. trag. adesp., ut videtur  
(deest apud Snell)      <sup>C</sup>60 ἀφ' οὗ — λευκώματα Did. p. 88 Schmidt      <sup>D</sup>61 πρόσθεν δντ' ἐπάργεμα  
Aesch. Prom. vinct. 499      <sup>E</sup>61 ἀργάντες — Πινδάρῳ Pind. Ol. 13.69      <sup>F</sup>61–62 ἀργαίνειν — Ἀλ-  
κμαίῳ Eur. fr. 73 Kannicht      <sup>G</sup>62–63 ταῦρος — Εὐρώπην Phryn. fr. 16 Snell      <sup>H</sup>63 οὐκ οἶη —  
δύο α 331

**1430.54–55** ἀργός = νωθρός epim. Hom. A 50d; EGud. α 187.5; EM 136.20 (δυσκίνητος in οὐ ταχύς  
κατὰ τοὺς θηρατικούς mut.)      **55** ἀργός = λευκός cf. ad 1430.53      **55–56** δηλοῖ — ἐκεῖ Paus. att.  
fr. ε 18 Erbse; cf. synag. ε 153; Phot. ε 313; Eust. in Il. 42.20 huc respicit; cf. etiam Eust. in Od. 1747.9–  
10      **56–57** ὅθεν — κόρακας Eust. ipse; fort. lemma ἐς κόρακας in fonte iuxta invenit; cf. Paus. att.  
fr. φ 5 Erbse; cf. etiam e.g. synag. ε 151; Phot. ε 310; Suid. εἰ 285      **57–58** ὅτι — εὐρηται cf. Eust. in  
Od. 1747.9–10      **59–63** Παρὰ δὲ — Εὐρώπην e Didymo (p. 88 Schmidt); **58–59** ἐναργῆς ~ ἀργόν  
cf. EGud. 467.21–25 Stef.; EM 337.54–55; **59** λέπαργος βοῦς cf. Theocr. 4.45; Call. aet. fr. 24.19 Pfeiffer;  
Suid. α 2090; cf. etiam Hsch. λ 661; schol. Theocr. 45f/g; schol. Nic. ther. 349b; Phot. λ 192; Eust. in Od.  
1676.5; **59–60** λέπαργος ἢ χιῶν cf. Theogn. can. 27 Alpers; ps.-Zon. 1295.25; **60–61** ἀργεμα — λευκώ-  
ματα cf. Hsch. α 7026; Erot. voc. Hipp. α 56; Poll. 2.65; Phot. α 2780; EGen. α 1118 (unde EGud. 186.26

**12** ἀργιμήτας Hsch.

**19** θεσπ(εσ)ὶν scripsi

and they would be called *podas argoi* since they are sluggish and not | fast like 55  
 hunting dogs. The fact that dogs with white feet can be called *podas argoi* too  
 is shown by Cynosarges in Athens, a place given this name from a dog that  
 snatched away a sacrificial animal and ran off. Hence it is not an auspicious thing  
 to say “to Cynosarges” but the phrase is equal to “to the ravens”. That the nomi-  
 native is *Kynósarges* is evident from the dative, since one finds *en Kynosárgei*  
 [in Cynosarges]. The word *argipodes* is composed from *podas argoi*, referring to  
 the whiteness of their feet. From *argos* not only *enargēs* [clear] and the *lepargos*  
*bous*<sup>A</sup> originate, that is “cattle with white coat”, but snow is *lepargos* too,<sup>B</sup> they  
 say, since it | makes the rock (*lepas*) white, and *argemos* is an eye affliction, from 60  
 which *argema* according to Didymus<sup>C</sup> are white spots in the eye, mentioned in  
 Aeschylus in “which were *epargema* before”.<sup>D</sup> Hence cattle are *argantes* [white]  
 in Pindar<sup>E</sup> and *argainein* means “make white” in Euripides’ *Alcmaeon*<sup>F</sup> and *tau-*  
*ros argimētēs*, that is “white bull”, they say, is used in Phrynichus<sup>G</sup> to describe  
 the creature that carried Europa across the straits. Note that the poet’s account  
 of the dogs here has a certain measure of pathos. Although Penelope goes “not  
 alone, but with her there were two handmaids”,<sup>H</sup> Telemachus goes “not alone,  
 but with him there were dogs”, apparently no servants or companions. Observe  
 here | that being clear-voiced is a virtuous quality of heralds (*kērykes*), who are 1431  
 etymologically derived from *garyein* [cry] and *gērys* [voice]. Furthermore, ob-  
 serve that *kērykessi* [“heralds”, dat.] and *kēryssein* [“proclaim”, inf.] and *ekērysson*  
 [“proclaim”, imp. 3 pres.] produce a persistent series of repetitions because of the  
 aptness of the word.

(v. 12–14) Athena poured out marvelous grace over Telemachus as he  
 went to the place of assembly, “and all people gazed (*thēeunto*) at him where he  
 went”, that is they wondered at him, and not only because of his exterior grace  
 but also his intelligence, which Homer hints at through Athena. When he ar-  
 rived, he says, “he sat down on his father’s seat | and the old men yielded before 5  
 him”, apparently because of the majestic honor of kingship. For otherwise young  
 men show respect to older men, as often shown. Observe the verb *katecheuen*

Stef.; EM 137.36–37); 61 ἀργάντες ταῦροι cf. etiam Eust. in Il. 1285.64; in Od. 1454.8–9; 61–62 ἀργαί-  
 νειν — Ἀλκμαίωνι cf. Hsch. α 7005; 63 ταῦρος ἀργιμήτης cf. Hsch. α 7046 63–64 Σημείωσαι — τι-  
 νες Eust. ipse 64–1431.1 Ἐν — λιγύφθογον cf. Eust. in Il. 171.16; 208.31 1 κῆρυξ ~ γάρβειν et  
 γῆρυς Hsch. γ 535 (= Hdn. orth. 486.19 Lentz); epim. Hom. κ 26; lex. αἰμ. δ 7; EGud. 320.32–41 Sturz;  
 EM 511.36–8; cf. Eust. in Il. 110.7; 686.22; 727.1 2 καὶ ὅτι — καίριον Eust. ipse; cf. e.g. Hermog. id.  
 1.11, p. 286.12–23 Rabe 3 θηῆντο = ἐθαύμαζον schol. V β 13b 4 ἦν — Ἀθηνᾶς cf. Heraclit. qu.  
 Hom. 63; cf. etiam schol. M<sup>1</sup>T et Y β 12f (Ἀθηνᾶ = φρόνησις) cum adn. Pontani 5 διὰ — πρεσβεί-  
 ον cf. schol. DEHJM<sup>a</sup> β 14d 5–6 ἄλλως — δηλοῦται cf. schol. A A 534; schol. T N 355; Eust. in Il.  
 146.8–9; 936.56–8; cf. etiam T 218 6–7 Ὅρα — ἐπιφανεῖας Eust. ipse

ἔστι καιριωτάτη ἡ λέξις ὡς ἐπὶ ὕρου περικεχυμένου ῥηθεῖσα διὰ τὸ χαρίεν τῆς τοῦ νέου ἐπιφανείας. Ὅρα δὲ καὶ ὡς δις εἶπε τὸ ἄρα ἐν δυοῖ στίχων ἀρχαῖς. Σημείωσαι δὲ καὶ ὅτι καὶ ἄλλως θηητός ὁ νεανίας ἔδοξεν, ἐπειδὴ οὐδέποτε ἀγορὴ ἐγένετο ἐν Ἰθάκῃ οὔτε θόωκος ἐξ οὗ Ὀδυσσεὺς εἰς Τροίαν ἐπλευσεν. ὅθεν θαυμάζεται ὁ μετὰ  
 10 τοσοῦτους ἐνιαυτοὺς ἄρτι καθίζων | ἀγοράν. τοῦ δὲ θηεῦντο θέμα θηέω, ἐξ οὗ τὸ 5  
 θηητόν. πρόεστι δὲ τοῦ θηέω τὸ θεῶ, ἡγουν βλέπω· θέα γὰρ ἐμβιβάζει τῇ ψυχῇ. ὡς τὸ θάμβος, οὕτω καὶ τὸ θαῦμα καὶ τὸ θηεῖσθαι. εἰ δὲ ἐχρῆν ἐκ τοῦ θεῶ προσλήψει τοῦ ἰγενέσθαι θειῶ τὸ θαυμάζω, ἀλλ' ἐπεὶ προκατελήφθη ἡ τοιαύτη γραφὴ ἐν τῷ θειῶ, M 17<sup>v</sup>  
 τὸ θυμιάζω, οὗ χρήσις ἐν τοῖς μετὰ ταῦτα, ἐτράπη τὸ εἰ τοῦ θεῶ πρὸς διαστολὴν εἰς ἡ, καὶ οὕτω πεποιήται τὸ θηῶ θηήσω. 10

β 15–16 15 | Ὅτι κατάρχει τῆς νῦν δημηγορίας Αἰγύπτιος ἀνὴρ οὕτω κατὰ κυριωνυμίαν κα-  
 λούμενος ἐξ ἐθνικῆς λέξεως, ὡς καὶ προδεδήλωται, ὅς δὲ γήραϊ κυφὸς ἔην καὶ μυρία  
 ἤδη, τουτέστιν ἡπίστατο. καὶ ὅρα κἀνταῦθα ὅτι πολυπειρία, εἴτ' οὖν μυρία εἰδησις,  
 20 τῇ τῶν γερόντων | ἡλικία παρέπεται. Ἰστέον δὲ ὅτι εὔρηται καὶ ἐν Ἰλιάδι κύριον,  
 ἀνὴρ Ἰμβριος ὁμωνύμως τῷ τῆς Ἰμβρου τοπικῷ, καὶ ἔστιν ὁμοιον πρὸς τὸ Αἰγύ- 15  
 πτιος κύριον. εἴη δ' ἂν τοιοῦτόν τι καὶ ὁ ἐκ Τροίας Πριαμίδης Πολίτης. Τὸ δὲ τὸν  
 25 ὑπέργῃρων καὶ πολύνουν εἶναι ἀπαιτεῖ | πάντως ὁ κατὰ φύσιν ὀρθὸς λόγος, ὡς ὅγε  
 ἑτεροῖος γέρων ἀκούσοι ἂν ποθεν τὸ μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἅμα. Σημεί-  
 ωσαι δὲ καὶ ὅτι λόγιος ὢν ὁ ποιητὴς καὶ εἰδὼς ὡς κατάρξει λόγου τὸν νεώτερον  
 30 παρὰ τοῖς εὖ εἰδόσι δυσχερές, προλογίζοντα ποιεῖ τὸν γέροντα | Αἰγύπτιον καὶ 20  
 ἐρωτῶντα, εἴτα τὸν Τηλέμαχον δεύτερον εἰς λόγους ἤκοντα καὶ λαλοῦντα πρὸς τὸ  
 ἐρωτηθέν· ῥᾶον γὰρ τοῦτο ἥπερ τὸ πρωτολογεῖν. τοιοῦτον δὲ τι ποιήσει καὶ ἐν τῇ  
 35 γ ραψωδίᾳ, ἔνθα τοῦ Νέστορος ἐρωτήσαντος ἀρχὴν τοῦ λέγειν λαβὼν | ἀπολογή-  
 σεται ὁ Τηλέμαχος. Τὸ δὲ γήραϊ κυφὸς πρὸς διαστολὴν εἴρηται τοῦ γυροῦ· ἐκεῖνος  
 γὰρ φύσει τοιοῦτος ὡς τὸ γυρὸς ἔην ὥμοισιν. Ἰστέον δὲ ὅτι τε τὸ μυρία εἰδέναι διὰ 25  
 γήρως πολυπειρίαν οὐκ ἀεὶ ἐπαινεῖται, διότι ἐπὶ τινων φουσᾶ καὶ ἐπαίρει φρένας, ὅθεν

<sup>A</sup>1431.8–9 ἐπειδὴ — ἐπλευσεν β 26–27 <sup>B</sup>13 ἐν τοῖς μετὰ ταῦτα χ 482 <sup>C</sup>17 προδεδήλωται Eust. in Od. 1392.44–45 <sup>D</sup>20–21 εὔρηται — τοπικῶ N 170–71 <sup>E</sup>23 Πριαμίδης Πολίτης B 791; N 533; Ω 250 <sup>F</sup>26–27 μὴ 'φευρεθῆς — ἅμα Soph. Antig. 281 <sup>G</sup>32–35 τοιοῦτον δὲ — ὁ Τηλέμαχος γ 69–74 <sup>H</sup>37 γυρὸς ἔην ὥμοισιν τ 246

1431.7–8 Ὅρα — ἀρχαῖς Eust. ipse 10 θηητός ~ θηέω Eust. ipse; cf. Eust. in Il. 690.28; 741.61; 822.9; in Od. 1439.39; vox apud Hom. non reperitur 10–11 θέα — θάμβος cf. Tz. chil. schol. 3.46; An. Par. 3.227.35–228.5 (schol. H 444); Eust. in Il. 447.3; 690.29; 822.9–10; in Od. 1420.14 11–13 εἰ — θηήσω Eust. ipse; aliter EGud. 261.13–18 Sturz; EM 450.18–25 16 κατὰ κυριωνυμίαν cf. schol. V β 15e 18 ἤδη = ἡπίστατο schol. V β 16f 18–20 καὶ ὅρα — παρέπεται cf. Eust. in Il. 1157.63 (e schol. bT Σ 503–4); 1257.38; cf. etiam ad 1431.5–6 20–22 Ἰστέον — κύριον cf. Eust. in Il. 926.39–43; 1030.24–25 22–23 εἴη — Πολίτης cf. Eust. in Il. 945.31–32 cum adn. v.d.Valk 24–27 Τὸ

5 θηεῦντο P 8 προκατελείφθη P 9 μετὰ ταῦτα M : ὕστερον P

meaning to spread around the whole body, and the word is very fitting, used as though referring to a poured out liquid because of the grace of the young man's appearance. Observe also that he said *ara* two times at the beginning of verses. Moreover, note that the young man seemed wondrous also in another sense, because no public assembly or council had ever occurred on Ithaca ever since Odysseus sailed to Troy.<sup>A</sup> Hence they wondered at him who now gathered | a public assembly after so many years. The primary form of *thēeunto* is *thēēō* [wonder at], 10 out of which *thēēton* [wondrous] originates. The prototype of *thēēō* is *theō*, that is "see", since sight guides things into the soul. As with *thambos* [amazement], so it is with *thauma* [wonder] and *thēeisthai* [wonder at]. It ought to have been *theiō* meaning "wonder at", originating from *theō* by addition of an iota, but because this word was already taken by *theiō* "burn", which is used later on,<sup>B</sup> the epsilon of *theō* was changed into an eta for the sake of differentiation, thereby producing *thēō* *thēēsō*.

| (v. 15–16) The public speaking here is initiated by Aegyptius ["the Egyptian"], a man called in this way as a proper name originating from the word designating nationality, as previously shown,<sup>C</sup> "who was bent with old age and *ēidē* thousands of things", that is "he knew". Furthermore, observe here that great experience, meaning knowledge of a thousand things, comes with the age | of old 20 men. One must know that in the *Iliad* one finds a proper name, the man Imbrius ["the Imbrian"],<sup>D</sup> which is a homonym coinciding with the name for people from the place Imbros. This is similar to the proper name Aegyptius. This would also be the case with the son of Priam, Polites ["the citizen"] from Troy.<sup>E</sup> The fact that the exceedingly old man is also rich in mind is altogether | professed by 25 natural and correct reasoning. Thus, an old man who is not rich in mind would hear "Do not be revealed mindless as well as old".<sup>F</sup> Note that the poet is learned and knows that it is difficult for the younger man to begin speaking before the well-informed. Therefore he has the old man Aegyptius speak first | and ask a 30 question, then he makes Telemachus the second speaker and has him answer Aegyptius' question, since this is easier than being the first speaker. He will do a similar thing also in the rhapsody gamma,<sup>G</sup> where Telemachus has an excuse by taking Nestor's question | as the starting point for his speech. The phrase "bent 35 with age" was stated in order to distinguish him from one who is "rounded". For in the latter case it describes a physical attribute, as in "he was rounded over his shoulders".<sup>H</sup> One must know that having knowledge about a thousand things

— ἄμα Eust. ipse; cf. schol. Soph. Antig. 281  
37 Τὸ δὲ — ὥμοισιν Eust. ipse

27–35 Σημείωσαι — Τηλέμαχος Eust. ipse

35–

40 | τυφογέροντες οἱ τοιοῦτοι καὶ τυφοὶ καὶ τυφεδανοὶ σκώπτονται, εἰ καὶ ἄλλως τὰ  
τοιαῦτα συμβιβάζονται διὰ τὸ δεῖν εἶναι ἤδη τύφεσθαι τοὺς τοιούτους, ἤγουν καίε-  
σθαινεκρικῶς, ὅθεν καὶ τυμβογέροντες οἱ αὐτοὶ καὶ σοροπλήκτοι καὶ σοροπλήγες,  
45 καὶ ὅτι ἐκ τοῦ κυφός, οὗ | πρωτότυπος ὁ κέκυφα παρακείμενος, λέγεται σκωπτικῶς  
46 | κατὰ συγγένειαν τοῦ φ̄ πρὸς τὸ β̄ κυβάλης ὁ ὥσπερ ἐκ κυφός ἐκ τοῦ κατακύπτειν 5  
συχνῶς, ὃν καὶ ἡμίανδρον καὶ ἡμιγύναϊκα καὶ σποδόρχην ἐβλασφήμουν. ἐκ τοῦ αὐ-  
St. τοῦ δέ, φασί, κυφοῦ καὶ Κυβήβα διὰ τοῦ ᾱ ἢ Κυβήβη διὰ τοῦ ἥ ἢ ῥέα, ἦ, φασίν, ὁ |  
79 κατεχόμενος ἢ καὶ ἄλλω δαίμονι καταχρηστικῶς κύβηβος ἐλέγετο, ὁ καὶ σάβος καὶ  
σαβάζιος καὶ βάκχος καὶ βαβάκτης καὶ βάβαξ καὶ ἐμμανής καὶ φλεδών. ὥς δὲ ἐκ τοῦ  
50 κυφός γίνεται καὶ ὁ κύβος δηλοῦσιν οἱ παλαιοί. καὶ οὕτω | μὲν τάδε. Περὶ δὲ τοῦ 10  
ἤδη, ὃ ἐστὶν ἡπίστατο, ἐν Ἰλιάδι γέγραπται ἱκανῶς.

β 17-24 "Οτι αἰτίαν πιθανὴν τοῦ πρωτολογῆσαι τὸν Αἰγύπτιον προβάλλεται ὁ ποιητὴς  
τὴν τοῦ παιδὸς Ἀντίφου μνήμην, οὗ συστρατευσαμένου τῷ Ὀδυσσεὶ καὶ ἀπολωλό-  
τος μνησάμενος ὁ πατὴρ λαλεῖ τὰ εἰκότα.

β 18 "Οτι εὐπωλον, ὥς καὶ ἐν Ἰλιάδι, τὴν Τροίαν λέγει ἢ ἀντὶ τοῦ εὐζων ἢ εὐῖππον 15  
ὥς ἀπὸ μέρους ἢ τὴν εὐγεων καὶ εὐβωλοστρόφον ἢ τὴν εὐ περιπολουμένην κατὰ  
ἔκτασιν τοῦ ὁ, ἥτοι τὴν εὐδαίμονα καὶ εὐοίκητον.

β 19-24 "Οτι τρεῖς τῷ Αἰγυπτίῳ ἐγένοντο παῖδες, ὧν ὁ μὲν μνηστῆρσιν ὠμίλει, ὁ Εὐρύ-  
55 νομος μείζω τοῦ | γένους φρονῶν, δύο δὲ αἰὲν ἔχον πατρῷα ἔργα, τὴν κατ' αὐτούς,  
ὁ φασιν, ἐλῶντες. καὶ αὐτὸς οὐχ' οὕτω τοῖς περιοῦσι παισὶν ἔχαιρεν, ὅσον ἐπὶ Ἀντίφῳ 20  
ἤχθετο, ὃν συστρατευσάμενον Ὀδυσσεὶ ἄγριος ἔκτανε Κύκλωψ, πύματον δ' ὠπλίσα-  
το, ἤγουν ἐσκεύασε, δόρπον. Καὶ ὅρα ὅτι οὐ ποσότης παίδων ἀπλῶς εὐφραίνει πα-  
τέρα, ποιότης δὲ ἀγαθή, εἶγε καὶ ὁ Αἰγύπτιος οὐκ ἀγαπᾷ τρεῖς ἔχων, ἀλλὰ ποθεῖ καὶ  
τὸν ἕνα τὸν αἰχμητὴν Ἀντίφον καὶ οὐ λήθεται ὀδυρόμενος καὶ ἀχεύων. "Ορα δὲ τὸ

<sup>A</sup>1431.50-51 Περὶ — ἱκανῶς Eust. in Il. 50.17-38

<sup>B</sup>52 ὥς καὶ ἐν Ἰλιάδι E 551; II 576

1431.39-43 διότι — νεκρικῶς Suet. βλασφ. fr. 208-210 Taillardat; 41 δεῖν εἶναι = δέον εἶναι apud Eust., cf. Hedberg, *Attizist* 198-200; v.d.Valk I cxxiii 43 τυμβογέροντες Suet. βλασφ. fr. 204 Taillardat 43-44 σοροπλήκτοι καὶ σοροπλήγες Suet. βλασφ. fr. 211-214 Taillardat 44-47 καὶ ὅτι — ἐβλασφήμουν Suet. βλασφ. fr. 71-74 Taillardat; 44-45 κυφός ~ κέκυφα add. Eust.; cf. EGen. s.v. κυμβία (cf. Theodoridis ad Philox. fr. 326b); EM 549.12-13; 45 συγγένειαν τοῦ φ̄ πρὸς τὸ β̄ add. Eust.; cf. e.g. Or. 86.26-27 s.v. κύμβαλα (= Philox. fr. 529a); EParv. α 65 47-49 ἐκ τοῦ αὐτοῦ — φλεδών Suet. βλασφ. fr. 124-131 Taillardat; 47 ἐκ — ῥέα add. fort. Eust.; cf. EGen. s.v. κύβηβος (= EM 543.10); 49 φλεδών de accentu cf. Theogn. can. 176 (= Hdn. cath. 25.6 Lentz); EM 796.5 49 κύβος ~ κυφός cf. EGen. s.v. κύβητος = EM 543.6-7; Suid. κ 2602 (= Apollod. *FGH* 244 F 257); EGud. 256.24 Stef. (= Philox. fr. 457 Theodoridis); 50-52 "Οτι — εἰκότα schol. DEHJM\*O β 15a (Il. 37-39) 52-53 εὐπωλον = εὐῖππον schol. Y β 18a2; schol. D E 551 (cf. Eust. in Il. 581.15); 52 εὐζων add. Eust. 53 εὐπωλον = εὐγεων καὶ εὐβωλοστρόφον Eust. ipse; cf. in Il. 581.15; 385.36-37 53-54 εὐπωλον = εὐ περιπολουμένην schol. V β 18 (mut. et amplif.); 54 κατὰ ἔκτασιν τοῦ ο add. Eust.; cf. Tz. exeg. II. 174.17-175 16 Pap. 55 τὴν κατ' — ἐλῶντες cf. AP 7.89.12 (= Call. epigr. 1 Pfeiffer; cf. etiam Diog. Laert. 1.80);



because of great experience from old age is not always praised, because it puffs  
up and lifts away the mind in them, whence | such people are mockingly called 40  
*typhogerontes* [delusive old men], *typhoi* [delusions] and *typhedanoi* [deluded].  
These words are also composed with another sense in mind, that men of this sort  
should already *typhesthai*, that is be burnt as corpses, whence the same are called  
*tymbogerontes* [old man on the brink of the grave] and *soroplēktoi* [coffin-struck]  
and *soroplēges* [coffin-stricken]. Moreover, one must know that from *kyphós*,  
| the prototype of which is *kekypha* [I am stooped over] in the perfect tense, 45  
*kybalēs* is used for mockery | because of the affinity between phi and beta des- 46  
ignating one who is hunchbacked (*kyphós*), as it were, from often bending over.  
The same man is also slandered with words such as “half-man”, “half-woman”  
and *spodorchēn* [with crushed testicles]. From the same *kyphós*, they say, *Kybēba*  
with the alpha or *Kybēbē* with the eta, that is Rhea, derive, and he who was pos-  
sessed by her, they say, was called *kybēbos*, which was also misapplied to people  
who were possessed by some other deity. The same person was called *sabos*, *sa-*  
*bazios*, *bakchos*, *babaktēs*, *babax*, *emmanēs* and *phledōn*. The ancients show that  
from *kyphós* the word *kybos* [dice] also originates. And so it is | with these things. 50  
Regarding *ēidē*, that is “he knew”, enough has been written in the *Iliad*.<sup>A</sup>

(v. 17–24) The poet puts forth a credible reason for Aegyptius speaking  
first, namely the memory of his child Antiphus. Recalling how his son went to  
war with Odysseus and died, the father says what one would expect.

(v. 18) As in the *Iliad*,<sup>B</sup> the poet calls Troy *eupōlos* meaning either “rich in  
animals” and “rich in horses” as a part for the whole, or “with good soil” and  
“easy to plow” or “well-traversed” (*eu peripoloumenē*) by elongation of the omi-  
cron, that is “prosperous” and “well-inhabited”.

(v. 21–24) Aegyptius had three children, one of whom joined the suitors,  
Eurynomos, deeming himself greater | than his family, but two always kept with 55  
the works they had inherited from their father, choosing the lot, as they say,  
that had befallen them. Aegyptius did not feel joy about his children that were  
present as much as he grieved for Antiphos, who had gone to war with Odys-  
seus and whom “the wild Cyclops killed and *ōplisato*”, that is “prepared”, “as the  
last dinner”. Observe that the quantity of children alone does not make a father  
happy, but it is their quality in goodness that matters. Aegyptius, at any rate,  
is not content with the three children he has, but yearns for the one spearman

Plut. de lib. ed. 13f; Paus. att. fr. τ 27 Erbse; Phot. τ 263; Suid. τ 522 55–56 καὶ αὐτὸς — ἤχθετο  
cf. schol. DE<sup>2</sup>HJM<sup>2</sup>OT β 23b 56 ὥπλισατο = ἐσκεύασε cf. schol. D A 86; Hsch. ο 1035; Eust. in Il.  
832.63; in Od. 1445.36 57–58 Καὶ ὅρα — ἀχεύων Eust. ipse 58–59 Ὅρα — ἐργοῖς Eust. ipse

αἰέν τὸ συνεχὲς δηλοῦν τῆς τῶν παίδων τοῦ Αἰγυπτίου σπουδῆς ἐπὶ τοῖς πατρώοις  
 60 ἔργοις, ἅπερ ὁ ποιητὴς τίνα | ἦν οὐκ ἐπεξεργάσατο, οἷα μὴ θέλων τοῖς περιττοῖς  
 ἐμφιλοχωρεῖν. ὅτι δὲ τὰς πατρώας οἱ παῖδες ἐξεδέχοντο τέχνας, ὥς καὶ ἐν τῇ Ἰλιάδι  
 ἐδηλώθη, Ἡρόδοτος ἱστορεῖ· αὐλητοῦ γὰρ αὐλητῆς καὶ μαγείρου, φησί, μάγειρος καὶ  
 κῆρυξ κήρυκος. Τὸ δὲ πύματον δόρπον μέσως εἰρησθαι δοκεῖ πρὸς ἀστειότητα ὡς 5  
 ἐν σχήματι ἀμφιβολίας· ἡ γὰρ πύματος ἦν ὁ Ἄντιφος τῶν ἐξ τοῦ Ὀδυσσεύς ἐταί-  
 ρων, οὗς ὁ Κύκλωψ ἐθονήσατο πρὸς ἐσπέραν, ἡ πύματος ἀνθρώπων, εἴτε καὶ ἀπλῶς  
 πάντων, ὧν εἰς γαστέρα ὁ Κύκλωψ κατέσπα. ὅς καὶ δόρπος εἶη ἂν καὶ καθ' ἕτερον  
 1432 τρόπον, ὡς πρὸς ταῖς τοῦ βίου δυσμαῖς, καὶ πρὸς τῷ ἐν | τροπολογία μέλανι ἐσπέ-  
 ρω θοινηθείς· οὐκέτι γὰρ ὁ Κύκλωψ ἔφαγε συναποβαλὼν τῷ φωτὶ καὶ τὸ ζῆν, ὡς 10  
 λέγεται. Ἰστέον δὲ ὅτι τρισὶ τροφαῖς ἐχρῶντο οἱ παλαιοί, ὧν τὸ πρῶτον ἐκαλεῖτο  
 ἄριστον γινόμενον πάννυ πρῶτ' ἅμ' ἡοῖ φαινομένηφι, Ἄρεος ἱσταμένου, ὡς καὶ ἡ τοῦ  
 ὀνόματος ἐτυμολογία δηλοῖ. εἴτα τὸ δεῖπνον, μεθ' ὃ ἔδει πονεῖν, ὃ καὶ ἄριστόν φασι  
 τινες. τρίτον δὲ δόρπος ἐναντίον ἀρίστῳ ἡνίκα δόρυ παύεται, ὅπερ ἡμεῖς παρὰ τὸ  
 5 δεῖν τότε ὕπνου δεῖπνον καλοῦμεν. διὸ καὶ | Αἰσχύλος τάττων μετρεῖ ἄριστα, δείπνα, 15  
 δόρπα θ' αἰρεῖσθαι τρία. ὅτι δὲ τοῦτο αἰτιῶνται τινες, ἐν τῇ Ἰλιάδι ἐρρέθη. δηλὸν δὲ  
 καὶ ὅτι δεῖπνον μὲν οἱ πλείους τὸ πρῶτόν φασι νύκτωρ, μεθ' ὃ πόνου δεῖ, ἄριστον  
 δὲ τὸ κοινῶς λεγόμενον γεῦμα, οὐ παρὰ τὸν Ἄρην ἀλλὰ παρὰ τὸ ἀρίστως ἔχειν κατ'  
 ἐξοχήν· δόρπον δὲ οὐδεὶς ὅς ἀμφέβαλε μὴ ἀπονενεμησθαι τῇ ἐσπέρᾳ.  
 β 25–29 Ὅτι ὥσπερ φῶς φόως κατὰ πλεονασμόν, οὕτω καὶ θῶκος θόωκος ἐν τῷ οὐδὲ 20 P 24<sup>r</sup>  
 ποθ' ἡμετέρῃ ἀγορῇ γένητο οὐδὲ θόωκος, ἥτοι συνέδριον, ἐξ οὗ τότε προέβη. Οἰκείος  
 10 δὲ ὁ λόγος ἐπὶ ἀργία πολιτικῶν συνελεύσεων· ὅτε δέ τις | ἀνελπίστως τὴν τοιαύτην  
 ἀργίαν εἰς ἔργον προαγάγῃται, οἰκείον εἰπεῖν τὸ νῦν δὲ τίς ᾧδ' ἤγγειρε; τίνα χρεῖω τόσ-  
 σον ἴκει ἢ ἐ νέων ἀνδρῶν ἢ οἱ προγενέστεροί εἰσι; Καὶ ὅρα τὸ οἱ προγενέστεροί εἰσιν·

<sup>a</sup>1431.61 ὡς — ἐδηλώθη Eust. in Il. 808.17<sup>b</sup>61–62 αὐλητοῦ — κήρυκος Hdt. 6.60.1<sup>c</sup>1421.2 ἅμ' ἡοῖ φαινομένηφι Eust. ipse versus Homericum (I 618; δ 407 etc.) intertextit; cf. π 2 (prandium Eumaei); vide etiam Plut. qu. conviv. 726d<sup>d</sup>5 ἄριστα — τρία Aesch. fr. 182.3 Radt<sup>e</sup>5 ὅτι — ἐρρέθη cf. Eust. in Il. 242.23–24 cum adn. v.d.Valk

1431.59–60 ἅπερ — ἐμφιλοχωρεῖν Eust. ipse 62–64 ἡ — κατέσπα schol. V β 20c (mut. verb.)  
 64–1432.1 ὅς καὶ — θοινηθείς Eust. ipse; 1 ἐν τροπολογία vesper enim omnium siderum pulcherrimus;  
 cf. Eust. in Od. 1427.31 (ex Ap. Soph. 77.27) 1432.1 οὐκέτι — ὡς λέγεται schol. V β 20c1 (mut. verb.,  
 cf. in Il. 529.15) 1–5 Ἰστέον — τρία schol. V (exeg.) β 20f (mut.); 2–3 ἄριστον ~ Ἄρης cf. EGen.  
 α 1176 (unde EGud. 196.21–22 Stef.; EM 143.19–20); Ἄρεος ἱσταμένου add. Eust. suo marte; 4 δόρπος ~  
 δόρυ παύεται Suid. δ 358; cf. δ 1393; cf. etiam schol. V β 20g; schol. Ab (et Ge.) B 381b (unde EM 284.1–  
 3); schol. T Θ 53b; schol. A I 88c2; Eust. in Il. 736.14–15; 968.47; 4 δεῖπνον ~ δεῖν τότε ὕπνου cf. schol. E  
 γ 336d3, p. 122.77 Pontani 5–6 οἱ πλείους — δεῖ cf. schol. D B 381 unde Eust. in Il. 242.19; in Od.  
 1399.19–20; 1782.61 6–7 ἄριστον — ἐξοχήν cf. schol. rec. Ar. nub. 416f 7–8 δόρπον — τῇ ἐσπέ-

Antiphos and does not forget him “wailing and grieving”. Observe the word “always” showing the unceasing devotion of Aegyptius’ children to the works they had inherited from their father. The poet did not elaborate on | what sort of 60 works these were, since he did not wish to dwell on redundant matters. The fact that children took over the works inherited from their fathers, as shown also in the *Iliad*,<sup>A</sup> is accounted for by Herodotus: “for the son of a piper is a piper, that of a baker”, he says, “is a baker, and that of a herald is a herald”.<sup>B</sup> The words “the last dinner” seem to have been phrased with ambivalence for the sake of wittiness, as in the figure of speech of ambiguity. For either Antiphos was the “last” among Odysseus’ companions that the Cyclops feasted on during evening, or he was the “last” of all human beings or simply of everything that the Cyclops swallowed down into his stomach. He would also be a “dinner” (*dorpos*) in another sense, in that he was feasted upon towards the sunset of life and | the dark 1432 evening star, to use a trope. For the Cyclops did not eat anymore after he had lost his life together with the light, as it is said. One must know that the ancients used three kinds of food. The first they called *ariston*, which occurred very early, “when dawn appeared”,<sup>C</sup> when their warlike spirit arose (*Areos histamenou*), as the etymology of the word shows; then came *deipnon*, after which one must (*dein*) work (*ponein*), which some also call *ariston*. The third was *dorpos*, the opposite of *ariston*, when the spear (*dory*) is ceased (*pauetai*), which we call *deipnon* deriving from the fact that there is need (*dein*) for sleep (*hypnos*) at that time. For this reason | Aeschylus arranges it metrically: “breakfasts (*arista*), lunches 5 (*deipna*), and suppers (*dinners*) to be taken as three”.<sup>D</sup> In the *Iliad* it has been said that some find fault with this. It is also evident that most people call the morning meal *deipnon*, after which one must (*dei*) tend to work (*ponos*), whereas *ariston* is that which is commonly called *geuma* [a bite], not deriving from Ares but from the fact that it is superior (*aristōs*) as the supreme example of its kind. Nobody doubts, however, that *dorpos* should be allotted to the evening.

(v. 25–29) As *phōs* produces *phōōs* [light] by redundant addition, so *thōkos* becomes *thōōkos* in “never our public assembly was gathered, nor a *thōōkos*”, meaning “council”, “since this or that happened”. The phrase is fitting in reference to inactivity in political meetings. When somebody | unexpectedly turns this in- 10 activity into activity, it is fitting to say “who summons us now in this way? Who is beset by so much need, is it one out of the young men (*neōn andrōn* [gen.]) or those who are older (*hoi progenestēroi* [nom.] *eisin*)?” Observe the phrase “who

ργ Eust. ipse 8 Ὅτι — θόωκος EM 804.35 (de φώως); cf. etiam Eust. in Il. 17.15–16  
= συνέδριον schol. V β 26e1 11–12 Καὶ ὅρα — προγενεστέρων Eust. ipse

9 θόωκος

ἐνήλλακται γὰρ διὰ ποικιλίαν ἀπὸ γενικῆς· ἦν γὰρ τὸ ἀκόλουθον· ἡ ἐνέων ἀνδρῶν ἢ προγενεστερῶν. Τὸ δὲ χρεῖω χρεῖος ἐρεῖ προῖων. ὅτι δὲ τὸ ἴκει ἀντὶ τοῦ ἔρχεται αἰεὶ ὁ ποιητὴς διὰ τοῦ ἰ γράφει, ἐξ οὗ καὶ τὸ ἰκάνω γίνεται, οὐκ ἔστιν ἀντειπεῖν. ἐπεὶ δὲ οἱ μεθ' Ὀμηρον διὰ τοῦ ἦ ἔγραψαν αὐτό, ἔδοξε τοῖς μετ' αὐτοὺς συμβῆναι εἰς τὸ τὰ μὲν ἐνεργητικὰ τοῦ ἦκω ἐν τῷ ἦ γράφεσθαι, τὰ δὲ παθητικὰ ἐν τῷ ἰ. 5

β 31–32 15 | Ὅτι αἰτία κοινῆς ἀγορᾶς ἢ τὸ ἀγγελίαν τινὰ ἐθέλιν σάφα εἰπεῖν τοῖς πολίταις, ὅτε τις πρότερός γε πύθοιτο, ἢ τὸ ἐθελῆσαι δῆμιόν τι ἄλλο πιφαύσκεσθαι, καὶ ἔστι τὰ τοιαῦτα συστατικά πολιτείας ὡς μάλιστα. Ἔστι δὲ τὸ πύθοιτο ἀντὶ τοῦ μάθοι, σημαίνει δέ ποτε καὶ τὸ ἐρωτήσοι. τοῦ δὲ πιφαύσκεσθαι διττοῦ ὄντος—δηλοῖ γὰρ καὶ τὸ δεικνύνειν, ὡς τὸ πιφασκόμενος τὰ ἄ κῆλα, καὶ τὸ λέγειν—ἐρμηνεύων ἐνταῦθα 10 τὴν λέξιν φησί· πιφαύσκεται ἡδ' ἀγορεύει, μονονουχὶ λέγων ὅτι νῦν τὸ πιφαύσκεται ἀντὶ τοῦ λέγειν κεῖται. οὕτω δὲ καὶ μετ' ὀλίγα ἐν τῷ πιφαύσκομαι ἡδ' ἀγορεύω καὶ 20 | μνηστήρσι πιφασκόμενος τάδε εἴρω.

β 33–37 Ὅτι τοῦ Ἰθακησίου Αἰγυπτίου εἰπόντος ὡς ἐσθλός μοι δοκεῖ εἶναι, ὀνήμεος.

st: εἶθε οἱ αὐτῷ Ζεὺς ἀγαθὸν τελέσειεν, ὃ τι φρεσὶν ἦσι μενοινᾶ, τουτέστιν | ὁ τὴν ἀγο- 15 80 ρὰν ἀθροίσας ἀγαθός μοι δοκεῖ καὶ ὀνήμεος εἶη, τουτέστιν ὄναιτο ταύτης, καὶ εἰς ἀγαθὸν τελεσθεῖη ὅπερ ἐθέλει, ἔχαιρε τῇ φήμῃ ὁ Τηλέμαχος. ἔστι δὲ φήμη λόγος δηλωτικὸς μέλλοντός τινος ἐξ αὐτομάτου λαλούμενος, καὶ τοίνυν τὴν τοιαύτην φή- μιν τοῦ γέροντος εἰς ἀγαθὸν δεξάμενος οἰωνὸν ἀνέστη δημηγορήσων. οὕτω καὶ ἐν Ἰλιάδι τῆς Ἀφροδίτης εἰπούσης τῇ Ἥρᾳ οὐδέ σέ φημι ἄπρακτον γε νέεσθαι, ὃ τι φρεσὶ 20

25 | σῆσι μενοινᾶς, φήμην ἢ Ἥρα τὸ πρᾶγμα νοεῖ καὶ τῇ ἀπάτῃ τοῦ Διὸς ἐγχειρεῖ καὶ ἐπιτυγχάνει. καὶ Ὀδυσσεὺς δὲ που ἐν τοῖς ἐξῆς τέρας μὲν ἔξωθεν ζητήσας ἐκ Διός, φήμην δὲ ἔνδοθεν, ἐκ τῶν ἐν τῷ αὐτοῦ οἴκῳ ἀκούει φήμην ἀγαθὴν καὶ θαρρεῖ ἐφ' οἷς M 18<sup>r</sup> ἀνδρίσεται. φέρεται δὲ λόγος καὶ πόλιν Ἰταλικὴν ἐκ τοιαύτης αἰτίας κλήσιν εὐρεῖν· ἢ μὲν γὰρ ἐπολιорκεῖτο, ἀνὴρ δὲ πολέμιος πελάσας χαῖρε ἤκουσε πρὸς τινος τῶν 25 ἐπὶ τοῦ τείχους· κάκεινος οἰωνίσσατο καὶ ἡ πόλις νικηθεῖσα Καῖρε ἐκλήθη δι' ἐκεῖνο

<sup>A</sup>1432.12 χρεῖος ἐρεῖ προῖων β 45 <sup>B</sup>17–18 πιφασκόμενος τὰ ἄ κῆλα M 280 <sup>C</sup>19 πιφαύσκομαι ἡδ' ἀγορεύω β 44 <sup>D</sup>20 μνηστήρσι — εἴρω β 162 <sup>E</sup>24–25 οὐδέ σέ — μενοινᾶς Ξ 220 <sup>F</sup>25–26 καὶ Ὀδυσσεὺς — ἀνδρίσεται v 98–119

1432.12–14 Ὅτι — τῷ ι cf. Choer. orth. 222.33–223.3 (= Hdn. orth. 524.25 Lentz); epim. Hom. ι 34a; EGud. 275.13–14; ps.-Hdn. part. 272.1–2; cf. Eust. in Il. 108.29–31; 13 ἰκάνω ~ ἴκω cf. EM 470.24–25; Eust. in Il. 109.28; 162.30; cf. etiam ps.-Hdn. schem. Hom. 25; Choer. spirit. 204.16 16 καὶ — μάλιστα cf. anon. proleg. in Hermog. art. rhet. 350.17 Rabe 16–17 πύθοιτο = μάθοι vel ἐρωτήσοι cf. schol. M<sup>c</sup> β 31h; Hsch. ε 5573; Suid. π 3175; EGud. 486.47–48 Sturz; EM 696.17 17–19 τοῦ δὲ — κεῖται Eust. ipse; 17–18 πιφασκεσθαι = δεικνύνει vel λέγειν cf. Eust. in Il. 905.1 (cum adn. v.d.Valk); cf. etiam schol. V<sup>b</sup> β 32e 22 ὃ τι = ὅπερ cf. schol. HM<sup>a</sup>PY β 34c 22–23 ἔστι — λαλούμενος Eust. ipse; cf. in

7 πιφάσκεσθαι P 9 πιφαύκεσθαι P 10 καὶ<sup>1</sup> MP<sup>s,l</sup>. δεικνύνει P πιφασκόμενος P  
11 πιφάσκειται P 12 πιφάσκειται P 12 πιφάσκομαι P

are older". For it is transformed from the genitive case [to the nominative] for the sake of variation. For the congruent order would have been: "either out of the young men or out of the older". Later on he will use the word *chreios* instead of *chreiō* [need].<sup>A</sup> One cannot deny that the poet always writes the word *hikei*, meaning "comes", with an iota, out of which *hikanō* [arrive] originates too. Since writers after Homer wrote it with an eta, even later writers decided to agree on writing the active forms of *hēkō* with an eta but the passive with an iota.

| (v. 31–32) The reason for a common assembly is either that one wishes 15  
to clearly deliver some sort of news to the citizens, "when someone has learned of it first", or that one wishes to declare some other public matter. These words are most commendatory of organized society. The verb *pythoito* means "might learn", but sometimes it also means "might ask". The verb *piphauskesthai* is double—for it means "show", as in "showing (*piphauskomenos*) men these arrows of his",<sup>B</sup> and "say"—and therefore the poet here explains the word and says: "he professes (*piphausketai*) and says", almost saying explicitly that here *piphausketai* means "says". In this way he will soon also say "I profess (*piphauskomai*) and say"<sup>C</sup> and | "professing (*piphauskomenos*) it to the suitors I will say this".<sup>D</sup> 20

(v. 33–37) The Ithacan Aegyptius says that "to me he seems to be a good man, successful (*onēmenos*). May Zeus fulfill for him whatever good he desires in his heart", that is: the man who has gathered the assembly seems good to me and may he be *onēmenos*, that is may he be helped in this matter, and may the good thing that he wishes for be fulfilled, and Telemachus was delighted at this *phēmē*. A *phēmē* is a speech that indicates a future event, stated spontaneously, and now Telemachus takes such a *phēmē* uttered by the old man as a good omen and rises to speak in public. Similarly, when Aphrodite says to Hera "I say you will not return with that unaccomplished, what in your heart | you desire" in 25  
the *Iliad*,<sup>E</sup> Hera considers this to be a *phēmē* and makes a successful attempt at tricking Zeus. Moreover, when Odysseus later on searches on the one hand for an external sign from Zeus, on the other for an internal *phēmē*, he hears a good *phēmē* from a member of his household and is encouraged, filled with bravery.<sup>F</sup> It is related that an Italic city got its name for a similar reason. For it was under siege, and when an enemy soldier approached it he heard *chaire* [greetings] from someone standing on the walls. The soldier took this as an omen, and when the city was conquered it was named *Kaire* since this *chaire* was barbarized according

Il. 799.11–12 (cum adn. v.d.Valk)

23 εις ἀγαθὸν δεξιόμενος οἰωνὸν cf. schol. I et E<sup>2</sup> β 35c1/2  
29 Φέρεται — γλῶσσαν Strabo 5.2.3, p. 221.22–28 C. (mut. verb.); cf. etiam Steph. Byz. α 51

27–

τὸ χαίρε βαρβαρισθεῖσα κατὰ τὴν ἐγχώριον γλῶσσαν. Ἰστέον δὲ ὅτι τὸ ὀνήμενος  
 30 κοινότερον | μὲν ἐκ τοῦ ὄνῳ ὄνημι παρῆκται ὁμοίως τῷ διζῶ διζήμι, ὅθεν τὸ ἵππους  
 διζήμενος, καὶ τῷ φιλῶ φίλημι, ὅθεν τὸ φιλατο παρ' Ὀμήρῳ, καὶ τῷ αἰνῶ αἰνέμι, ὡς τὸ  
 οὐ μιν ἔγωγ' αἰνέμι, καὶ ἄλλοις μυρίοις. ὁ δὲ Ἀλεξανδρεὺς Ἡρακλείδης καινὴν τινα  
 περιεργίαν ἑτεροίαν ὑποβάλλει ἐν οἷς γράφει οὕτω· ὁ ἐνεργητικὸς παρατατικός, ὅτε 5  
 τὸ θεματικὸν ὦ εἰς τὴν οὐ δίφθογγον μεταθῇ, πλεονάζει τῷ ν ἐπὶ τέλους, οἷον ἡχῶ  
 ἡχουν, οἰκῶ ὤκουν, ὀκνῶ ὠκνουν. οὐκοῦν καὶ ἀπὸ τοῦ ὦ ἐνεργητικοῦ ὑπαρκτικοῦ  
 θέματος εἴη ἂν ὁ ἐνεργητικὸς παρατατικὸς οὖν ἀντὶ τοῦ ὑπῆρχον καὶ παθητικὸς  
 35 οὖμην. ἐξ ὧν Αἰολικῶς ὁ οὖν | γέγονεν ἦν καὶ ὁ οὖμην ἦμην. Αἰολεῖς γάρ, φησί, τὴν  
 οὐ δίφθογγον παρατέλεον οὖσαν ἐν τοῖς τοιοῦτοις εἰς ἡ μετατιθέασιν, οἱ καὶ τὸ 10  
 ἐκαλούμην καὶ ἐνοούμην καὶ ὅσα ὅμοια τῆς πρώτης συζυγίας τῶν περισπωμένων  
 ἐκαλήμην καὶ ἐνοήμην λέγουσι καὶ ἐπὶ μετοχῶν καλήμενος καὶ νοήμενος μεταπι-  
 πτούσης τῆς οὐ δίφθογγου εἰς τὸ ἡ. δίδωσιν οὖν ὁ εἰρημένος Ἡρακλείδης καὶ τοῦ  
 ὀνήμενος Αἰολέων διαλέκτῳ ἀρχὴν εἶναι τὸ ὀνούμενος. δῆλον δ' ὅτι ἐκ τοῦ, ὡς ἐρρέ-  
 θη, ὄνημι καὶ τὸ ὦνητο διὰ τοῦ ἡ παρῆκται καὶ τὸ ὦνατο καὶ τὸ ὠνασθαι καὶ ὠνάμην 15  
 καὶ ὠνάμενος καὶ εἴ τι ἄλλο τοιοῦτον.

β 37–38 40 Ὅτι | μετὰ τὴν ῥηθεῖσαν φήμην μενοινήσας ὁ Τηλέμαχος ἔστη ἐν μέσῃ ἀγορᾷ  
 σύνηθες ποιῶν, ὡς ἂν ἐξ ἴσου πάντοθεν ἀκούοιτο. Ἀγαμέμνων μέντοι ἐν Ἰλιάδι ἅπαξ  
 ποτὲ κατ' ἀνάγκην μὴ οὕτω ποιήσας, ἀλλ' αὐτόθεν ἐξ ἔδρης λαλήσας, ἀπολογεῖται  
 ὑπὲρ τούτου, ὡς ἐκεῖ γέγραπται. καὶ σκῆπτρον δὲ τῷ Τηλεμάχῳ ἐνέβαλε χειρὶ κήρυξ 20  
 Πεισῆνωρ· οὐ γὰρ ἦν θέμις ἄλλως δημηγορεῖν τοὺς βασιλεῖς, ὡς οὐδὲ κήρυξ θεμι-  
 τὸν ἄνευ κηρυκείου προΐεναί. διὸ καὶ ἐν τῷ Ἐπιταφίῳ Μενέλαος διαπληκτιζόμενος  
 πρὸς Ἀντίλοχον ὡς ἐν δίκῃ σκῆπτρον χειρίζεται. Οἰκεῖον δὲ ὄνομα κήρυκι τὸ Πει-  
 45 σῆνωρ· ἔργον γὰρ τῷ τοιοῦτῳ | πείθειν ἄνδρας ὑπακούειν.

β 39 Ὅτι ἐν τῷ πρώτῳ ἔπειτα γέροντα καθαπτόμενος προσέειπε καθάπτεσθαι λέγει τὸ 25  
 ἀμείβεσθαι ἢ ἀποτείνεσθαι ἀπλῶς διὰ λόγου πρὸς τινα, ἐπεὶ καὶ ἄπτεσθαι τινων οὐ  
 μόνον σωματικῶς ἀλλὰ καὶ ἐν λόγοις λεγόμεθα. οὕτω καὶ τὸ καθαπτόμενος φίλον ἦτορ

<sup>A</sup>1432.30 ἵππους διζήμενος φ 22 <sup>B</sup>30 φιλατο Υ 304 <sup>C</sup>30–31 οὐ — αἰνέμι Hes. op. 682–83  
<sup>D</sup>31–38 ὁ δὲ Ἀλεξανδρεὺς — εἶναι τὸ ὀνούμενος Heraclid. Mil. fr. 49 Cohn <sup>E</sup>41 αὐτόθεν ἐξ ἔδρης T  
 77 <sup>F</sup>43–44 διὸ καὶ — χειρίζεται Ψ 567–68 <sup>G</sup>47 καθαπτόμενος φίλον ἦτορ υ 22

1432.29–31 Ἰστέον — μυρίοις cf. e.g. EGud. 174.16–17 Stef.; Choer. in Th. Alex. can. 2.91.25–27; Greg.  
 Cor. dial. Aeol. 55; Tz. in Hes. op. 681, p. 375.15–16 Gaisf.; Eust. in Il. 805.30; Eust. in Od. 1774.30; 1900.7;  
 1957.40–41 35–37 Αἰολεῖς — τὸ η cf. etiam Hdn. παθ. in EGen. α 1529 unde EM 182.48–50 (deest  
 apud Lentz); epim. Hom. α 318; 36 exspectes ἐκαλήμην et ἐνοήμην, ut monet Cohn 38–39 Δῆ-  
 λον — τοιοῦτον cf. Eust. in Od. 1856.2–3 42 ὡς ἐκεῖ γέγραπται Eust. in Il. 1171.50–53; cf. schol. D  
 A 58 42–43 οὐ γὰρ — βασιλεῖς cf. schol. HM<sup>a</sup> (Arn.) β 37b; cf. Schmidt, *Weltbild* 250 43 ὡς  
 οὐδὲ — προΐεναί Eust. ipse 44–45 Οἰκεῖον — ὑπακούειν cf. schol. s β 38a 45–46 καθάπτε-  
 σθαι = ἀμείβεσθαι cf. schol. M<sup>c</sup> et E<sup>2</sup>M β 39d3; cf. schol. H κ 70 46 καθάπτεσθαι = ἀποτείνεσθαι

18 τῷ ν M : τὸ ν P 19 καὶ M<sup>s.l.</sup> (corr. vel fort. add.) : deest in P ὁ PM<sup>s.l.</sup>



to the local language. One must know that *onēmenos* more commonly | derives 30  
 from *onō onēmi*, similar to *dizō dizēmi*, whence “searching (*dizēmenos*) for horses”<sup>A</sup> derives, and to *philō philēmi*, whence *philato* [loved] in Homer<sup>B</sup> derives, and  
*ainō ainēmi*, as in “For my part, I do not praise (*ainēmi*) it”,<sup>C</sup> and to thousands of  
 other words. Heraclides of Alexandria<sup>D</sup> suggests a different, unconventional and  
 overly elaborate account when he writes as follows: The active imperfect, when  
 the thematic vowel omega is changed into the diphthong *ou*, has a redundant  
 nu at the end, as in *ēchō ēchoun* [sound, sounded], *oikō ōikoun* [inhabit, inhabit-  
 ed], *oknō ōknoun* [hesitate from, hesitated from]. Accordingly, from the present  
 tense and primary form of the verb signifying “to be”, *ō*, the active imperfect  
 would be *oun* meaning “I was”, and the passive *oumēn*. From these the form *oun*  
 in the Aeolic dialect | became *ēn* and *oumēn* became *ēmēn*, since the Aeolians, he 35  
 says, change the diphthong *ou* into an eta when it is found in the second syllable  
 from the end in such words, they who also say *ekalēmēn* and *enoēmēn* instead of  
*ekaloumēn* [we were called] and *enooumēn* [we were perceived] and all similar  
 words belonging to the first conjugation of verbs with a circumflex. They also do  
 so with the participles *kalēmenos* [called] and *noēmenos* [perceived], turning the  
 diphthong *ou* into an eta. Accordingly, the aforementioned Heraclides informs  
 us that *onoumenos* is the origin of *onēmenos* in the dialect of the Aeolians. It is  
 evident that *ōnēto* with an eta also derives from *onēmi*, as previously mentioned,  
 and *ōnato*, *onasthai*, *ōnamēn* and *onamenos* and all other such words.

(v. 37–38) After | the aforementioned *phēmē* Telemachus was eager and 40  
 stood up in the middle of the assembly, doing what was customary, in order to  
 be heard equally well in all directions. Once in the *Iliad* Agamemnon is forced  
 not to do so but speak “straight from the bench”,<sup>E</sup> which he apologizes for, as writ-  
 ten there. The herald Peisenor put a scepter in Telemachus’ hand, since it was  
 forbidden that kings speak in public in any other way, just as it was not allowed  
 for heralds to proceed without the herald’s wand. For this reason, when Mene-  
 laos skirmishes with Antilochos in the *Funeral Games*,<sup>F</sup> he carries a scepter as in  
 a court of law. The name Peisenor is fitting for a herald, since it is the duty of this  
 sort of man | to convince (*peithein*) men (*andres*) to listen. 45

(v. 39) In “first then he addressed (*kathaptomenos*) the old man and said to  
 him” he uses *kathaptesthai* for “answer” or simply “turn to someone with words”,  
 since we say that we join (*haptesthai*) with people not only with our bodies  
 but also with words. In this way “addressing (*kathaptomenos*) his dear heart”<sup>G</sup>

schol. B β 39d1 cum adn. Pontani; cf. etiam Eust. in Od. 1881.29–30 (λογικῶς ἀποτείνεσθαι) 46–  
 47 ἐπεὶ — λεγόμεθα cf. schol. Y β 39d3 47 οὕτω — λαλῶν cf. Eust. in Od. 1881.29–30 et schol. V v 22

ἀντὶ τοῦ ἑαυτῷ λαλῶν. παρὰ μέντοι τοῖς ὕστερον καθάπτεσθαι λέγεται τὸ τραχύτερον ἐν λόγοις προσφέρεσθαι, καὶ μετὰ γενικῆς.

β 40 50 | "Ὅτι ὁ ζητούμενος πρὸς τινος καὶ θαρραλέος προπηδῶν εἶπη ἂν οὐχ' ἐκὰς οὗτος ἀνὴρ, τάχα δ' εἴσει αὐτός.

β 40–81 "Ὅτι ἡ τοῦ Τηλεμάχου δημηγορία κριτὰς μὲν οἶον καθίζει τοὺς Ἰθακησίους, 5  
55 προοίμιον δὲ κατὰ Ὀμηρικὴν μέθοδον ἔχει ἀπὸ τῶν προκειμένων λόγων, | οὓς δη-  
λαδὴ ὁ Ἰθακήσιος Αἰγύπτιος προεχειρίσατο. καταφέρεται δὲ τῶν μνηστήρων καὶ  
βίας αὐτοὺς ἐλεῖν σπεύδει οἷς τῇ τε μητρὶ οὐκ ἐθελοῦσῃ ἐπέχραον καὶ ἐν ἀλλοτρίῳ  
οἶκῳ βούς ἱερεύοντες καὶ δῖς καὶ πίονας αἶγας εἰλαπινάζουσι πίνουσί τε αἶθροπα οἶνον  
60 | μαψιδίως· ἔστι οὖν τὰ τῆς δημηγορίας οὐκ ἀποδεικτικά, ὥς ἐπὶ ὁμολογουμένῳ δὲ 10  
πράγματι ἐπιλογικὴ ἔστι καὶ καταφορικὴ καὶ αὐξητικὴ· διὸ καὶ ἡ διήγησις ἔχου-  
σά τι καὶ ἐκφραστικῆς διασκευῆς οὐ διδάσκει οὐδ' ἀπλῶς διηγέεται τὴν μνηστέαν,  
1433 ἀλλὰ τὴν βίαν ἐπαύξει | ἐμβριθῶς. ἔχει δὲ καὶ ἔλεον εἰσβολὴν ἐν τῷ νεμεσθήητε καὶ  
αὐτοί, ἄλλους τ' αἰδέσθητε ἀνθρώπους, οἳ περιναϊεάουσι· θεοῦ δ' ὑποδείσατε μῆνιν, μὴ  
5 τι μεταστρέψῃ ἀγασάμενος κακὰ ἔργα. λίσσομαι θεοῦ τε | Ὀλυμπίου καὶ Θέμιστος, ἢ τ' 15  
ἀνδρῶν ἀγορὰς ἡμὲν λύει ἡδὲ καθίζει· σχέσθε, φίλοι, καὶ με οἶον, ὃ ἔστι μόνον, ἔασατε,  
οὐχ' ὥστε δηλαδὴ τρυφᾶν ἀλλὰ πένθει λυγρῷ τείρεσθαι· πάντως γὰρ ἔλεον προκα-  
10 λῆται τινα σὺν αἰδοῖ καὶ δέει τὸ νεμεσθήητε, αἰδέσθητε, | ὑποδείσατε θεόν, λίσσομαι,  
St. σχέσθε φίλοι. Ἐπὶ δὲ τούτοις αἰτιώμενος | καὶ τοὺς ὥσανει κριτὰς Ἰθακησίους φησὶν·  
81 εἰ μὴ πού τι πατὴρ ἐμὸς ἐσθλὸς Ὀδυσσεὺς κακὸν ἔρεξεν, ὧν με ἀποστινύμενοι κακὰ ρέ- 20  
15 ζετε, τούτους ὀτρύνοντες καὶ τὰ ἐξῆς, ἐν οἷς καὶ ἐρεθίζει τοὺς | Ἰθακησίους κατὰ τῶν  
μνηστήρων· ἡ γὰρ ὀτρύνουσι τούτους ποιεῖν ἃ ποιῶσιν ἐν τοῖς τοῦ Ὀδυσσεὺς καὶ  
τρόπον τινὰ πατραλοῖαί εἰσι βασιλεῖα βλάπτοντες, ὃν πατρὸς δίκην εἶναι ἡπιόν φη-  
σιν, ὃ οὐδ' αὐτοὶ ἂν ἀπαρνήσωνται, οἷγε τοῦ Τηλεμάχου ἐσθλὸν αὐτὸν εἰπόντος καὶ  
20 οὐκ | ἀπεικότα πατρὸς εἰς αὐτοὺς ἐδέξαντο τὸν λόγον ἐφυσχάσαντες· ἡ τοῖνυν 25  
ὀτρύνουσι τοὺς μνηστήρας καὶ τετάζονται εἰς πατραλοίας ἢ οὐκ ὀτρύνουσι καὶ δεῖ  
ἐξελάσαι αὐτούς, ὅπερ ἴσως καὶ εὐλαβηθέντες οἱ μνηστῆρες καὶ μάλισθ' ὅτι ἐν τοῖς  
25 ἐξῆς καὶ ὁ Μέντωρ | ὑπὲρ τοῦ Ὀδυσσεὺς δημηγορήσας μέμψεται τοὺς Ἰθακησίους

<sup>A</sup>1433.23–24 ὅπερ — ἐκάθισαν β 229–41

1432.47–48 παρὰ — μετὰ γενικῆς schol. B β 39d1 (Il. 46–47); cf. etiam Eust. in Il. 155.21–22; 47 παρὰ τοῖς ὕστερον add. Eust. (cf. LSJ s.v. καθάπτω II 2) 53–55 Προοίμιον — προεχειρίσατο schol. HM<sup>a</sup> β 40a cum adn. Pontani 60–62 Ἔστι — αὐξητικὴ Eust. rhetorum magister partim scholia exegetica secutus Telemachum exaggeratione et vehementia dicendi sicut in peroratione certam rem amplificare studere putat; cf. e.g. anon. Seg. 229–33 62–1433.1 διὸ — ἐμβριθῶς Eust. ipse; cf. Nic. progymn. 11, p. 70.9–15 Felten; huc spectat Eust. in Od. 1414.50–52 1 Ἔχει — εἰσβολὴν cf. schol. DHM<sup>a</sup>Tx (exeg.) β 65a (l. 76) 6 οἶον = μόνον schol. JY β 70f 8–10 πάντως — φίλοι schol. DHM<sup>a</sup>Tx β

1 λαλῶ P

3 εἴποι P

10 μαψιδίως M : ψαμιδίως P

means “speaking to himself”. However, in later writers *kathaptesthai* means to address someone harshly with words, and it is used with a genitive.

| (v. 40) A person who is asked about someone and confidently springs forward in time would say “that man is not far away, soon you will see him”. 50

(v. 40–81) Telemachus’ public speech appoints the Ithacans as judges, as it were. It takes its proem according to the Homeric approach from the proceeding speech, | which was provided by the Ithacan Aegyptius. Telemachus accuses the suitors and strives to convict them of violence in that they “beset” his mother “against her will” and “slaughter bulls, sheep and fat goats, and feast and drink the dark wine | recklessly” in another man’s house. The nature of the speech is not one of setting forth proof, but as if dealing with a matter that is agreed upon he accuses them and magnifies the matter, speaking in a mode that belongs to the peroration. For this reason the narration has an element of descriptive elaboration and does not explain or simply narrate the actions of the suitors, but amplifies the violence | severely. There is also an inducing of compassion in “Lay 1433 blame on yourselves and feel shame before other people who are our neighbors. Fear the wrath of God, lest he should lay it on you, angered at the wicked deeds. I beg of you by the Olympian | God and Justice, she who sets up the assemblies of men and dissolves them: hold off, friends, and leave me *oion*”, that is “alone”, evidently not to enjoy luxury but “to be worn by wretched sorrow”. For the words “feel resentment”, “feel shame”, “fear God”, “I beg of you”, “hold off, friends” | invoke some measure of compassion together with shame and fear. 10 Furthermore, he accuses the Ithacans, the judges as it were, and says “unless my good father ever wronged you in some way and you are exacting vengeance for this by wronging me and spurring on these men” and so on. Here he also rouses anger in the | Ithacans against the suitors. For either they are inciting these men 15 in what they are doing with Odysseus’ household, thus committing parricide, as it were, when harming their king. For Telemachus says that he was gentle as a father, and the Ithacans would not deny it, since through their silence they agree with Telemachus when he calls Odysseus “good” and | not unlike a father 20 to them. To repeat, either they are inciting them and ordering the suitors to commit parricide, or they do not incite them and must drive them out, which is perhaps what the suitors are taking precautions against. This is especially the case in what follows,<sup>A</sup> when Mentor | speaks in public about Odysseus and blames 25

65a (amplif.) 10 μῆνιν in θεόν mut. cf. ad Eust. in Od. 1433.1–8 10–15 Ἐπὶ — μνηστήρων cf. schol. DH (Porph.) β 62a (Il. 38–39); hinc fort. schol. O β 72a2 10 ὥσπερ κριτὰς cf. Eust. in Od. 1432.52–53 15–23 ἢ — αὐτοῦς Eust. ipse 23–28 ὅπερ — ἐκάθισαν Eust. in Od. 1443.28–32

ὡς πολλοὶ ὄντες οὐ παύουσι τοὺς ὀλιγωτέρους μνηστῆρας, λύουσιν, ὡς δηλωθή-  
 σεται, τὴν ἀγορὰν ἣν οὐκ ἐκάθισαν. ἐπὶ δὲ τούτοις ὁ νεανίας ἐπαύξων τὸν ἔλεον  
 30 καὶ οἶκτον πλείω προκαλούμενος τὸ σκῆπτρον | βάλλει πρὸς τῇ γῇ δάκρυα ἀνα-  
 πρήσας, ὃ ἐστὶ διὰ τοῦ ἐγκεφάλου ἀναπεράσας, ἤγουν σὺν ὀρμῇ ἐξαγαγὼν καὶ οἶον  
 ἐκφυσῆσας, παρὰ τὸ πρήθω τὸ φυσῶ. ποιεῖ δὲ τοῦτο καὶ Ἀχιλλεὺς ἐν Ἰλιάδι δίχα γε 5  
 35 τοῦ δακρύσαι. εἶτα ἐπὶ πᾶσι μετὰ τὴν δημηγορίαν δεικνύων ὁ ποιητὴς ὡς | ἔλεον τὰ  
 τοιαῦτα εἰσάγει τοῖς ἀκροαταῖς καὶ οἰκτιρίζεσθαι ποιεῖ καὶ μάλιστα τὸ δακρύνειν φησίν·  
 38 οἶκτος δ' ἔλε λαὸν ἅπαντα. καὶ τοιαύτη μὲν, ὡς ἐν ὀλίγῳ εἰπεῖν, | ἡ τοῦ Τηλεμάχου  
 δημηγορία, ἥς τὰ κατὰ μέρος λελέξεται, οἷα δὲ καὶ ἡ τῶν μνηστήρων ἐν τοῖς ἐφεξῆς  
 δηλωθήσεται. Σημείωσαι δὲ τὴν τοῦ Τηλεμάχου σύνεσιν, εἰ καὶ νέος ὢν οὕτω κα- 10  
 40 ταδημαγωγεῖ τὸν Ἰθακήσιον ὄχλον, ἐστοχασμένος, οἷα | εἰκός, εὐκατάσειστον εἶναι  
 τὸν δῆμον καὶ εὐρίπιστον ὡς ῥᾶον ὑπανάπτεσθαι εἰς θυμὸν πυρόεντα, ὅπερ πολλοὶ  
 δηλοῦσιν οἱ διὰ πολιτικὰς ἔχθρας ἡτύχησαν χόλῳ τοῦ δήμου. ἐν οἷς καὶ οἱ Μιλήσιοι  
 παρ' οἷς καὶ ἀλοητὸς τέκνων ἐγένετο ἐπιθεμένου τοῖς πλουσίοις τοῦ δήμου, εἰ καὶ αὖ P 24<sup>v</sup>  
 πάλιν οἱ πλούσιοι καταπίπτωσιν ἐποίησαν τῶν δημοτῶν, οἱ Γέργηθες ἐκαλοῦντο, καὶ 15  
 καῦσιν εὐέξαπτον διὰ τὴν πίσσαν, ὅτε, φασί, καὶ ἐλαία ἱερὰ ἐξανήφθη αὐτόματος,  
 καὶ τὸ θεῖον ἐνεμέσησεν αὐτοῖς ἐν χρησμῷ ὑπὲρ τε τοῦ τῶν Γεργῆθων φόνου καὶ  
 τοῦ πισσηροῦ μόρου καὶ τοῦ ἀειθαλοῦς δενδρέου. ἔνθα ὅρα τὸ δενδρέου σύνηθες  
 45 | ὃν τοῖς ποιηταῖς, οὗ εὐθεία τὸ δένδρεον ἀναντιρρήτως, τὸ δὲ γε πληθυντικὸν τὰ  
 δένδρεα διχόθεν πρόεισιν· οὐ μόνον γὰρ ἐκ τρισυλλάβου τοῦ δένδρεον τὸ τοιοῦτον 20  
 πληθυντικὸν δοκεῖ φύεσθαι, ἀλλὰ καὶ ἀπὸ δισυλλάβου εὐθείας τῆς δένδρος ὡς βέ-  
 λος. διὸ καὶ ὡς βέλεα βέλη, οὕτω καὶ δένδρεα δένδρη παρὰ τῷ Ἀθηναίῳ ἐν τῷ τὰ δὲ  
 δένδρη τὰν τοῖς ὅρεσι χορδαῖς ὅπταῖς ἐριφείους φυλλοροήσει καὶ τευθιδίους καὶ ἐξῆς.  
 β45-49 "Ὅτι ἐν τῷ κακὸν μοι ἔμπεσεν οἴκῳ δοιά οἱ μὲν τὸ δοιά ἐπίρρημα νοοῦσιν ἀντὶ  
 τοῦ διχῶς· τὸ μὲν πατέρα ἐσθλὸν ἀπώλεσα, ὅς ποτ' ἐν ὑμῖν τοῖσδεσσι βασιλεὺς πατὴρ 25  
 50 δ' ὡς | ἥπιος ἦεν, νῦν δ' αὖ καὶ πολὺν μείζον, ἢ τῆς μητρὸς δηλονότι βία καὶ τὰ ἐπόμενα  
 ταύτη κακά. ἔτεροι δὲ ἐπιδιόρθωσιν φασὶ τὸ δοιά· εἰπὼν γὰρ κακὸν ἐνικῶς, εἶτα ἐπι-

<sup>A</sup>1433.33 ποιεῖ δὲ — τοῦ δακρύσαι A 245 <sup>B</sup>47-48 παρὰ τῷ Ἀθηναίῳ — καὶ ἐξῆς Athen. 6.269d  
<sup>C</sup>48 τὰ δὲ δένδρη — τευθιδίους Pherecr. fr. 137.9-10 K.-A.

1433.28-30 ἐπαύξων — τῇ γῇ fort. Eust. ipse; hinc schol. O β 80d partim excerptum fuisse opinor  
 30-32 δάκρυα — φυσῶ cf. Eust. in Il. 761.35 (cum adn. v.d.Valk); capt. Thess. 142.16-17 Kyriakidis (ubi  
 verba usurpavit); cf. etiam schol. Y β 81c 34 πρήθω = φυσῶ cf. schol. V<sup>b</sup> 81d2 33-37 εἶτα —  
 ἅπαντα cf. schol. M<sup>a</sup>Tx β 61b 37 οἷα — δηλωθήσεται cf. Eust. in Od. 1435.11-40 38-40 Σημεί-  
 ωσαι — τοῦ δήμου Eust. ipse; 40 πυρόεις θυμός cf. Eust. emend. vit. mon. 100.6 Metzler 42-44 ἐν  
 οἷς — δενδρέου Athen. 12.523e-524a = Heracl. Pont. fr. 50 Wehrli (mut. verb.); cf. Eust. in Il. 1345.36  
 44-47 ἐνθα — βέλος cf. Ael. Dion. fr. δ 6 Erbse; cf. etiam Eust. in Il. 396.22-6; 772.31 cum adn. v.d.Valk

the Ithacans for not stopping the small number of suitors although they themselves are many, and the suitors, as it will be shown, dismiss the assembly that they had not summoned. Moreover the young man, amplifying the compassion and calling for even more pity, throws | the scepter to the ground “shedding 30  
(*anaprēsas*) tears”, that is pressing them forth from within, meaning that he produces them with an effort and blows them out, as it were, since the verb derives from *prēthō* which means “blow”. Achilles does the same thing in the *Iliad* but without crying.<sup>A</sup> Accordingly, in addition to everything the poet shows after the speech that | such things induce compassion in the audience and makes them 35  
feel pity, especially crying, when he says “pity gripped all people”. Such is, to put it briefly, | the public speech of Telemachus, which will be addressed part by 38  
part, and in what follows the nature of the suitors’ public speaking will be shown too. Note the intelligence of Telemachus in that despite his young age he masters the Ithacan masses as a demagogue, aiming, as | it seems, to draw benefit from 40  
the fact that the common people are easily swayed and inflamed, making it easy to kindle burning anger in them, which is illustrated by all who suffered misfortunes through political hostilities because of the rage of the common people. This includes the Milesians. Here, children were once beaten when the common people rose against the rich, but in return the rich smeared the people, called Gergethes, in pitch and burned them by lighting fire to the pitch. At this time, they say, a sacred olive tree also caught fire of its own accord, and in an oracular response the divine expressed resentment for the murder of the Gergethes, the punishment by pitch smearing and the ever-blooming tree. Observe here the word *dendreou* [“tree”, gen.] which is customary | for the poets, the nominative 45  
of which is undeniably *dendreon*. The plural *dendrea* has a double derivation, since it seems to grow not only from *dendreon* in three syllables but also from the nominative with two syllables, *dendros*, as is the case with *belos* [arrow]. For this reason, as *belea* produces *belē*, *dendrea* produces *dendrē* in Athenaeus,<sup>B</sup> in “and the trees (*dendrē*) on the mountains will shed leaves in the form of roasted kid-  
meat sausages and baby squid”<sup>C</sup> and so on.

(v. 45–49) In the phrase “evil has befallen my house *doia*” some take the word *doia* as an adverb meaning “in two ways”, “one is that I have lost my good father, who ruled over you as your king but was gentle | as a father, the other one 50  
now is much greater”, evidently referring to the violence done to his mother and the resulting misfortunes. Others, however, claim that *doia* is a figure of correct-

<sup>49</sup> δοιᾶ = διχῶς cf. schol. GHx et HV β 46b1/2

<sup>50–52</sup> ἔτεροι δὲ — μητρός schol. GHM<sup>3</sup>O β 46a; de figura ἐπιδιόρθωσις cf. ps.-Hdn. fig. 34 Hajdù; Hermog. id. 2.7 (περὶ ἀληθινοῦ λόγου), p. 362.2–6 Rabe

λογισάμενος ὡς οὐχ' ἔν ἐστι τὸ κακὸν ἐπιδιορθοῦται εἰπών· καί τι λέγω κακόν; οὐχ  
 ἔν μοί ἐστι τὸ κακὸν ἀλλὰ δύο· πατρὸς ἀπώλεια καὶ βία κατὰ μητρός. Ἐν τούτοις δὲ  
 ὄρα οἶόν τε τὸν κυρίως βασιλέα εἶναι χρή, ὅτι δηλαδὴ πατέρα ὥσπερ τῶν ἀρχομένων  
 καὶ μὴ κατὰ τὸν Ἔχeton βασιλέα βροτῶν δηλήμονα πάντων, καὶ ὅπως ὑψοί ὁ ρήτωρ  
 Τηλέμαχος τὸ κατὰ τοὺς μνηστῆρας κακὸν καὶ μείζον αὐτὸ λέγει τοῦ κατὰ τὸν πατέ- 5 M 18<sup>v</sup>  
 55 ρα—καὶ οὐχ' | ἀπλῶς μείζον, ἀλλὰ καὶ πολὺ μείζον—οὐκ ἀληθεύων ἀλλὰ ῥητορικῶς  
 τὸν λόγον ὑψών. διὸ καὶ πάλιν ὁ Ἀντίνοος ὑψαγόρην αὐτὸν ἐρεῖ, ὡς μεγαληγοροῦντα  
 ἐν μὴ τοιούτοις. αἰτίαν δὲ ἐρεῖ τοῦ πολὺ μείζον εἰπεῖν αὐτὸ ταύτην· ὁ δὴ, φησί, τάχα,  
 ἥτοι ταχέως, οἶκον ἅπαντα πάγχυ διαρραίσει, βίον δ' ἀπὸ πάμπαν ὀλέσσει· χεῖρω γὰρ  
 ταῦτα δοκεῖ τοῦ κατὰ τὸν Ὀδυσσεά, παρόσον, εἰ καὶ μὴ πατέρα, τὰ τοῦ πατρὸς γοῦν 10  
 ἔχει, ἐξ ὧν αὐτῷ ἡ πατρικὴ μνήμη ἐξωπυρεῖτο, νῦν δὲ καὶ αὐτὰ οἰχίσονται. Ὅρα δ'  
 ἐν τούτοις καὶ τὸ οἶκον ἅπαντα καὶ τὸ πάγχυ, τουτέστι πάνυ, διαρραίσει καὶ τὸ ἀπὸ  
 60 πάμπαν ὀλέσει, | αὐξητικὰ ὄντα καὶ κατασκευαστικά τοῦ πολὺ μείζον. Ὅρα δὲ καὶ  
 τὰ ἐν σκυθρωπότητι λόγου ὑπομειδιῶντα ἀρίστα τὸ διαρραίσει καὶ ὀλέσει. Τὸ δὲ  
 τοῖσδεσιν Ἰωνικόν, τῇ μὲν προφορᾷ ἐοικὸς μεταπλασμῷ, τῷ δὲ κατ' ἀρχὴν περι- 15  
 σπωμένῳ τόνῳ πλεονασμὸν δηλοῦν τῆς τελευταίας συλλαβῆς. Σημείωσαι δὲ εἰς τὸ  
 πατὴρ ὡς ἦπιος ἦν καὶ τὸ τοῦ Ἡροδότου τὸ Καμβύσης μὲν δεσπότης, Κύρος δὲ πατὴρ,  
 St: 82 ὁ μὲν ὅτι χαλεπὸς ἦν καὶ ὀλίγωρος, ὁ δὲ ὅτι ἦπιος καὶ | ἀγαθὰ σφίσιν ἐμηχανήσατο, ἥτοι  
 τοῖς Πέρσαις. Ὅρα δὲ καὶ τὸ πάμπαν συσταλέν, ὡς τὸ ἄγαν καὶ λίαν, καὶ καινὸν  
 1434 οὐδὲν εἶγε καὶ τὸ | ἅπαν ὄνομα ὃν Ἴωνες συστέλλουσι καὶ ὁ ποιητής, οἶον τῶν δ' 20  
 ἅπαν ἐπλήσθη πεδίον. Ἀττικοὶ δὲ κατὰ Αἴλιον Διονύσιον ἐκτείνουσι τὴν ὑστέραν τοῦ  
 ἅπαν. ἕτερος δὲ ρήτωρ ἐν οἰκείῳ λεξικῷ γράφει ὅτι ὁ λόγος βραχύνειν ἀξιοὶ τὸ ἅπαν·  
 τὰ γὰρ παρασχηματιζόμενα τοῖς εἰς ας οὐδέτερα βραχύνονται, οἶον μέλαν, τάλαν,  
 οὕτως οὖν καὶ ἅπαν. εἰ δὲ ταῦτα, πολλῶ πλέον τὸ πάμπαν ἐπίρρημα συσταλήσεται.

<sup>A</sup>1433.53 βροτῶν — πάντων σ 116 <sup>B</sup>55–56 διὸ καὶ — ἐρεῖ β 85 <sup>C</sup>63 Καμβύσης μὲν — ἐμηχανή-  
 σατο Hdt. 3.89.3 <sup>D</sup>1434.1 τῶν δ' — πεδίον Υ 156 <sup>E</sup>1–2 Ἀττικοὶ δὲ — τοῦ ἅπαν Ael. Dion. fr. a  
 155 Erbse <sup>F</sup>2–3 ἕτερος — οὖν καὶ ἅπαν fort. Paus. att. (a 129 Erbse cum adn.); cf. Arcad. 134.17–19

1433.52–53 οἶον τε — πάντων cf. ps.-Plut. de Hom. 182; vide Hillgruber, *De Homero* 381 54–  
 55 καὶ ὅπως — ὑψών schol. DHJM<sup>a</sup>O β 48a (mut.) 55–57 ὑψαγόρης = μεγαληγορῶν cf. Ap. Soph.  
 161.8; Hsch. v 920; synag. v 215; Phot. v 329; Suid. v 745 56–57 τάχα = ταχέως schol. IM<sup>a</sup> β 48d  
 57–58 χεῖρω — οἰχίσονται Eust. ipse 59–60 Ὅρα — μείζον schol. DHJM<sup>a</sup> β 49a 59 πάγχυ  
 = πάνυ cf. Or. 138.1–2 (= Hdn. παθ. 294.13–14; orth. 562.31–32 Lentz); unde EGud. 447.1–2 Sturz; EM  
 647.1–2 60–61 Ὅρα — ὀλέσει Eust. ipse; cf. ad 1432.60–62; de venustate orationis cum torvitate  
 mixta cf. Lindberg, *Hermogenes* 162–63 61–62 Τὸ — συλλαβῆς de ἐπέκτασις cf. schol. N β 47c;  
 Eust. in Il. 818.37–43; in Od. 1902.55–56; aliter schol. H (Hdn.) v 258 62–64 Σημείωσαι — Πέρ-  
 σαις cf. Suid. κ 2778; Const. virt. et vit. 2.10.20; Eust. in Il. 317.17 64 ἄγαν cf. EM 5.56–57 (e.g. A. P.  
 5.215.6; 10.51.4) 64 λίαν nusquam reperitur; λίαν cf. Phot. λ 496; EGud. 313.25 Stef.; schol. rec. Ar.

6 τὸν M<sup>sL</sup> (corr.) : deest in P ἀλλὰ καὶ MP<sup>sL</sup> (corr.) 15 τοῖσδεσιν P 17 ἦπιος M :  
 ἦπ- P 18 ἦπιος M : ἦπ- P σφίσιν MP : σφι πάντα codd. Hdt. : σφι τὰ Suid. Const.  
 ἐμηχανήσατο P codd. Hdt. Suid. Const. : ἐμηχανίσαστο M



ing a previous statement (*epidiorthōsis*). For having said “evil” in the singular, he afterwards considers that the evil is not one single thing and corrects it by saying “Why do I say ‘evil’? Mine is not a single evil but two: the loss of my father and the violence done to my mother”. Observe here how the lawful king ought to behave, as a father to his subjects and not as King Echetus “harmful to all mortals”.<sup>A</sup> Observe also the manner in which the orator Telemachus heightens his misfortune concerning the suitors, saying that it is greater than the one concerning his father; and not | just “greater” but “much greater”. In saying so 55 he does not speak the truth but heightens (*hypsōn*) his speech rhetorically. For this reason Antinous will in turn call him *hypsagorēs*,<sup>B</sup> since he speaks loftily in matters that are not great. He will say that the reason for calling it “much greater” is this: “for this will *tacha*”, that is quickly, “entirely dash my entire house to pieces and completely destroy my livelihood”. For this seems to be worse than the misfortune concerning Odysseus, in so far as Telemachus would have had, if not his father, then at least his father’s possessions, which would kindle in him his father’s memory. Now, however, these will be gone too. Observe here the phrase “my entire house” and *panchy*, that is entirely, “dash asunder”, and “completely destroy”, | which are amplifying and confirmatory elements of “much greater.” 60 Observe also the equal endings (*parisa*) in “he will dash to pieces” (*diarraisei*) and “he will destroy” (*olessei*) smiling forth amidst the sullenness (*skythrōpotēs*) of the speech. The word *toisdessin* is Ionic, similar to a metaplasm in its form, but through the circumflex accent on the first syllable it indicates that its final syllable is a redundant addition. Regarding “he was gentle as a father” note also the phrase in Herodotus “Cambyses was a master but Cyrus a father, the former because he was cruel and contemptuous, the latter because he was gentle and contrived good things for them”,<sup>C</sup> referring to the Persians. Observe also the shortened word *pampăn* [completely], as with *agăn* [very much] and *lian* [exceedingly], and this is nothing out of the ordinary considering that | *hapan* 1434 [all], a noun, is shortened by the Ionians and by the poet, as in “all (*hăpăn*) of the plain was filled with them”.<sup>D</sup> According to Aelius Dionysius the speakers of Attic elongate the last syllable of *hapan*.<sup>E</sup> Another rhetor<sup>F</sup> writes in his *Lexicon* that it stands to reason that *hapan* is shortened, since neuters formed by derivation from words ending in *-as* are short, such as *melan* [black], *talán* [wretched], and indeed also *hapan*. If this is the case with these words, the adverb *pampan* will be shortened even more so.

Acharn. 452d (e.g. Z 486; I 229; E 368 Φ 288; δ 371; ν 243; 421; π 243; σ 20; ψ 175)  
καὶ — τοῦ ἅπαν iam nunc ex Ael. Dion. fr. α 155 Erbse

64–1434.2 εἴγε

- β 50–51 5 Ὅτι καὶ ἐν τῷ μητέρι μοι μνηστῆρες ἐπέχραον οὐκ ἐθελούσῃ, τῶν ἀνδρῶν | φίλοι  
νῆες, οἳ ἐνθάδε γ' εἰσὶν ἄριστοι ψεύδεται πως ὁ Τηλέμαχος· οὐ γὰρ πάντες οἱ μνηστῆ-  
ρες ἴθακήσιοι ἀλλὰ δώδεκα μόνοι. σκοπὸς δὲ τῷ ῥήτορι τούτους παῦσαι, ὡς συγκα-  
ταλυθησομένων αὐτοῖς καὶ τῶν λοιπῶν· υἱοὶ γάρ εἰσιν ἀνδρῶν οἳ ἐνθάδε, φησὶν, ἄρι-  
στοι, ὧν Ἀντίνοος καὶ Εὐρύμαχος ἀρετῇ ἔξοχ' ἄριστοι καὶ εὐέλπιδες τὴν Πηνελόπην 5  
γῆμαι. Τὸ δὲ ἐπέχραον ἀντὶ τοῦ ἐν χρῶ ἐγένοντο, ἐπέπεσον, ἐβάρυναν, ἐκ τούτου δὲ  
καὶ τὸ χραῦσαι πλεονασμῷ τοῦ ὅ, ἥδη δὲ καὶ ὁ ζαχρηής. ἐκ τούτου καὶ παρ' Ἡροδό-  
τῳ καὶ τὸ ἐνέχραεν ἐς τὸ πρόσωπον τὸ σκῆπτρον, ἦγουν ἐπλήξε τῷ σκῆπτρῳ.
- β 52 10 Ὅτι ἐν τῷ | ἀπερρίγασιν, ὃ δηλοῖ τὸ δειλιῶσι καὶ φρίσσουσι, περιττὴ ἡ ἄπο,  
ὡς καὶ ἐν τῷ ἀπομνήσαντος καὶ ἐν τῷ ἐμεῦ ἀπομνήσαντος, μέσος δὲ παρακείμενος τὸ 10  
ἔρριγα συγκοπεῖς ἐκ τοῦ ἐρρίγηκα ὁμοίως τῷ βέβουλα καὶ τοῖς τοιούτοις.
- β 53–54 Ὅτι ἐν τῷ αὐτὸς ἐεδνώσαιο θύγατρα ἔδνα ἐμφαίνεται τὰ ἀπὸ γυναικὸς τῷ νυμ-  
φίῳ. χρήσιμον δὲ εἰς θέλημα πατρικὸν ἐπὶ γάμῳ τὸ ὡς αὐτὸς ἐεδνώσαιο θύγατρα.  
δοίῃ δ' ὧ κ' ἐθέλη καὶ οἱ κεχαρισμένος ἔλθοι. Καὶ ὅρα ἐνταῦθα ὅτι λείπει τὸ ὅς ἀπὸ  
κοινοῦ ληφθέν, ἵνα λέγῃ· καὶ ὅς αὐτῷ κεχαρισμένος ἔλθοι. τοιοῦτον μετ' ὀλίγα καὶ 15  
15 τὸ ὧ πατὴρ κέλεται καὶ ἀνδάνει αὐτῇ, | ἦγουν καὶ ὅς ἀρέσκει αὐτῇ.
- β 56–57 Ὅτι ἱερεῦναι οὐ μόνον τὸ θύειν ἀλλὰ καὶ τὸ ἀπλῶς σφάζειν· ἱερεῖον γὰρ Ἀττικῶς  
τὸ σφαγιαζόμενον ζῶον· φησὶ γοῦν· βοῦς ἱερεύοντες, ὡς καὶ προεγράφη. ἐν οἷς καὶ  
εἰλαπίνην λέγει Τηλέμαχος, ὡς καὶ προεδηλώθη, τὴν ἐν τῷ αὐτοῦ οἴκῳ δαῖτα τῶν  
μνηστήρων· εἰλαπινάζειν γὰρ λέγει αὐτοῦς. 20
- β 58 Ὅτι πρωτότυπον τοῦ ἀνῶ τὸ ἄνω· φησὶ γοῦν· τὰ δὲ πολλὰ κατάνεται, ἦγουν  
ἀνύεται, τελειοῦται, ὀλλυται. τὰ δὲ πολλὰ ταῦτα ὁμολογῶν Ἀντίνοος καὶ ἐρμηνεύων  
ἐν τοῖς ἐξῆς πολὺν βίον φησὶ, Τηλέμαχος δὲ πολλὰ τε καὶ ἐσθλὰ κτήματα. Ἰστέον  
20 δὲ ὅτι τε τοῦ ἄνω | χρήσις καὶ ἐν τοῖς ἐξῆς ἐν τῷ ἦνον ὁδόν, ἦγουν ἦνυον, καὶ ὅτι  
καθ' Ἡρακλείδην ἄμεινον λέγειν ἀνῶ ἥπερ ἄνω, ἵνα μὴ παραλόγως μηκύνῃται τὸ 25

<sup>A</sup>1434.7 ἀρετῇ ἔξοχ' ἄριστοι δ 629 <sup>B</sup>9 ἐνέχραεν — σκῆπτρον Hdt. 6.75.6 <sup>C</sup>10 ἀπεμνήσαντο Ω 428  
<sup>D</sup>10 ἐμεῦ ἀπομνήσαντος I 426; T 62 <sup>E</sup>14 ὧ πατὴρ — αὐτῇ <sup>F</sup>16 βοῦς ἱερεύοντες β 56;  
ρ 535 <sup>G</sup>18 τὰ δὲ — κατάνεται β 58; ρ 537 <sup>H</sup>19 πολὺν βίον β 126 <sup>I</sup>19 πολλὰ — κτήματα β 312–13  
<sup>J</sup>20 ἦνον ὁδόν γ 496 <sup>K</sup>20–21 καὶ ὅτι — εἰς ὧν Heraclid. Mil. fr. 13 Cohn

1434.4–6 Ὅτι — λοιπῶν schol. BDGHM<sup>a</sup>TYX β 51b (mut. verb.) 7–8 ἐπέχραον = ἐν χρῶ ἐγένοντο cf. Eust. in Il. 1063.25; ἐπέχραον = ἐπέπεσον cf. schol. D<sup>2</sup>IKs β 50d1; Eust. in Il. 1063.25; ἐπέχραον = ἐβάρυναν cf. schol. IT β 50d1 8 χραῦω ~ χράω cf. Eust. in Il. 531.11 cum adn. v.d.Valk; 1063.30 8 ζαχρηής ~ χράω cf. Or. 67.1–6 (unde EM 408.31–34) = Philox. fr. 5 Theodoridis; schol. A (et Ge.) E 684; EGud. 580.7–9 Stef.; cf. etiam Eust. in Il. 579.13; 1063.26–27 9–10 ἀπερρίγασιν = δειλιῶσι schol. B β 52f2; ἀπερρίγασιν = φρίσσουσι cf. Hsch. α 6027 10 περιττὴ — ἀπομνήσαντος cf. schol. A T 62a1; Eust. in Il. 760.45 10–11 μέσος — τοιούτοις EM 377.25–26; epim. Hom. ρ 2; EGud. 492.27–28 Sturz; cf. Eust. in Il. 669.19–20; 1101.38 11–12 Ὅτι — νυμφίῳ cf. schol. V β 53e1; cf. etiam adn. Pontani ad schol. α 277g/h 12–13 χρήσιμον — ἔλθοι Eust. ipse 13–15 Καὶ ὅρα — αὐτῇ fort.

7 ζαχρηής MP; cf. Eust. in Il. 684.35 8 ἐνέχραεν MP : ἐνέχραε codd. Hdt. 14 ὧ codd. Hom. : ὧ MP (spirit.) 20 εἰλαπινάζειν P (accent.)

(v. 50–51) In “the suitors beset my mother against her will, dear sons | of 5  
men who are the foremost here”, Telemachus is lying to some extent, since not  
all but only twelve suitors are from Ithaca. But the objective of the rhetor is to  
stop these, so that the rest will cease in tandem. For he says that they are the  
sons of men “who are the foremost here”, and among them Antinous and Eury-  
machus “excelled as the foremost in virtue”<sup>A</sup> and hoped to marry Penelope. The  
word *epechraon* means “they came close”, “they assailed”, “they oppressed”, and  
*chrausai* derives from it by redundant addition of an upsilon, as does *zachrēiēs*  
[‘furious’]. From this word there is also “*enechraen* the staff in the face” in Hero-  
dorus,<sup>B</sup> that is “struck with the staff”.

(v. 52) In | *aperrigasin*, which means “they feared” and “they were terri- 10  
fied”, the *apo* is redundant, as in *apemnēsanto* [“they remembered”]<sup>C</sup> and in *emeu*  
*apomēnisantos* [“being angered with me”],<sup>D</sup> and *erriga* “shudder” is a middle per-  
fect formed by syncope from *errigēka* similarly to *beboula* and such words.

(v. 53–54) In “he himself might provide his daughter with a dowry” the  
“dowry” refers to that given from the woman to the groom. The following verse  
is useful for the wish of a parent for marriage: “so that he himself might pro-  
vide his daughter a dowry, give her to whomever he prefers and is most pleas-  
ing”. Observe here that he omits “he who” (*hos*) which is inferred as common  
to both clauses, meaning to say: “and he who (*hos*) is most pleasing to him”. Soon  
there is the similar “to whom the father orders her and pleases her”,<sup>E</sup> | meaning 15  
“and he who pleases her”.

(v. 56–57) The word *hiereuein* does not only mean “sacrifice” but also sim-  
ply “slaughter”. For in the Attic dialect *hiereion* signifies the slaughtered animal.  
At any rate, he says *bous hiereuontes* [“slaughtering cattle”],<sup>F</sup> as previously writ-  
ten. Here Telemachus calls the feast of the suitors in his house *eilapinē*, as previ-  
ously discussed, in that he says that they “feast” (*eilapinazein*).

(v. 58) The prototype of *anyō* is *anō*. At any rate, he says “much *katanetai*”,<sup>G</sup>  
that is “has been completed” (*anyetai*), “has been finished”, “has been destroyed”.  
Agreeing to and explaining this “much”, Antinous says “much livelihood” later  
on,<sup>H</sup> and Telemachus “many and good possessions”.<sup>I</sup> One must know that *anō* | 20  
is used later on in *ēnon hodon*,<sup>J</sup> that is “they finished the journey”. One must also  
know that according to Heraclides<sup>K</sup> it is better to say *anyō* than *anō*, in order that

Eust. ipse; cf. schol. M<sup>a</sup> β 114a; 14–15 ἀνδάνει = ἀρέσκει cf. schol. EGHJ M<sup>a</sup> NPTY β 114e 15–  
16 Ὅτι — προεγράφη cf. schol. HM<sup>a</sup> V et E<sup>2</sup> HNPYs β 56b/c; 16 ἱερεῖον γὰρ — ζῶον add. Eust.; in Od.  
1432.59 spectat 16–17 ὥς καὶ προεδηλώθη Eust. in Od. 1413.2 17–18 Ὅτι — κατάνεται et κατὰ-  
νεται = τελειοῦται cf. schol. Bx β 58f cum adn. Pontani; 18 κατάνεται = ὀλλυται Eust. ipse

ᾱ· οὐδέποτε γάρ, φησί, μηκύνεται προηγουμένου τοῦ ν̄ ἐπὶ τῶν εἰς ν̄ω. σκοπητέον δὲ εἶπερ ἡκρίβηται οὗτος ὁ λόγος ἐπὶ πάντων καὶ ἐνθυμητέον τὸ ἱκάνω ἐκτείνον ἐν πολλοῖς τὴν παραλήγουσαν.

β 58-63 "Οτι ἐπὶ ἀπροστατεύτῳ οἰκῶ οἰκεῖον εἰπεῖν τὸ οὐ γὰρ ἔπ' ἀνὴρ οἶος ὁ δεῖνα ἔσκεν ἀρὴν ἀπὸ οἴκου ἀμῦναι, οἱ δὲ μὴ ἔχοντες ἑαυτοὺς ἐκδικεῖν εἴποιεν ἂν τὸ ἡμεῖς δ' οὐ 5 τοῖοι ἀμυνέμεν οἷα λευγαλέοι καὶ οὐ δεδαηκότες ἀλκῆν. ἢ τ' ἂν ἀμυναίμην εἴ μοι δύναμις γε παρείη· | οὐ γὰρ ἔτ' ἀνσχετὰ ἔργα τετεύχεται. Εἰσὶ δὲ λευγαλέοι οἱ πρόχειροι εἰς λοιγὸν ἢ εἰς τὸ λέγεσθαι, ὃ ἔστι κοιμᾶσθαι, νήγρετον, τινὲς δὲ καὶ τοὺς φεύγειν ἐτοίμους ἐνόησαν. Δεδαηκέναι δὲ ἀλκῆν τὸ σχεῖν ἐκ μαθήσεως· διδασκαί γὰρ αἱ ἀρεταί, ὦν μία καὶ ἡ ἀλκή, ὃ ἔστιν ἀνδρεία. ἡ μέντοι ῥώμη οὐ τοιοῦτον οὐδὲ ὁ ῥωμαλέος· 10 αὐτὰ γὰρ φύσεως καὶ μόνης. Τὸ δὲ ἀνσχετὰ συγκέκοπται ὥς καὶ τὸ ἀμφαδόν καὶ τὸ ἄμπαλος, [ἦτοι ἀνάπαλος, ἡγουν ἀνάδασμος, ὁ ἐκ δευτέρου πάλος, ὃ ἔστι κλῆρος, ὥς καὶ ἐν τοῖς εἰς τὴν Ἰλιάδα ἐγράφη.]]

β 64-66 30 "Οτι νέμεσις κυρίως ἢ ἐξ ἐτέρων μέμψις πρὸς τὸν κακόν τι | πράσσοντα εἶτε διορθοῖτο ἐκεῖνος εἶτε καὶ μή, αἰδῶς δὲ ἢ διὰ νέμεσιν γενομένην πρὸς τινων εἶτε 15 καὶ ἐλπιζομένην ἐπιστροφή καὶ διόρθωσις τοῦ κακοῦ. καὶ εἴ τις δὲ ἑαυτῷ νεμεσῶν διορθοῖτο, καὶ ἡ τοιαύτη νέμεσις τῆς ἐλπιζομένης ἐξ ἐτέρων νεμεσεως ἥρτηται καὶ εἰς αἰδῶ ἀποτελεστέα, καὶ ταῦτα δηλοῖ "Ὁμηρος εἰπὼν· νεμεσσήθητε καὶ αὐτοί, ἄλλους τ' αἰδέσθητε περικτίονας ἀνθρώπους, εἴτα ἐρμηνεύων τίνες οἱ περικτίονες ἐπάγει οἱ περναϊεταοῦσιν. Ἰστέον δὲ ὅτι καὶ Ἡσίοδος ἄμφω ταῦτα αἰδῶ καὶ νέμεσιν τὸν ἀν- 20 θρώπινον βίον οἶδε συνιστᾶν, ὦν οἰχομένων λείψεται, φησί, κατὰ βίον ἄλγεα λυγρά, 35 καὶ | ὅτι ἐν συνοικίᾳ μὲν γείτονας αἰδεστέον, ὥς καὶ Ἡσίοδος βούλεται, νῆσος δὲ καὶ πόλις τοὺς ἀνάλογον γείτονας αἰδέσσονται, ὅπερ εἰσὶν οἱ περίοικοι.

β 68 "Οτι ἐν τῷ λίσσομαι ἡμὲν Ζηνὸς Ὀλυμπίου ἡδὲ Θέμιστος λείπει πρόθεσις ἢ ἐπὶ ἢ 83 83 πρὸς, ἵνα λέγῃ· λίσσομαι πρὸς Διὸς καὶ Θέμιστος ἢ ὥς ἐπὶ | Διὸς ἢ τι τοιοῦτον. Ἰστέ- 25

<sup>A</sup>1434.28-29 ἦτοι — ἐγράφη Eust. in Il. 64.43  
βούλεται Hes. op. 349-51

<sup>B</sup>34 ἄλγεα λυγρά Hes. op. 197-201  
<sup>D</sup>37-38 Ἰστέον — Σικελίαν cf. Eust. in Il. 44.12

<sup>C</sup>35 ὥς καὶ —

1434.21-22 σκοπητέον — παραλήγουσαν Eust. ipse; cf. in Il. 98.9-10 25 Εἰσὶ — λοιγόν cf. schol. HM<sup>a</sup>Tx β 61a1; Severyns, *Le cycle épique* 110 25-26 ἢ — νήγρετον schol. Opp. hal. 1.375 (Il. 5-7) 26 τινὲς — ἐνόησαν scil. λευγαλέοι ~ ἀλεύω; cf. schol. Opp. hal. 1.375 (Il. 1-4) 26 Δεδαηκέναι ἀλκῆν = σχεῖν ἐκ μαθήσεως cf. schol. V β 62e1 26 διδασκαί αἱ ἀρεταί schol. T Z 444; schol. T I 443; cf. Eust. in Il. 654.33-34; 1122.12-4; cf. etiam Plutarchi An virtus doceri possit 439a-440c; ps.-Plut. de Hom. 144 26-27 ἀλκή = ἀνδρεία cf. schol. D Δ 245; schol. A P 41-42c; schol. Pind. Ol. 9.61a; 13.78a 27 ἡ μέντοι — μόνης Eust. ipse 27-28 Τὸ δὲ — ἄμπαλος Eust. ipse 29 ἀνάδασμος cf. Eust. emend. vit. mon. 139.2 Metzler (accent.) 29-33 "Οτι — περναϊεταοῦσιν Eust. Homerum ex Homero interpretatus (cf. schol. M<sup>a</sup> (Porph.) β 65c, adde schol. Eur. Hipp. 385); huc spectat Eust. in

the alpha should not be illogically elongated. For in words ending with *-nō*, he says, the syllable preceding the nu is never long. One must consider whether or not this account really applies to all cases, and bear in mind that *hikanō* often elongates its second syllable from the end.

(v. 58–63) Referring to a household left without a leader it is fitting to say “for no man as great as so-and-so is present to protect the house from destruction”, whereas those who are unable to exact vengeance for the wrong done to them would say “yet, we are not strong enough to protect ourselves, since we are feeble and unskilled in prowess. If I had the strength, I would certainly defend us. | For these deeds are no longer bearable”. The word *leugaleoi* denotes those who are ready for *loigon* [ruin] or for *legesthai*, that is “to be put to sleep”, without awaking. Some have thought that it refers to people who are good at fleeing. The expression *dedaēkenai alkēn* means to have acquired prowess from teaching, since the virtues are teachable, including prowess, that is courage. It is not the same with strength or vigor, since they belong to one’s nature alone. The word *anscheta* [bearable] is formed by syncope, as are *amphadon* [openly] and *ampalos*, [that is *anapalos*, meaning “redistribution of land”, a second *palos* “allotment”, as written in the *Iliad*.<sup>A</sup>]

(v. 64–66) In its proper sense *nemesis* denotes the blame from others against someone who has done something wrong, | regardless of whether he is corrected or not, but *aidōs* is the change or correction of the wrongdoing which occurs because of an actual or expected *nemesis*. If someone lays *nemesis* on himself and corrects himself, this *nemesis* also depends on that which is expected from others and it results in *aidōs*. Homer shows these things when he says: “lay blame on yourselves (*nemessēthēte*) and feel shame before (*aidesthēte*) your neighbors”. Then he explains who the neighbors are and adds: “those who dwell around this country”. One must know that Hesiod holds that these two things, *aidōs* and *nemesis*, keeps human life together. When they disappear, he says, only “baleful pains” will be left in life.<sup>B</sup> | Moreover, one must know that it is necessary to feel *aidōs* before one’s neighbors in a community, as Hesiod would have it.<sup>C</sup> By analogy, an island and a city feels *aidōs* before its neighbors, which is those who dwell nearby.

(v. 68) In “I beg of you, Olympian Zeus as well as Justice” he omits the preposition *epi* or *pros*, meaning to say “I beg of you, by (*pros*) Zeus and Justice” or “for the sake of (*epi*) Zeus” or something similar. One must know that

Il. 923.18–19 (cf. v.d.Valk II xcii); cf. etiam in Od. 1754.38–48

65b 35 ὅτι — βούλεται add. Eust. ipse ut videtur

36 Ὅτι — τοιοῦτον cf. schol. Bx et E<sup>2</sup>I et M<sup>a</sup> β 68f

33–34 Ἰστέον — λυγρά schol. DH β

35–36 νήσος — περίουκοι cf. schol. β 65f3/g

ον δὲ ὡς μέτεστι καὶ τῷ Διὶ τῆς ἀγορᾶς οἷα πανομφαίῳ καὶ φήμης αἰτίῳ, καθὰ προεδηλώθη· διὸ καθ' Ἡρόδοτον καὶ Διὸς Ἀγοραίου βωμὸς περὶ Σικελίαν.

β 69 "Οτι τὸ ἡ Θέμις ἀνδρῶν ἀγορὰς λύει ἢ δὲ καθίζει γνωμικῶς ῥηθέν, σχῆμα, ὃ ἐστὶ  
40 τρόπον, ὑστερολογίας, ἡγουν πρωθυστέρου, ἔχει· | πρῶτον γὰρ τὸ καθίζειν τοῦ λύ-  
ειν. δηλοῖ δὲ ἡ γνώμη τὸ διὰ ζήτησιν τὰς ἐκκλησίας γίνεσθαι. τινὲς δὲ ἀγαλμα Θε- 5  
μιδος ἐνόμισαν τοῖς ἐκκλησιάζουσιν εἰσκομίζεσθαι, πρὸς ὃ καὶ κάθηνται, φασί, καὶ  
ἐγείρονται.

β 72-73 "Οτι τοῦ δυσμεναίνω ῥήματος, οὗ χρήσις παρὰ τοῖς μεθ' Ὀμηρον, προϋπάρχει  
τὸ δυσμενέω, καὶ δῆλον αὐτὸ ἐξ Ὀμηρικῶν ἐνταῦθα μετοχῶν τοῦ ἐσθλὸς Ὀδυσσεὺς  
δυσμενέων κάκ' ἔρεξε καὶ τοῦ κακὰ ῥέξετε δυσμενέοντες. φαίνεται δὲ ὅτι ἀναλόγως 10 P 25<sup>r</sup>  
τῷ δυσμενέω, οὐ συναίρεμα ὡς εἰκὸς τὸ δυσμενῶ, εἴη ἂν καὶ εὐμενέω εὐμενῶ, ἐξ οὗ  
45 καὶ εὐμενέτης, ὡς καὶ εὐχέτης ἀπὸ σεσιγημένου ῥήματος | τοῦ εὐχῶ καὶ ναέτης ἐκ  
τοῦ ναῶ. σύστοιχα δὲ πάντως ὡς ὁ εὐμενέων καὶ ὁ εὐμενής, οὕτω καὶ ὁ δυσμενέων  
καὶ ὁ δυσμενής, οὐ πρὸς ἔχθρὸν διαφορὰ παρὰ τοῖς παλαίοις αὐτῇ· ἐχθρός, φασίν, ὁ  
πρότερον φίλος, δυσμενής ὁ πρὸς τὸν ποτὲ φίλον ἔχθραν τηρῶν καὶ δυσδιάλλακτος, 15  
πολέμιος δὲ ὁ δι' ὀπλῶν χωρῶν πρὸς τὸν πέλας. Τὸ δὲ κάκ' ἔρεξε δι' ἐνὸς ῥ κοινόν  
ἐστίν· Ἀττικὸν μέντοι τὸ ἔρρεξε, τούτου δὲ πάντως καὶ μέσος κοινὸς παρακείμενος  
ἔρογα, ἀφ' οὗ ἐν μεταθέσει τὸ ἔοργα. M 19<sup>r</sup>

β 74-79 "Οτι πρὸς τοὺς ὀτρύνοντας βλάπτεσθαι καὶ δαπανᾶσθαι τὰ ἀλλότρια ἐρεῖ ἂν  
50 ὁ προσήκων τὰ ὑπὸ Τηλεμάχου | πρὸς τοὺς Ἰθακησίους λεχθέντα· ἐμοὶ δέ κε κέρ- 20  
διον εἴη ὑμέας ἐσθέμεναι κειμήλιά τε πρόβασιν τε. εἴχ' ὑμεῖς φάγοιτε, τάχ' ἂν ποτε καὶ  
τίσις εἴη· τόφρα γὰρ ἂν κατὰ ἄστυ ποτιπτυσσοίμεθα μύθῳ, χρήματ' ἀπαιτίζοντες, ἕως  
κ' ἀπὸ πάντα δοθείη. νῦν δέ μοι ἀπρήκτους ὀδύνας ἐμβάλλετε θυμῷ. Σημείωσαι δὲ  
ὡς ἡ ῥηθεῖσα ἔννοια λύσις ἐστὶν ἀντιθέσεως· ἐπεὶ γὰρ εἰκὸς τοὺς Ἰθακησίους εἰπεῖν  
ὡς ἡμεῖς οὐδὲν δαπανῶμεν, λύων ὁ Τηλέμαχος κέρδιον αὐτῷ εἶναι τοῦτο φησιν. εἴτα 25  
καὶ κατασκευάζει τὴν τοιαύτην πρότασιν. Σημείωσαι δ' ἐν τούτοις ὅτι κειμήλια μὲν  
55 ἔφη τὰ κείμενα, ὃ ἐστὶ τὰ παρ' ἡμῖν ἀκίνητα, πρόβασιν | δέ, ἅπερ ἡμεῖς φαμέν αὐ-

<sup>a</sup>1434.38 διὸ — Σικελίαν Hdt. 5.46

1434.38-40 Ὅτι — λύειν cf. schol. E<sup>2</sup>M<sup>c</sup> β 69g; 39 γνωμικῶς ῥηθέν Eust. ipse 40-41 τινὲς — ἐγεί-  
ρονται schol. V β 69a; schol. DHM<sup>a</sup> β 68a (fort. e schol. uber.) 41-43 δυσμενέω ~ δυσμεναίνω cf.  
EGen. s.v. δυσμεναίνω; EM 292.11-15 42 δῆλον — μετοχῶν cf. schol. HM<sup>a</sup> (Did.) β 72a1 44-  
45 φαίνεται — ναῶ Eust. ipse exempla collegit; 44 εὐμενέτης cf. Eust. in Od. 1558.28-30; 44 εὐχέτης  
in Od. 1725.57-59; 45 ναέτης in Il. 971.50; in Od. 1486.62-64 46 ἐχθρός — πέλας Her. Phil. 66;  
Ammon. 208; EGud. 574.1-4 Stef. (mut. verb. et ord.) 47-48 Τὸ — ἔρρεξε cf. Eust. in Il. 763.26  
cum adn. v.d.Valk; vide Hedberg, *Attizist* 31 48-49 τούτου — ἔοργα cf. Eust. in Il. 1068.38 cum  
adn. v.d.Valk; cf. etiam in Od. 1473.1 52-53 Σημείωσαι — φησὶν schol. HM<sup>ax</sup> β 75a; cf. e.g. Apsin.  
4.5-6 54-55 ἀκίνητα et αὐτοκίνητα Eust. ipse; cf. Koukoules, *Λαογραφικά* II 109; Kriaras s.v. ἀκί-  
νητα 2; Eust. in Il. 753.39-41; hinc fort. schol. E<sup>2</sup> β 75d

12 καὶ<sup>2</sup> M<sup>s.l</sup>. (corr. vel fort. add.) : deest in P



Zeus takes part in the assembly, being a “sender of voices” (*panomphaios*) and the reason for prophetic utterances (*phēmai*), as previously shown. For this reason there was, according to Herodotus,<sup>A</sup> an altar to Zeus of the Assembly (*Zeus Agoraios*) in Sicily.

(v. 69) The phrase “Themis dismisses the assemblies of men and sets them up” is formulated as a maxim. It contains the figure of speech (*schēma*), that is the trope (*tropon*), of *hysterologia*, meaning that it has what is last first. | For setting up occurs before dismissing. The maxim shows that assemblies arise due to inquiry, but some believe that a statue of Themis was brought in among the people in the assembly, and with it they sat down, they say, and arose. 40

(v. 72–73) The origin of the verb *dysmenainō*, used by writers after Homer, is *dysmeneō*, and this is evident from the Homeric participles here “excellent Odysseus, bearing hostility (*dysmeneōn*), committed evils” and “you commit evils, bearing hostility (*dysmeneontes*)”. It seems as though by analogy to *dysmeneō*, the contracted form of which is naturally *dysmenō*, the verb *eumeneō eumenō* ought to exist, out of which *eumenetēs* [well-wisher] derives, as *euchetēs* [praying man] derives from the unspoken verb | *euchō* [pray] and *naetēs* [inhabitant] from *naō* [inhabit]. As with *eumeneōn* and *eumenēs*, so it is with *dysmeneōn* and *dysmenēs*, which differs from *echthros* as follows in ancient writers. An *echthros*, they say, is an enemy who used to be a friend, but a *dysmenēs* is one who harbors animosity against a former friend and who is hard to reconcile with, whereas a *polemios* is one who goes in arms against his neighbor. The phrase *kak’ ereze* with one rho belongs to the common dialect. The Attic form, on the other hand, is *erreze*, and the common middle perfect of this it assuredly *eroga*, from which *eorga* is formed by metathesis. 45

(v. 74–79) Against those who incite others to do harm and waste other people’s possessions, the person who is affected will say what Telemachus says | to the Ithacans: “It would have been better for me if you were the ones who consumed my possessions and livestock. If you devoured them, perhaps there would come payment. For we would go through the town and kindly ask for it in words, demanding goods until it was all given back. But now you send unmanageable sorrows into my heart”. Note that this conception is the solution of an antithesis. For it is likely that the Ithacans would say “but *we* consume nothing”, and therefore Telemachus solves it and says that this would have been better for him. Thereafter he provides confirmation to this proposition. Note here that he called the possessions *keimēlia*, that is what we call *akinēta* [lit. “immovables”], whereas *probasis* | is what we call *autokinēta* [lit. self-movables], creatures who 55

τοκίνητα, τὰ διὰ ποδῶν προβαίνοντα, ἐξ οὗ ἰδίως κατὰ τινὰ ἐξοχὴν ἐκλήθησαν τὰ πρόβατα. Προσπτύσσεσθαι δὲ μύθῳ τὸ λόγοις συμπλέκεσθαι ἀπὸ μεταφορᾶς τῶν πτυσσομένων σωμάτων, οἷς πελάζοντά εἰσιν [[ἀλλήλοισι τὰ]] μόρια. ἴσως δὲ καὶ κλό-  
νον τινὰ δικαστικὸν αἰνίττεται τὸ προσπτύσσεσθαι· οὕτω γὰρ καὶ ἔγχεα πτυσσόμενα  
ἐν Ἰλιάδι ἔφη ὁ ποιητής. οἱ δὲ γε μεθ' Ὀμηρον ἐπὶ φιλήματος ἢ σωματικῆς περι- 5  
πλοκῆς τιθέασι τὸ προσπτύσσεσθαι. Τὸ δὲ ἀπαιτίζω παραγωγὴν ἔχει ὁποῖαν καὶ  
60 τὸ νεμεσίζω καὶ πολεμίζω. διαφέρει δὲ τοῦ αἰτεῖν τὸ ἀπαιτεῖν ὥς καὶ τοῦ | διδόναι τὸ  
ἀποδιδόναι· αἰτεῖ μὲν γὰρ τις καὶ δίδωσι καὶ τὸ μὴ χρεωστούμενον, ἀπαιτεῖ δὲ ἡ ἀπο-  
δίδωσι χρέος, ὥς καὶ ἐνταῦθα Τηλέμαχος μὲν ἀπαιτίζει ἄν, Ἰθακήσιοι δὲ ἀποδοῖεν  
ἄν πάντα· τοῖς μέντοι κωμικοῖς οἷα ἐχορήγησε παίγνια τὸ Δημοσθενικὸν ἀποδοῦναι 10  
ἱστορεῖ σὺν ἐτέροις καὶ ὁ Ἀθήναιος. Ἀπρήκτους δὲ ὀδύνας λέγει ἐφ' αἷς οὐκ ἔστιν  
ἐκδίκησις, αἱ καὶ μαψιδίως λέγοντο ἄν γίνεσθαι κατὰ τὸ εἰλαπινάζουσι πίνουσι τε  
αἰθοπα οἶνον μαψιδίως, ἤγουν ἐφ' οἷς οὐκ ἔστι τίσις, ὃ ἔστιν ἀπόδοσις.

β 83- 1435  
84 1

| Ὅτι ἐν τῷ ἄλλοι μὲν πάντες ἀκὴν ἔσαν οὐδέ τις ἔτλη Τηλέμαχον μύθοισιν ἀμείψα-  
σθαι χαλεποῖσιν, ὅπερ ἀναντίρρητον εἶναι δηλοῖ τὴν ἐκείνου δημηγορίαν, κεῖται πως 15  
καὶ ἐτυμολογία τοῦ ἀκὴν· εἰ γὰρ μηδεὶς | ἔτλη ἐκείνον ἀμείψασθαι, οὐκ ἔχανεν ἄρα  
λαλῆσαι ἀλλ' ἐμεινεν ἀχανής, ἐντεῦθεν δὲ τὸ ἀκὴν· γίνεται γὰρ ἐκ τοῦ ᾗ στερητικοῦ  
καὶ τοῦ χαίνειν ἀκὴν καὶ τροπὴ τοῦ δασέος εἰς ψιλὸν ἀκὴν, οὐ μόνον Ἰωνικῶς ἀλλὰ καὶ  
10 ἵνα μὴ προσκρούη συνεπιπίπτον πρὸς τὸ ἀκὴν, ὅς ἐστιν | ὁ πτωχὸς παρὰ τὸ μὴ ἔχειν.

β 84-128

Ὅτι εἰ καὶ ἀναντίρρητος ἡ τοῦ Τηλεμάχου τοῦ θυμοσόφου ῥήτορος δημηγορία, 20  
ἀλλ' ὁ Ἰθακήσιος μνηστήρ Ἀντίνοος τὸν ὑπὲρ πάντων μνηστήρων ἀναδεξάμενος  
λόγον καὶ δεῖξας ἔργοις αὐτοῖς ὥς οἱ Ἰθακήσιοι μνηστήρες τὸ πᾶν δύνανται, καὶ  
15 | μάλιστα τῶν ἄλλων αὐτὸς ἔτι δὲ καὶ Εὐρύμαχος, ὥς καὶ μετ' ὀλίγα δειχθῆσεται, ὁ  
τοίνυν ἐξ Ἰθάκης Ἀντίνοος ἐπὶ τῇ προβολῇ τοῦ Τηλεμάχου καὶ αὐξήσει τῇ κατὰ πη-  
λικότητα μεθιστᾷ τὴν αἰτίαν εἰς τὴν Πηνελόπην, λέγων ὅτι τοῦ παραμένειν αὐτοὺς 25  
20 τῷ οἴκῳ τοῦ | Τηλεμάχου οὐχ' οἱ μνηστήρες αἴτιοι ἀλλὰ φίλη μήτηρ, ἡ πέρι κέρδεα  
οἶδεν οὐ θέλουσα γήμασθαι, ὥς αὐτὸς ἀφηγεῖται. καὶ τοῦτο μὲν ἀληθές, οὐ προσλο-

<sup>A</sup>1434.58 ἔγχεα πτυσσόμενα N 134 <sup>B</sup>61-62 τοῖς μέντοι κωμικοῖς — ὁ Ἀθήναιος 6.223d-24b  
<sup>C</sup>62 τὸ Δημοσθενικὸν ἀποδοῦναι Demosth. 7.6; 12.14 <sup>D</sup>63 εἰλαπινάζουσι — μαψιδίως β 57-58  
<sup>E</sup>15 ἔτι δὲ καὶ Εὐρύμαχος β 177-207 <sup>F</sup>21-22 ἀλλὰ — οἶδεν β 88

1434.56-57 Προσπτύσσεσθαι — μόρια cf. schol. BTx β 77c1; huc respicit Eust. in Od. 1554.29-30  
57-58 ἴσως δὲ — ποιητής Eust. ipse 58 προσπτύσσεσθαι ἐπὶ φιλήματος cf. e.g. Eur. Phoen. 1671;  
Med. 1400 58 προσπτύσσεσθαι ἐπὶ σωματικῆς περιπλοκῆς cf. e.g. Eur. El. 1255 et 1325; Bacch. 1319  
59 Τὸ δὲ — πολεμίζω Eust. crebro monet verba in -ίζω exeuntia e verbis in -ῶ derivari; cf. v.d.Valk II xvii  
59-62 διαφέρει — ὁ Ἀθήναιος cf. Eust. in Il. 56.34-36 et 62.4-5 64 τίσις = ἀπόδοσις cf. schol. V β  
76e1 1435.4-10 ἀκὴν ~ ἀχανής cf. Or. 11.15-16.; EGen. A 317 et α 314; epim. Hom. A 34b; EGud.

3 ἀλλήλοισι τὰ M<sup>s.L</sup> : deest in P  
(corr.)

9 ἀποδιδόειν P

15 πως M<sup>s.L</sup> : deest in P

21 τοῦ<sup>2</sup> PM<sup>s.L</sup>

walk forward (*probainōn*) on foot, whence they called specifically said *probata* [cattle] as the supreme example of their kind. *Prosptyssesthai mythōi* means to embrace each other with words as a metaphor from embracing bodies with their parts drawn near [to one another]. Perhaps *prosptyssesthai* also hints at some sort of judicial turmoil, since the poet also said *enchea ptyssomena* in the *Iliad* [“interlaced spears”].<sup>A</sup> Writers after Homer used *prosptyssesthai* about a kiss or bodily embrace. The verb *apaitezō* has the same sort of derivation as *neme-* 60  
*sizō* and *polemizō*. *Apaitein* differs from *aitein* as *apodidonai* | from *didonai*. For someone demands (*aitei*) and gives (*didōsi*) something that is not owed, but he demands in return (*apaitei*) and gives in return (*apodidōsi*) what is owed, as Telemachus here would demand in return (*apaitezoi an*) everything, and the Ithacans would give it in return (*apodoien an*). Athenaeus<sup>B</sup> and others relate that the Demosthenic *apodounai*<sup>C</sup> supplied jokes to the comedians. He calls pains that cannot be compensated for *aprēktoi*. One would also say that they occur *mapsidiōs*, as in “they feast and drink the dark wine *mapsidiōs*,”<sup>D</sup> meaning without *tisis*, that is “repayment”.

| (v. 83–84) In “all others were silent and nobody dared to answer Telema- 1435  
chus with grievous words”, which shows that his public speech is impossible to contradict, there is an etymology of *akēn* [silent]. For if nobody | dared to answer 5  
him they did not gape in order to speak but remained non-gaping (*achanēs*), whence *akēn* derives. From the privative alpha and *chainein* [gape] *achēn* derives, and by change of rough into smooth breathing it produces *akēn*, not only according to the Ionic dialect but also in order that it should not collide with *achēn*, which means | “poor”, deriving from “to have not” (*mē echein*). 10

(v. 84–128) Although the public speech of Telemachus, the naturally wise orator, is impossible to contradict, the Ithacan suitor Antinous undertakes a speech on behalf of all the suitors and shows in action that the Ithacan suitors are capable of everything, | not least he himself and Eurymachus,<sup>E</sup> as will be 15  
shown. And so this Antinous of Ithaca, answering Telemachus’ presentation of his case and amplification of its magnitude, transfers the responsibility to Penelope, saying that the suitors are not responsible for staying in | Telemachus’ 20  
house, “but it is his dear mother, well versed in cunning” who does not wish to marry, as he himself says. Admittedly, this is true, but violent Antinous does not

65.1 Stef.; EM 47.10; Sym. α 206.27; 210.18; cf. etiam schol. AbT I 29b; 8 ἰωνικῶς cf. Eust. in Il. 387.41; 8–9 ἀλλὰ καὶ — ἀχὴν Eust. ipse; cf. etiam Eust. in Il. 440.41; 723.29 10 ἀχὴν ~ μὴ ἔχειν EGen. α 1511; EM 181.15; cf. Hsch. α 8855; cf. etiam Eust. in Il. 492.10; 575.30; 753.51 16–31 ὁ τοίνυν — πρὸς βίαν Eust. ipse; 17 ἐπὶ τῇ προβολῇ τοῦ Τηλεμάχου καὶ αὐξήσει cf. Eust. in Od. 1432.60–62

γίζεται δὲ ὁ βίαιος Ἀντίνοος εἰ καὶ καλῶς ἢ Πηνελόπη ἀπαρνεῖται τὸ γήμασθαι. καὶ  
 25 μὴν πᾶσα γυνὴ | μὴ ὑπακούουσα ἐν τῷ βιάζεσθαι αὐτὴ αἰτία ἐστὶ τοῦ οὕτω πάσχειν,  
 30 | οὐ μόνον διὰ κάλλος ἀλλὰ μάλιστα διὰ | τι ἕτερον καλὸν ὃ αὐτὴ ἔχει, καὶ οὐ δήπου  
 84 ψεκτέον τὸ τῆς γυναικὸς καλὸν ἀφέντας τὸν βιαζόμενον· οὕτω καὶ ἡ καλὴ Πηνελό-  
 30 πη αἰτία τοῦ μὴ γήμασθαι διὰ | τὸ σῶφρον, καὶ οὐ μωμητέον τὴν σωφροσύνην ἀλλὰ 5  
 τὸν ἐπικείμενον πρὸς βίαν. οὐκ οὖν ἢ τοῦ Ἀντινόου ἐπιχειρήσεις γενναῖα, μήποτε δὲ  
 καὶ εἰς τὸ ἐναντίον λέληθεν ἑαυτῷ τὴν δικαιολογίαν περιτρέπων ὁ Ἀντίνοος· οἷς γὰρ  
 35 ἐρεθίζει τὸν Τηλέμαχον κατὰ τῆς μητρός, ἀνάπτει | αὐτῷ τὴν πρὸς ἐκείνην στοργήν.  
 εἰ γὰρ καλῶς ἢ φιλάνδρος μήτηρ διὰ σωφροσύνην ὀκνεῖ τὸν γάμον, στερκτέα ἄρα·  
 ὁ μέντοι Ἀντίνοος καὶ τοῦτο διαβαλεῖν πειρᾶται παραλαλῶν ὥς οὐ διὰ σωφροσύνην 10  
 ἢ Πηνελόπη διατρίβει τὸν γάμον ἀλλὰ διὰ τύφον γυναικεῖον· | ἐρεῖ γάρ ὥς μέγα μὲν  
 κλέος ἑαυτῇ ποιεῖται, σοὶ δὲ ποθὴν πολλοῦ βίотου. Καὶ ὅρα ὅπως ἐφ' ἐκάτερα μελετᾷ  
 ὁ ποιητής, τὸν μὲν Τηλέμαχον ποιήσας καταφερόμενον τῶν μνηστήρων σφοδρῶς,  
 45 ὥς εἴρηται, τὸν δὲ Ἀντίνοον ἀντιπαραγαγὼν ἐναγωνιώτερον | ἀπολογούμενον, οὐ-  
 περ ὁ ἀγὼν δύο κεφαλαίων ἀποδείξιν ἔχει, τοῦ τὴν Πηνελόπην αἰτίαν εἶναι καὶ τοῦ 15  
 διὰ μόνην οἰκειαν εὐκλειαν ἀναβάλλεσθαι τὸν γάμον. Σημειῶσαι δὲ ὅτι Ὀμηρος  
 50 μὲν καὶ οἱ καθ' Ὀμηρον σῶφρονα ἐν ταῖς μάλιστα ἱστοροῦσι τὴν Πηνελόπην, | Λυ-  
 κόφρων δὲ καὶ εἰ τῆς ἄλλος τοιοῦτος κασσωρίδα τὴν καλὴν Πηνελόπην παραδιδόα-  
 σι, καί—τὸ πάντῃ ἀπίθανον—καὶ πᾶσι τοῖς μνηστήρσιν αὐτὴν καθυπάγουσι καὶ ἐκ  
 τοιαύτης ὑποθέσεως τὸν μυθικὸν γεννῶσι Πᾶνα. ἕτεροι δὲ σεμνότερον ληροῦντες 20  
 55 Ἑρμῆν συνεννάζουσι τῇ | Πηνελόπῃ, ὅθεν ὁ Πάν, ὃν καὶ κατάρξει τῆς ὑφαντικῆς  
 φασὶ τινες, ὅθεν καὶ τὸ πανίον παρήκται. Ἡρόδοτος δὲ ἄλλον τινὰ Πᾶνα ἱστορῶν  
 φησιν ὅτι Πάν ἀρχαιότατος παρ' Αἰγυπτίοις ἕτερος παρὰ τὸν ἐκ Πηνελόπης καὶ  
 Ἑρμοῦ.  
 β85-86 59 "Ὅτι πρὸς τὸν ἐφ' οἷς οὐ δεῖ αἰτιώμενόν τινας εἴποιεν ἂν | ἐκείνοι τὸ τοῦ Ἀντι- 25  
 νόου πρὸς Τηλέμαχον· ὧ δεῖνα ὑπαγόρη, μένος ἄσχετε, ποῖον εἶπες ἡμέας αἰσχύνων,  
 60 ἐθέλεις δέ κε | μῶμον ἀνάψαι; τίς δὲ ὁ ὑπαγόρης προεῖρηται σαφῶς. Τὸ δὲ μένος

<sup>A</sup>1435.37 μέγα — βίотου β 125-26  
 1437.61

<sup>B</sup>50 Λυκόφρων Alex. 771-772  
 51-53 καὶ πᾶσι — Πᾶνα schol. vet. Lycophr. 772e

<sup>C</sup>56-57 Ἡρόδοτος — καὶ Ἑρ-

μοῦ Hdt. 2.145 <sup>D</sup>60 προεῖρηται σαφῶς Eust. in Od. 1424.44-45

1435.32-35 μήποτε — στοργήν schol. HM<sup>a</sup> β 88a; cf. Eust. in Od. 1436.30-31; 34 ἐρεθίζει cf. in Od. 1437.61 35-41 εἰ γὰρ — βίотου Eust. ipse 41-47 Καὶ ὅρα — τὸν γάμον Eust. ipse rhetorum magister de arte in utramque partem disputandi 51-53 καὶ πᾶσι — Πᾶνα schol. vet. Lycophr. 772e (= Duris *FGH* 76 F 21); cf. ps.-Nonn. schol. Myth. 5.29; schol. Theocr. 1.3/4c; 7.109/110b; schol. Opp. hal. 3.15; Wendel 1920, 61; schol. Hom. excidisse, unde et Serv. auct. ad Aen. 2.44 fluxisset, opinatus est Fraenkel 1949, 152; cf. Mühlhelt, *Vergilerkklärung* 83 54-55 ἕτεροι δὲ — ὅθεν ὁ Πάν cf. Hdt. 2.145.4; Theocr. idyll. 1.3-4 et 123; 7.109 cum schol.; A.P. 15.21.1-5 (Theocr. syr.) cum schol.; Plut. defect.

take into account whether or not Penelope is right in refusing to marry. Indeed, every woman | who does not agree to be subjected to violence is alone respon- 25  
sible for this outcome, not only because of her beauty but most of all because of some other goodness she has, and one must never blame the goodness of a woman while acquitting the man who commits violence. Accordingly, beautiful Penelope is responsible for not marrying because of | her temperance, and one 30  
must not censure temperance but the violent person. Certainly, the reasoning (*epicheirēsis*) of Antinous is not correct, but perhaps Antinous failed to notice that he overturned his forensic plea into the opposite. For when trying to rouse anger in Telemachus against his mother, he kindles | affection for her in him. If 35  
his husband-loving mother rejects marriage out of temperance, she is worthy of affection. Antinous, however, attempts to accuse her of this too, misleadingly saying that Penelope does not defer marriage because of temperance but because of female vanity. | For he will say that “she acquires great renown for herself, but a 40  
great loss of livelihood for you.”<sup>A</sup> Observe the manner in which the poet pursues both sides of the argument, making Telemachus accuse the suitors vehemently (*sphodrōs*), as previously stated, yet setting up Antinous on the opposite side, defending himself | with greater contentiousness. The latter’s argument presents 45  
proof in two headings: that Penelope is responsible and that she defers marriage only for the sake of her own good reputation. Note that Homer and writers after Homer relate that Penelope belonged to the most temperate of women, | 50  
but Lycophron<sup>B</sup> and others relate that good Penelope was a slut, and—what is altogether unbelievable—they claim that she had intercourse with all (*pantes*) suitors and that Pan was born from this supposition. Others blather more solemnly, putting Penelope in Hermes’ bed | and claiming that Pan was born from 55  
this union, he who presides over the art of weaving according to some, whence the word *panion* [cloth] derives. However, giving an account about another Pan, Herodotus<sup>C</sup> says that Pan, the most ancient among the Egyptians, is different from the one who was born from Penelope and Hermes.

(v. 85–86) People who are accused of something that they should not be accused of would tell the accuser what | Antinous says to Telemachus: “Oh, so- 59  
and-so, exaggerator, resistless in anger, what are you saying, shaming us? Do you want to | *anapsai* blame on us?” What *hypsagorēs* means has been stated clearly.<sup>D</sup> 60

oracul. 419e; Luc. dial. deor. 2.2 cum schol.; Opp. hal. 3.15–16 cum schol.; ps.-Apollod. bibl. 7.38; Euseb. praep. evang. 5.17.9 (cf. Cameron, *Greek Mythography* 305–6); Nonn. Dionys. 24.87; Tz. in Lycophr. 772; mythogr. Vat. 1.88; cf. etiam schol. Eur. Rhes. 34 (Ἀπόλλωνος καὶ Πηνελόπης) 55–56 δὲν καὶ — φασὶ τινες schol. T Ψ 762a; cf. Eust. in Il. 1328.48 56 πανίον ~ Πάν cf. Eust. in Il. 1328.48; Koukoules, *Γραμματικά* 118; *Λαογραφικά* 1.461

ἄσχετε εἰρώνευνται· θάρσος μὲν γὰρ ἐνδείκνυται ὁ Τηλέμαχος, μένος δὲ οὐπω. Τὸ δὲ  
 εἵπεις ἔχει τις γράψαι καὶ εἵπας· φησὶ γὰρ Αἴλιος Διονύσιος ὅτι εἶπον καὶ εἶπα ἀμ-  
 φότερα παρὰ Ἀττικοῖς, μᾶλλον δὲ τὸ πρότερον, καὶ τὰ προστακτικὰ δὲ ἀμφοτέρως  
 εἶπέ καὶ εἰπόν ὀξυτόνως, καὶ αἱ μετοχαὶ ὁ εἰπών καὶ ὁ εἶπας. Ἰστέον δὲ ὅτι καθάπερ  
 εἶπον καὶ εἶπα, οὕτω καὶ ἥνεγκα καὶ ἥνεγκον, καὶ μᾶλλον τοῦτο ὡς ὁ Κωμικός ἐν 5  
 Λυσιστράτῃ· *τάλαιν' ἐγώ, τὸ Ῥόδειον ἥνεγκον μύρον*. τοῦ δὲ ἐτέρου χρήσις παρ' Εὐ-  
 1436 ριπίδῃ· *ἥνεγκα κάξέσωσα*. | Τὸ δὲ *αἰσχύνων* ἀναιδῶς ἐρρέθη, δηλοῦντος Ἀντινόου ὡς  
 οὐκ ἐπιστρέφονται τῆς αἰδοῦς οἱ κατ' αὐτόν. Τὸ δὲ *ἀνάψαι* ἢ ἀπὸ τοῦ ἅπτειν, ἐξ οὗ  
 καὶ ὁ Ἡφαιστος, ἵνα λέγῃ ἐκφῆναι καὶ ἐκφλογῶσαι μῶμον δίκην φανοῦ, ἢ ἀντὶ τοῦ  
 προσάψαι καὶ οἰοεὶ ἐκδῆσαι, καθ' ὃν λόγον καὶ πείσμα νηὸς ἐκ πέτρας ἀνάπτεσθαι 10  
 λέγεται. ἐρμηνευτικὸν δὲ ἐστὶ τοῦ *αἰσχύνων* τὸ *μῶμον ἀνάψαι*· αἰσχύνη γάρ τινα ὁ  
 μῶμον ἐκείνῳ ἀνάπτων.

β 89–128 5      "Ὅτι διηγούμενος ἐνταῦθα τὰ κατὰ τὴν Πηνελόπην ὁ Ἀντίνοος | λέγει· ἤδη γὰρ  
 τρίτον ἐστὶν ἔτος, τάχα δ' εἴσι τέταρτον, ἐξ οὗ παρέλκει τὸν γάμον. πάντας μὲν ῥ' ἔλπει  
 καὶ ὑπίσχεται ἀνδρὶ ἐκάστῳ ἀγγελίας προῖεῖσα, νόος δέ οἱ ἄλλα μενοινᾷ· τοῦτο δὲ ἀρ- 15  
 μόξει ἐπὶ παντὸς εἰπεῖν δολίου μὲν, λόγοις δὲ θέλγοντος. Τὸ δὲ *τάχα* δὲ εἴσι τέταρ-  
 τον ἀντὶ τοῦ *ταχὺ ὅσον οὐπω* δίδεισι καὶ συμπληροῦνται καὶ τὸ τέταρτον, ὡς ὁ ποιητὴς  
 μετ' ὀλίγα ἐρμηνεύσει. Εἶτα ἐκτιθεὶς τὰ κατὰ τὸν ἰστὸν τῆς Πηνελόπης φησὶν· ἢ δὲ  
 δόλον τόνδ' ἄλλον ἐνὶ φρεσὶ μερμήριξε, σθησαμένη μέγαν ἰστὸν ἐνὶ μεγάροισιν ὕφαινε  
 10 *λεπτὸν καὶ περίμετρον*, πλασαμένη χρῆναι μένειν ἡμᾶς ἐπειγομένους τὸν | αὐτῆς γὰρ 20  
 μὸν ἕως φᾶρος ἐκτελέσει Λαέρτη ἥρωϊ ταφήϊον, *μή μοι, φησὶ, μεταμῶλια νήματα* ὀλη-  
 ται. Ἐνθα καὶ ἐρμηνεύων τὸ ταφήϊον φησὶν· ὅτε ἂν αὐτὸν μοῖρα καθέλη θανάτου, P 25<sup>v</sup>  
 ὃ ἐστὶ καταρρίψῃ, ὃν θάνατον καὶ τανηλεγέα ἐνταῦθα λέγει ὡς καὶ ἀλλαχοῦ πρὸς  
 διαστολὴν τοῦ ἀδελφοῦ ὕπνου· ὁ μὲν γάρ, ὡς οἶον εἰπεῖν, μικρολεγής, ὡς ἐπὶ μικρὸν  
 λέγων, ὃ ἐστὶ κατακοιμίζων, τὸν ἀνθρώπον, ὁ δὲ θάνατος ἐπὶ μακρὸν παρατείνει τὸ 25 M 19<sup>v</sup>  
 τοιοῦτον λέξασθαι. Λέγει δὲ καὶ ἄλλην πρόφασιν τῆς Πηνελόπης τοιαύτην· *μή τίς*

<sup>A</sup>1435.61–62 φησὶ γὰρ — ὁ εἶπας Ael. Dion. fr. ε 22 Erbse      <sup>B</sup>64 *τάλαιν'* — μύρον Ar. Lysistr. 944  
<sup>C</sup>64 ἥνεγκα κάξέσωσα Soph. El. 13      <sup>D</sup>1436.3 καθ' ὃν λόγον — λέγεται κ 96      <sup>E</sup>7 *ταχὺ* — τὸ τέ-  
 τартон β 106–7

1435.60–61 Τὸ δὲ — οὐπω schol. V β 85d1      63 Ἰστέον δὲ — μᾶλλον τοῦτο cf. Ael. Dion. fr. η 10 Erbse  
 1436.1 Τὸ δὲ — αὐτόν Eust. ipse      2 Ἡφαιστος ~ ἅπτειν cf. e.g. schol. A et Ge. (Hdn.) A 600a1;  
 schol. B θ 327; schol. Opp. hal. 2.28.9; schol. Hes. op. 70; EGud. 252.10–11 Sturz; Tz. exeg. II. 397.10–11  
 Pap.      2 ἀνάψαι = προσάψαι cf. schol. h<sup>4</sup> β 86e cum adn. Pontani      2–3 ἀνάψαι = ἐκδῆσαι schol.  
 H λ 278; schol. Ap. Rhod. 964–65d; Eust. in Od. 1467.38; 1419.64      3–4 ἐρμηνευτικὸν — ἀνάπτων  
 Eust. ipse      6 τάχα = ταχὺ cf. schol. DEHM<sup>a</sup> β 89c1      7 εἴσι = δίδεισι cf. schol. HP et x β 89d3



The phrase “resistless in anger” is ironic, since Telemachus shows courage but never anger. The word *eeipes* [you say] can also be written *eeipas*. For Aelius Dionysius says that *eipon* and *eipa* both occur among the speakers of Attic, but especially the former, and the imperatives are both *eipé* and *eipón* with an acute on the final syllable, and the participles are *ho eipōn* and *ho eipas*.<sup>A</sup> One must know that, as with *eipon* and *eipa*, it is *ēnenka* and *ēnenkon*, especially the latter, as in the Comedian’s *Lysistrate*: “woe is me, I have brought (*ēnenkon*) Rhodian perfume”.<sup>B</sup> The other verb is used in Euripides: “I carried (*ēnenka*) and saved”.<sup>C</sup> | The word “dishonoring” is said shamelessly. Thereby Antinous shows that he and his companions do not pay heed to shame. The verb *anapsai* either derives from *haptēin*, out of which *Hephaistos* originates, meaning that he says that Telemachus kindles and lights up disgrace as if it were a torch, or it means *prosapsai* and “bind” as it were. According to the same reasoning the *peisma* [cable] of the ship is said to be tied from a cliff.<sup>D</sup> The phrase “*anapsai* blame” is explanatory of *aischynōn* [laying shame on]; for he who fastens/kindles blame on someone lays blame on him.

1436

(v. 89–128) Narrating here the events concerning Penelope, Antinous | 5  
says: “it is already the third year and soon the fourth will pass, from the moment she defers the marriage. She feeds us all with hope and makes promises to each man, sending messages, but in her mind she plans differently.” This is apt to say about all who are deceitful yet enchanting with words. The phrase “and soon the fourth will pass” stands instead of “as soon as the fourth had not quite yet passed and been completed, as the poet will soon explain. Thereafter he exhibits the events concerning Penelope’s web and says: “she devised this other deceit in her heart, raising a large loom in the halls she started weaving a delicate and sizable web”, presenting us with the fabrication that we had to still our urge to marry | 10  
her until she had completed the burial shroud for the hero Laertes, “lest my yarn”, she said, “shall be uselessly wasted”. Here he also explained the word *taphēios* [pertaining to the burial]: whenever his appointed death *kathelēi* him, that is “will hurl him down”. Here he calls Death *tanēlegēs*, just as he does elsewhere, in order to distinguish him from his brother Sleep. For the latter is *mikrolegēs*, so to speak, *legōn*, that is “putting to sleep”, the human being for a short while (*epi mikron*), whereas Death extends this lulling to sleep over a long time. He says that Penelope also had another pretense, namely this: “lest any

11–13 δν — λέξασθαι cf. schol. M<sup>a</sup> et V β 100f/g<sub>1</sub> cum adn. Pontani; cf. etiam Eust. in Il. 981.54; 1081.12; 1201.25; in Od. 1733.32; 12 ἀλαχοῦ Θ 70; X 210; γ 238; λ 171; λ 398; τ 145; ω 135

μοι, φησί, κατὰ δῆμον Ἀχαιῖδων νεμεσῆση, αἶ κεν ἄτερ σπείρου κείται ὁ γέρων πολλὰ  
 15 | κτεατίσσας, ἦτοι κτέατα σχών, ὥς εἶναι τρία ταῦτα τῇ Πηνελόπῃ τὰ εἰς ἀφορμὴν  
 τοῦ ἰστοῦ· τὴν ἐκ τῶν σωφρόνων γυναικῶν νέμεσιν καὶ τὸ ἀπλῶς ὄσιον—τὸ χρῆναι  
 δηλαδὴ τῷ τεθνεῶτι ὀσιούσθαι ἐντάφιον—καὶ τὸ μὴ ἐθέλγειν ὀλέσθαι τὰ νήματα  
 τῇ εἰς πλεον ἀναβολῇ, ἐφ’ οἷς καὶ ἐπέισθησαν οἱ ἀγῆνορες. Ἐνθα καὶ ἡματὶ μὲν, 5  
 St: φησὶν, | ὑφαίνεσκε μέγαν ἰστόν, νύκτας δ’ ἀλλύεσκεν ἐπὶ δαῖδας παραθείη. ὥς τριετες  
 85 μὲν ἔλθε δόλῳ καὶ ἐπειθεν Ἀχαιοὺς, ἀλλ’ ὅτε τέτρατον ἦλθεν ἔτος καὶ ἐπήλυθον ὥραι,  
 καὶ τότε δὴ τις ἔειπε γυναικῶν, ἥ σάφα ἦδη, καὶ τήν γ’ ἀλλύουσιν ἐφεύρομεν ἀγλαὸν  
 20 ἰστόν. ὥς τὸ | μὲν ἐξετέλεσε καὶ οὐκ ἐθέλουσ’, ὑπ’ ἀνάγκης. σοὶ δ’ ὦδε μνηστῆρες ὑπο-  
 κρίνονται ἴν’ εἰδῆς αὐτὸς σῶ θυμῷ, εἰδῶσι δὲ πάντες Ἀχαιοὶ· μητέρα σὴν ἀπόπεμψον, 10  
 ἄνωχθι δέ μιν γαμέεσθαι τῷ, ὅτεώ τε πατὴρ κέλεται καὶ ἀνδάνει αὐτῇ. εἰ δ’ ἔτ’ ἀνιῆσει  
 γε πολὺν χρόνον νῆας Ἀχαιῶν, τὰ φρονέουσ’ ἀνὰ θυμόν, ἃ οἱ περὶ δῶκεν Ἀθήνη, ἔργα  
 τ’ ἐπίστασθαι περικαλλέα καὶ φρένας ἐσθλὰς κέρδεά θ’, οἷα οὐ πῶ τιν’ ἀκούομεν οὐδὲ  
 παλαιῶν, τάνων αἶ πάρος ἦσαν ἐὺπλοκαμίδες Ἀχαιοί, Τυρώ τ’ Ἀλκμήνη τε ἐὺπλόκαμός  
 τε Μυκῆνη· τάνων οὐτὶς ὁμοῖα νοήματα Πηνελοπείη ἦδη, ἀτὰρ μὲν τοῦτό γ’ ἐναΐσιμον 15  
 25 οὐκ | ἐνόησε. τόφρα γὰρ οὖν βίοτόν τε τεὸν καὶ κτήματ’ ἔδονται, ὅφρα κε κείνη τοῦτον  
 ἔχη νόον ὄντιν᾽ αἰὲν ἐν στήθεσι τιθεῖσι θεοί, μέγα μὲν κλέος αὐτῆς ποιεῖται, αὐτὰρ σοὶ  
 γε ποθὴν πολέος βίοτοιο. ἡμεῖς δ’ οὐτ’ ἐπὶ ἔργα πάρος γ’ ἔμεν οὔτε πῃ ἄλλη, πρὶν γ’  
 αὐτὴν γήμασθαι Ἀχαιῶν ᾧ κ’ ἐθέλῃσι. Καὶ ὅρα ἐν τούτοις ὅπως Τηλέμαχος μὲν ἐν  
 πάνυ στενῷ ἐδήλωσε τὰ κατὰ τὴν Πηνελόπην, εἰπὼν τοῦτο καὶ μόνον· μητέρι μοι 20  
 μνηστῆρες ἐπέχραον οὐκ ἐθελούσῃ—ἀπλοῦν γὰρ ἡ ἀλήθεια καὶ οὐ δεῖται ποικίλων  
 ἐρμηνευμάτων τὸ δίκαιον, ὥς ἡ τραγωδία δηλοῖ—Ἀντίνοος δὲ πλατὺ διηγούμενος  
 30 δείκνυσιν | μὲν δῆθεν καὶ ὁ προέθετο, ὅτι δηλαδὴ αἰτία ἐστὶν ἡ Πηνελόπη, ὁμολογεῖ  
 δὲ καὶ τὴν βίαν ἀριδηλότερα, ὥς ἐν τοῖς κατὰ μέρος φαίνεται, καὶ οὐ μόνον ἐν τῇ  
 πολυετεί ὑπερθέσει ἀλλὰ καὶ μάλιστα ἐν τῷ ἐκτελέσει τὸν ἰστόν ὑπ’ ἀνάγκης, ἔτι 25  
 δὲ καὶ ἐν τῷ ποιεῖν τῷ Τηλεμάχῳ ποθὴν πολλοῦ βίου καὶ ἐν τῷ ἐνίστασθαι μὴ ἂν  
 ἀποτραπέσθαι τοῦ οἴκου πρὶν γήμασθαι τινὶ τὴν Πηνελόπην, ὃ δὴ καὶ πρὸς κακοῦ  
 πάντως ἔσται τοῖς μνηστῆρσιν, οἷς ἐξὸν ὄν σωθῆναι ἄλλην τραπομένους, ὅμως πάν-  
 τες ὁμοῦ εὐρεθέντες πανωλεθρίαν ἔπαθον. καὶ εἴη ἂν ὁ τελευταῖος τοῦ Ἀντινόου

<sup>A</sup>1436.28 μητέρι — ἐθελούσῃ β 50  
 ἐθετο β 88

<sup>B</sup>28–29 ἀπλοῦν — δηλοῖ Eur. Phoen. 469–70

<sup>C</sup>30 ὁ προ-

1436.26–30 Καὶ ὅρα — Πηνελόπη Eust. ipse; 30 αἰτία cf. in Od. 1435.16–22 30–31 ὁμολογεῖ —  
 Πηνελόπην schol. HM<sup>a</sup> β 88a; cf. in Od. 1435.32–35; 1437.17–18 33–34 οἷς — ἔπαθον cf. v 371–72  
 34–35 καὶ εἴη — ἀναφώνησις Eust. ipse; προεκθετικὴ ἀναφώνησις idem fere valet quod προαναφώνησις;  
 cf. Eust. in Il. 657.63

Achaean woman in the commune should lay blame on me, if the old man should  
 be lying without a shroud | *polla kteatissas*”, that is “having many possessions”. 15  
 This means that Penelope had three reasons to undertake the web: the reproach  
 from prudent women, what was simply sanctioned by divine law—evidently  
 that the dead must be offered a shroud—and that she did not wish her yarn to be  
 wasted by further delay. The reckless men were persuaded by these rea-  
 sons. “Then, during the days”, he says, “she would weave a large web, but during  
 the nights she would set up torches beside her and dissolve it. Thus for three  
 years she escaped the notice of the Achaeans with her deceit and persuaded  
 them, but when the fourth year came and the seasons went by, one of the women  
 spoke out at last, one who knew the matter clearly, and we discovered her dis-  
 solving the splendid web. Thus she | completed the web unwilling and under 20  
 duress. As for you, the answer of the suitors is as follows, so that you know it  
 yourself in your heart and all Achaeans too: send away your mother and com-  
 mand her to marry whomever her father orders and pleases her. If she continues  
 to bring grief to the sons of the Achaeans for long, pondering in her heart the  
 things that Athena has generously provided her with, ability to make beautiful  
 wares, an excellent mind and wiles that are unheard of, even among women in  
 ancient times, the fair-haired Achaeans who lived in the past: Tyro, Alcmena and  
 fair-haired Mycene. None of them knew of devices like Penelope’s. But this thing  
 she did not contrive successfully. | For your livelihood and possessions will in- 25  
 deed be consumed as long as she keeps to this plan that the gods put in her  
 breast. She achieves great fame for herself, but for you a great loss of livelihood.  
 We will not go back to our works nor anywhere else until she is married to  
 whomever she wants of the Achaeans”. Observe here how Telemachus showed  
 the matters concerning Penelope in a very narrow space, saying only this: “the  
 suitors beset my mother against her will”<sup>A</sup>—for the truth is simple and there is  
 no need for a variety of explanations for what is just, as tragedy shows<sup>B</sup>—, where-  
 as Antinous in his extensive narration shows | what he has already set forth,<sup>C</sup> 30  
 namely that Penelope is responsible, and he agrees to the undeniable violence, as  
 shown in the part-by-part section, not only in that the postponement has lasted  
 for many years, but also in that the web was completed under force, and in that  
 they cause a great loss of livelihood for Telemachus and insist on not leaving the  
 house until Penelope marries somebody. Indeed, this will prove utterly detri-  
 mental for the suitors. For they had the opportunity to save themselves by leav-  
 ing, but even so they were all found together and suffered complete destruction.  
 Hence, the last words of Antinous could be a sort of announcement exhibiting

- 35 λόγος ὡς οἶα τις κατὰ | τῶν μνηστήρων προεκθετική ἀναφώνησις. Ἰστέον δὲ ὅτι  
τὸ ἔλπει ταυτόν ἐστι τῷ εἰς ἐλπίδας ἄγει, καὶ ὅτι ὥσπερ ὁχῶ ἄλλον ὀχοῦμαι δὲ αὐτὸς  
καὶ πορεύω ἕτερον πορεύομαι δὲ ἐγώ, οὕτω καὶ ἔλπω τὸ εἰς ἐλπίδας ἄγω καὶ ποιῶ  
εὐέλπιδα, ἔλπομαι δὲ αὐτός, ἦτοι ἔχω ἐλπίδας. τοιοῦτον καὶ τὸ ψεύδω, οἷον ἔψευσάς  
με τῆς ἐλπίδος καὶ δηλοῦσι τὰ τοιαῦτα ῥήματα δύο ἐνεργείας προσώπου ἑνός, τὴν 5  
μὲν αὐτοῦ καθ' ἑαυτὸ ἐν φωνῇ παθητικῇ, οἷον ὀχοῦμαι, πορεύομαι, ἔλπομαι, ψεύ-  
δομαι, τὴν δὲ ἀπ' αὐτοῦ εἰς ἄλλο κατὰ φωνὴν ἐνεργητικὴν, οἷον ὁχῶ καὶ πορεύω  
40 καὶ ἔλπω καὶ | ψεύδω ἄλλον. Τὸ δὲ ὑπίσχεται πρωτότυπὸν ἐστὶ τοῦ ὑπισχνεῖται· ὡς  
γὰρ ἴκω ἰκνῶ, οἶχω οἶχνῶ, οὕτως ὑπίσχω ὑπισχνῶ. Τὸ δὲ στησαμένη μέγαν ἰστόν  
τρόπος ἐτυμολογίας ἐστί. τὸ δὲ μέγαν ἰστόν ἐν μεγάροις ἔχει τι παρηγήσεως κατὰ 10  
τὸ μέγα. μέγαν δὲ ἰστόν εἰπὼν προσέθετο καὶ λεπτόν καὶ περίμετρον, ἵνα εἴη πιθα-  
νὸν τὸ πολυχρόνιον τῆς αὐτοῦ κατασκευῆς διὰ τὸ δυστήρητον τῆς προκοπῆς τοῦ  
λεπτοῦφοῦς καὶ περιμέτρου ἔργου. ἐπίτασις δὲ πάντως τοῦ μεγάλου ἰστοῦ τὸ περι-  
μετρον. ἐπαύξει δὲ τὸν χρόνον καὶ τὸ ἀγλαὸν εἶναι τὸν ἰστόν, ὃ ταυτόν ἐστι τῷ περι-  
45 καλλῆς ἔργον. Τοῦ δὲ ὑφαίνειν, ἐξ οὗ τὰ | ὑφαντά, πρωτότυπον οὐ χρηστὸν τὸ ὑφῶ. 15  
αὐτὸ δὲ προϋπάρχει καὶ τοῦ ὑφάζω ἀρρήτου καὶ αὐτοῦ θέματος ἀφ' οὗ τὸ ὕφασμα.  
ἐκ τοῦ ὑφῶ δὲ καὶ τὸ ὕφος, ἔτι δὲ καὶ ἡ παρυφή. ἔστι καὶ αὕτη κατὰ τὸν Ἀθηναίων  
κόσμον εἶδος ἐν ἱματίῳ οὐκ εὐδιάρθρωτος πάνυ σαφῶς. ὅποια ἴσως τὰ λεγόμενα  
ἐξεμπλωτά καὶ πλουμιστά, ὅμοια δὲ μὴ εἶναι ὅσα πρόσθετος διὰ τοῦτο ἡ παρυφή,  
ἀλλὰ τι κάλλος συνυφασμένον περὶ τινα μέρη. οὐ μὴν κατὰ διηγετικὴν ποικίλμα ὅποια 20  
ἢ τῆς Ἑλένης δίπλαξ. χρήσις δὲ τῆς λέξεως ἐν τε ἄλλοις καὶ ἐν τῷ ἐφόρουν παρυφήν  
50 διαφανῇ πάντες, οἷς νῦν ὁ τῶν γυναικῶν | ἀβρύνεται βίος. φανερόν δ' ὅτι ἐκ τῆς πα-  
ρυφῆς εὐπάρυφος στολὴ ἐν βραχείᾳ τῇ παραληγούσῃ, ὥσπερ ἐκ τοῦ ὕφους ἢ τῆς  
ὕφης μακροπαράληκτος ἢ εὐφως, καὶ ὅτι τοῦ ὑφάζω καινὸς Ἀττικὸς παρακείμενος

<sup>A</sup>1436.37 ἔψευσάς — ἐλπίδος Soph. Aj. 1382  
12.522d

<sup>D</sup>48 ἢ τῆς Ἑλένης δίπλαξ Γ 125–28

<sup>B</sup>45 ὑφαντά ν 218

<sup>C</sup>46 ἔστι καὶ — σαφῶς Athen.

<sup>E</sup>49–50 ἐφόρουν — βίος Athen. 12.522d

1436.35–40 Ἰστέον — ἄλλον Eust. ipse; ἔλπει = εἰς ἐλπίδας ἄγει cf. schol. β 91b1; cf. etiam de ἐλπίζω Suid. ε 2048; lex. Herm. 188; 36–40 ὁχῶ ὀχοῦμαι et πορεύω πορεύομαι exempla collegit Eust. ipse; cf. in Il. 536.13; 210.41 40 ὑπισχνεῖται ~ ὑπίσχεται Eust. ipse; cf. in Il. 1295.47; de exemplis ἴκω ἰκνῶ, οἶχω οἶχνῶ cf. Eust. in Il. 670.62 cum adn. v.d.Valk 41 ἰστόν ~ ἰστημι cf. EGen. s.v. ἰστός (unde EM 478.20); epim. Hom. A 31a 41 τὸ δὲ — μέγα Eust. ipse 41–43 μέγαν — περίμετρον schol. HM<sup>a</sup> (Arn.) β 94b et schol. HM<sup>2x</sup> (exeg.) β 95a 44 ἐπαύξει — ἔργον cf. Eust. in Od. 1437.16–17; 44 ἀγλαόν = περικαλλές ἔργον cf. e.g. β 117 44–45 ὑφαίνειν ~ ὑφῶ cf. EGen. α 807 (s.v. ἀναίνετο); aliter (ὑφαίνειν ~ ὕφος ~ ὑπό et ὅς) EGen. s.v. ὑφαίνω (unde EM 785.29–30; EGud. 546.20–21 Sturz); epim. Hom. v 12 45 ὑφῶ ~ ὑφάζω fort. Eust. ipse; 45–46 ὕφασμα ~ ὑφάζω cf. EGen. s.v. ὕφα unde EM 785.26 (= Hdn. παθ. 214.6–7 Lentz) 46 ὕφος ~ ὑφῶ fort. Eust. ipse 46 παρυφή ~ ὕφος Eust. ipse 46–47 ἔστι — σαφῶς Eust. ipse 47 ὅποια — πλουμιστά Eust. ipse de rebus suae

8 δὲ deest in P  
19 μὴ δὲ M : μὴ P

9 ὑπίσχω ὑπισχνῶ Maior. : ὑπίσχνω ὑπισχνῶ MP  
21 παρυφήν MP Athen. ACE : παρυφίδα Kaibel

17 παρυφή cf. ad l. 21

in advance | what the suitors will suffer. One must know that *elpei* is the same 35  
 thing as “inspire hope in”, and that just as *ochō* [I carry] someone else but *ochou-*  
*mai* [I ride] by myself, so also *poreuō* [I lead] someone else but *poreuomai* [I  
 walk] by myself. In this way *elpō* means to inspire hope and make someone  
 hopeful, but *helpomai* “I feel hope” myself. This is also the case with *pseudō*, as in  
 “you have cheated (*epseusas*) me of hope”.<sup>A</sup> These verbs show two active mean-  
 ings of the same person: one in the passive voice referring to his acting upon  
 himself, such as *ochoumai*, *poreuomai*, *elpomai* and *pseudomai*, another in the ac-  
 tive voice referring to his acting upon another person, such as *ochō* and *poreuō*,  
*elpō* and | *pseudō* someone else. The word *hypischetai* [she promises] is the pro- 40  
 totype of *hypischneitai*, because, as *hikō* produces *hiknō* [arrive] and *oichō* *oichnō*  
 [go], so does *hypischō* produce *hypischnō* [promise]. The phrase “setting up  
 (*histēmi*) a large loom (*histon*)” is a figura etymologica. The phrase “large (*mega*)  
 loom in her halls (*megara*)” has a measure of alliteration in the *mega*. Calling  
 the loom “large” he added “delicate and sizable”, in order that the long period of  
 time that it took to make it should be convincing, seeing as it is difficult to pro-  
 duce a delicate and sizable work. The word “sizable” is surely an intensification of  
 the large loom. The fact that the loom is “splendid” also amplifies the time, which  
 is the same as to say “a work of outstanding beauty”. The prototype of *hyphainein*  
 [weave], out of which | *hyphanta* [“woven fabrics”]<sup>B</sup> derive, is *hyphō*, which is 45  
 not in use. This also serves as the prototype for *hyphazō*, yet another unspoken  
 primary form whence *hyphasma* [web] derives. The word *hyphos* [web] also de-  
 rives from *hyphō*, and so does *paryphē*. According to Athenaeus<sup>C</sup> this is a form of  
 decoration on a robe, and it is not clearly discernible what this is. Such is perhaps  
 the so-called *exemplōta* [patterned robes] and *ploumista* [embroidered robes].  
 For this reason it seems as though *paryphē* is not an added border, but a decora-  
 tion sewn onto a specific part. It is certainly not an entire embroidery, such as  
 Helen’s mantle.<sup>D</sup> The word is used elsewhere and in “they all wore a diaphanous  
*paryphē*, such as the life of women | is pampered with today”.<sup>E</sup> It is evident that 50  
 the *euparyphos* [well adorned] robe derives from *paryphē*, having a short second  
 syllable from the end, just as *hē/ho euyphos* [well-woven] with a long second  
 syllable from the end derives from *hyphos* or *hyphē* [web]. It is also evident that

aet., cf. Koukoules, *Λαογραφικά* I 114–16      47–48 ἔοικε δὲ — μέρη Eust. ipse      48–49 οὐ μὴν —  
 διπλαξ Eust. ipse      50–51 φανερόν — παραληγοῦση Eust. ipse; 50 εὐπάρυφος cf. Nicostr. fr. 8 K.–  
 A.; 51 εὐῦφος cf. Soph. Trach. 602 (codd.); aliter A. P. 10.2.7      51–52 καὶ ὅτι — πείθοντα cf. Choer.  
 in Th. Alex. can. 2.91.7–10 (= Hdn. παθ. 367.8–11 et ῥήμ. 788.17–19 Lentz); EM 785.46–49 (Zenod.); cf.  
 etiam ps.-Hdn. παρεκβ. μεγ. ῥήμ. 13.10; 15.4

ὑφουφασμένος, ὑπὲρ οὐ λαλοῦσιν οἱ τεχνικοὶ τὰ πείθοντα. ὅτι δὲ ὥσπερ ὕφασμα διὰ  
 τοῦ  $\bar{\sigma}$ , οὕτω καὶ μετοχή ἐστιν ὕφασμένος Ἡρωδιανὸς δηλοῖ, ὃς καὶ Ἀττικῶν αὐτό  
 φησιν εἶναι, οἱ καὶ μεμολυμένος φασὶ καὶ μεμαρασμένος, εἰ καὶ ἄλλως ὥσπερ αἰ-  
 σχύνω ἡσχυμμένος, οὕτως ὤφειλεν εἶναι καὶ μολύνω μεμολυμένος καὶ μαραίνω  
 55 μεμαραμμένος. *Φᾶρος* δὲ νῦν ἢ τὸ ἀπλῶς ὕφασμα | παρὰ τὸ τῇ ὕφῃ ἀρηρέναι, διὸ 5  
 καὶ προπερισπᾶται διὰ τὴν συναίρεσιν ἀνάπαλιν πρὸς τὸ τοπικόν, ἢ τὸ ἀπλῶς ὕφαι-  
 St. νόμενον ὡς γενέσθαι ὕστερον δι' αὐτοῦ | *φᾶρος*, εἴτ' οὖν ἱμάτιον. τοῦτο δὲ καὶ *σπεῖ-*  
 86 *ρον* παρακατιῶν φησιν, ἢ ὡς ὕφασμα δυνάμενον σπειροῦν, ὃ ἐστὶ σπαργανοῦν καὶ  
 περιέχειν τὸν αὐτὸ περιτιθέμενον, ἢ καὶ ὡς λυσιτελοῦν εἰς ἱμάτιον· σπείρον γάρ που  
 καὶ τὸ ἱμάτιον, ὡς τὸ *σπεῖρα* *κάκ' ἀμφ' ὥμοισι*. Μεταμῶλια δὲ ἢ μεταμῶνια ποιητῆς 10  
 μὲν χαίρει γράφων, πεζογράφος δὲ ῥήτωρ ἐξαθερίζει καὶ αὐτό, καθὰ καὶ τὸ *ἀτέμβει*  
 60 *θυμόν*, ἡγουν εἰς ἄτην ἐμβιβάζει, στερίσκει. γίνεται δὲ τὸ | μεταμῶ<sup>λν</sup>*λια* παρὰ τὸ μὴ  
 ὄνεῖν, μῆονια, καὶ κατὰ κρᾶσιν καὶ σύνθεσιν μεταμῶνια ὁμοίως τῷ ἐπιβοήσομαι ἐπι-  
 βώσομαι, ὡς προεγράφη, καὶ Ἀττικῶς μεταμῶλια, ὡς καὶ νίτρον λίτρον καὶ πνεύμων  
 πλεύμων, ὅθεν καὶ πλευμονία καὶ παρ' Ὀμήρῳ *πάγῃ δ' ἐν πλεύμονι χαλκός*, καθὰ τις 15  
 γράφει τῶν παλαιῶν. τὰ δὲ ἀπόθετα *νήματα* συντελεῖ πρὸς τὴν προδηλωθεῖσαν ἐτυ-  
 μολογίαν τῆς Πηνελόπης, γίνεται δὲ τὸ νῆμα παρὰ τὸ νήθω ἢ μᾶλλον παρὰ τὸ νῶ, ἐξ  
 οὐ καὶ τὸ νήθω παρῆκται, ὡς ἐκ τοῦ κνῶ τὸ κνήθω καὶ ἐκ τοῦ μῶ, ἥτοι ζητῶ, τὸ μήθω,  
 1437 ὅθεν ὁ Προμηθεύς. *χρήσις* δὲ τοῦ νῶ παρ' Ὑσιόδω. Τὸ δὲ *ταφήιον* | καθ' ὁμοιό-  
 τητα παρῆκται τοῦ πολεμήιον, ἡγουν κατὰ πλεονασμὸν τοῦ  $\eta$ , οὐ κατὰ διάλυσιν 20  
 ὡς τὸ πρεσβήιον. Τὸ δὲ *μοῖρ' ὀλόῃ* πρὸς διαστολὴν εἴρηται τῆς εὐμοιρίας, ὡς που  
 καὶ μοῖραν λέγει *δυσώνυμον* κατὰ διαφορὰν τῆς μὴ τοιαύτης. Τὸ δὲ καθελεῖν καὶ ἡ  
 καθαίρεσις ὡς ἐπὶ ταπεινώσεως λέγεται τινος καὶ καταρρίψεως ἀριδηλότατόν ἐστι.

<sup>A</sup>1436.56 σπείρον β 102 <sup>B</sup>58 σπεῖρα — ὥμοισι δ 245 <sup>C</sup>59 ἀτέμβει θυμόν β 90 <sup>D</sup>60-61 ὁμοί-  
 ως — προεγράφη cf. Eust. in Od. 1424.30-31 <sup>E</sup>62 πάγῃ δ' ἐν πλεύμονι χαλκός Δ 528 <sup>F</sup>64 χρήσις  
 — παρ' Ὑσιόδω Hes. op. 777 <sup>G</sup>1437.2 δυσώνυμον M 116 <sup>H</sup>4 καθὰ που — ἀνδρῶν χ 40

1436.52-54 ὅτι δὲ — μεμαραμμένος = Hdn. ῥῆμ. 810.22-811.2 Lentz 54-55 φᾶρος ~ τῇ ὕφῃ ἀρη-  
 ρέναι cf. synag. φ 44; Phot. φ 70; Suid. φ 112; EGud. 548.52-53 Sturz; EM 788.10; schol. b B 43c; schol.  
 Opp. hal. 2.22; Eust. in Il. 170.3 55 διὸ — τοπικόν cf. Philop. coll. voc. b φ 2 55-56 φᾶρος ~  
 ὕφαινω Eust. ipse ut videtur; nomen enim insulae Alexandriae obiectae Φᾶρος e φῶ vel φαίνω ducitur,  
 cf. Or. 160.23-26 = Philox. 26 Theodoridis; cf. etiam fr. 55 56-57 ἢ ὡς — περιτιθέμενον cf. Eust.  
 in Od. 1437.6-7 57 ἢ — ὥμοισι Eust. in Od. 1437.5-6 58 μεταμῶλια v. l. ad β 98; Δ 363; σ 332;  
 392; τ 143; ω 133 58-59 πεζογράφος — αὐτό Eust. ipse 59 καθὰ καὶ — στερίσκει Eust. ipse;  
 59 ἀτέμβει ~ εἰς ἄτην ἐμβιβάζει cf. Eust. in Il. 880.14-15 (~ εἰς ἄτην ἐμβαίνει) et schol. cz β 90c (~ ἄτην ἐμ-  
 βάλει) et EGud. 225.3-4 Stef. (~ ἄτην βάλει) cl. Eust. in Od. 1431.10-11; 59 ἀτέμβει = στερίσκει schol. V β  
 90b1 cum adn. 59-60 γίνεται — μεταμῶνια cf. schol. E 98d (amplif.) 61 καὶ Ἀττικῶς — πλεύ-  
 μων cf. Eust. in Il. 483.8; Heraclid. Mil. fr. 19 Cohn 61-62 ὅθεν — τῶν παλαιῶν fort. Ael. Dion.; cf.  
 Phot. π 940 cum adn. Theodoridis 62-63 τὰ δὲ — Πηνελόπης scil. Πηνελόπη ~ πηνίον; cf. Eust.  
 in Od. 1421.64 63-64 γίνεται — Ὑσιόδω cf. EM 603.35-40; exempla κνήθω et μήθω collegit Eust.



the unconventional Attic perfect *hyphasmenos* [woven] derives from *hyphazō*, regarding which writers on the art [of grammar] say convincing things. Herodian shows that, as *hyphasma* [fabric] is written with a sigma, so it is with the participle *hyphasmenos*, which he also says belongs to the speakers of Attic. These also say *memolysmenos* [defiled] and *memarasmēnos* [withered], even if they ought to have said from *molynō memolymmenos* and from *marainō memaramēnos*, otherwise, as with *aischynō ēischymmenos* [“put to shame”, pres. and pf. pass. ptc.]. Here, *phāros* either simply means fabric, | deriving from *hyphēi arērenai* [join in a web], for which reason it has a circumflex on the second syllable from the end because of the contraction as opposed to the place name [scil. *Pháros* in Alexandria], or it simply denotes something that is woven, meaning that *phāros* in the sense “outer garment” was produced from it after Homer. He calls the same thing *speiron* later on,<sup>A</sup> either because it is a fabric that can *speiron*, that is “envelop” and “embrace”, the person who wears it, or because it serves as an outer garment. For sometimes *speiron* means “outer garment”, as in “over his shoulders he threw mean garments (*speira*)”.<sup>B</sup> The poet happily writes *metamōlia* or *metamōnia*, but the prose-writer scorns this as well as *atembei thymon*,<sup>C</sup> meaning “she leads the heart to blindness”, “she deprives them of the heart”. The word | *metamōlia/metamōnia* derives from *mē onein* [not being profitable], *mēonia*, and by contraction and compounding *metamōnia*, as with *epiboēsomai epibōsomai* [call upon], as previously described,<sup>D</sup> and in the Attic dialect *metamōlia*, as with *nitron litron* [sodium carbonate] and *pneumōn pleumōn* [lungs], whence *pleumonia* [lung disease] derives, and the phrase in Homer: “the bronze was fixed in the lung (*pleumōn*)”,<sup>E</sup> as one of the ancients writes. The *nēmata* [yarn] placed aside contribute to the aforementioned etymology of Penelope. The word *nēma* originates from *nēthō* [spin] or rather from *nō*, out of which *nēthō* derives, as *knēthō* [scratch] from *knō* and *mēthō* from *mō*, meaning “search”, whence Prometheus derives. The verb *nō* is used by Hesiod.<sup>F</sup> The word *taphēion* [for the burial] | is formed like *polemēion* [warlike], that is with a redundant addition of the eta, not by resolution like *presbēion* [gift of honor]. The phrase “destructive destiny” was said in order to differentiate it from a good destiny, just as he describes a destiny “bearing an ill name” somewhere,<sup>G</sup> in order to differentiate it from one that is not such. It is manifest that *kathelein* [take down] and *kathairesis* [taking down] refers to some sort of debasement and disrepute.

ipse; adn. enim ad Suid. v 290, quam Adler edidit ad loc, Eust. ipsum vel librarium eius in mg. codicis Marc. gr. 448 adiecisse opinor; cf. etiam Eust. in Il. 1066.57 64-1437.1 Τὸ δὲ — πρεσβήϊον Hdn. παθ. (= 231.2-5 Lentz); cf. EM 748.38-39 et epim. Hom. π 171 cl. EM 659.45-47 1-2 Τὸ δὲ — μὴ τοιαύτης cf. Eust. in Il. 895.36-37

- Γυναικῶν δὲ νέμεσιν ὑφορᾶται ἡ Πηνελόπη καθά που καὶ ἄνδρες ἀνδρῶν, ἴσως  
 5 δὲ καὶ διὰ τὸ μεμψιμοιροτέρας αὐτὰς τῶν | ἀνδρῶν εἶναι, ὡς καὶ ἀλλαχοῦ δηλοῦ-  
 ται. Σπείρον δὲ νῦν οὐκ ἐξ ἀνάγκης εὐτελὲς ὕφασμά τι, ἀλλὰ οἷον ἐπιπρέπειν τῷ  
 ἥρωϊ Λαέρτῃ· φασὶ γοῦν τριχῶς τὸ σπείρον πολυτελές· ἱμάτιον, ράκος καὶ ἰστίον.  
 ὅθεν δὲ ἡ τοῦ ὄψεως σπείρα καὶ τὸ σπειρᾶσθαι, ἥτοι σπαργανοῦσθαι, συσφίγγεσθαι, 5  
 ἐκείθεν καὶ τὸ σπείρον. Τὸ δὲ ὑφαίνεσκε καὶ ἀλλύεσκεν ἀντὶ τοῦ ἀνέλυε ποιητικά  
 εἰσι πάρισα πρέποντα τῷ περὶ Πηνελόπης ἐνταῦθα λόγῳ τῆς καλῆς καὶ περιφρο-  
 νος. Εὐτελείας δὲ καὶ ἐνταῦθα ἡρωϊκῆς δηλωτικῆς ἡ τῶν δαίδων τῇ Πηνελόπῃ  
 10 παράθεσις. Τὸ δὲ *τρίετες* ὥσπερ καὶ τὸ *τετράετες* καὶ τὰ ὅμοια | *προπαροξύτονα* M 20<sup>r</sup>  
 χρόνου εἰσὶ δηλωτικά, οἷα χρονικά ἐπιρρήματα· τὸ μέντοι *τρίετες* ἢ *τετραετές* οἷον 10  
*παιδίον* ἢ ἄλλο τι ὁξύνονται πρὸς διαφοράν. ἀκριβέστερον δὲ ὅπως τονίζονται τὰ P 26<sup>r</sup>  
 παρὰ τὸ ἔτος ἐν τῇ τῆς Ἰλιάδος Βοιωτίᾳ δηλοῦται. Τὸ δὲ καὶ ἐπῆλυθον ὥραι συμ-  
 πληροῦσθαι τὸ τέταρτον ἔτος δηλοῖ· οὐ γὰρ μία ἐπῆλθεν ὥρα, ἀλλ' ὡς ἔοικεν ἡ ὅλαι  
 ἢ αἱ πλείους, πρὸς ὃ συμφωνεῖ καὶ τὸ *τάχα δ' εἰσι τέταρτον*, ἥγουν δίδεισιν, ὡς καὶ πρὸ  
 ὀλίγου εἴρηται. Ἐν δὲ τῷ *ἔπειε τις γυναικῶν* ἡ δουλικὴ ἀπιστία δηλοῦται, εἴγε ἡ ἐπὶ 15  
 15 τῷ ἰστῷ ἀνάγκῃ τῇ Πηνελόπῃ διὰ τὴν κατειποῦσαν δοῦλῃν ἐπήνεκται· καλῶς | ἄρα  
 αἱ τοιαῦτα ὕστερον μετὰ τὴν μνηστηροκτονίαν κρεμασθήσονται. Τὸ δὲ *ἐφεύρομεν*  
 ἀστείως ἐρρέθη, ὡς οἷον ἐν ἀνιχνεύσει εὐρεθέντος τοῦ δόλου τῆς Πηνελόπης. Τὸ δὲ  
 ἀγλαὸν εἶναι τὸν ἰστὸν συμβάλλεται τι, ὡς ἐρρέθη, καὶ αὐτὸ πρὸς τὴν διατριβὴν τοῦ  
 ἔργου, καθὰ καὶ τὸ *λεπτὸν καὶ περίμετρον*. Τὸ δὲ οὐκ ἐθέλουσα καὶ τὸ ὑπ' ἀνάγκης 20  
 τὴν τῶν μνηστήρων, ὡς καὶ προεῖρηται, βίαν ἐνδείκνυται. Καὶ τοιαῦτα μὲν ἄχρις  
 ὧδε τὰ κατὰ τὸν ἰστὸν τῆς Πηνελόπης τὸν εἴτε ὡς ἐν ὑποθέσει εἴτε καὶ καθ' ἱστορίαν  
 ἀληθῆ· ἡ μέντοι ἀλληγορία κατὰ ἀστειοτέραν ἀναγωγὴν φιλοσοφίαν μὲν καὶ πάλιν  
 20 τὴν Πηνελόπην νοεῖ, ἰστὸν δὲ ὑπ' | αὐτῆς ὑφαινόμενον τὴν φιλόσοφον τῶν προτά-  
 σεων σύνθεσιν, ἐξ ὧν αἱ συλλογιστικαὶ ὑφαινόμεναι γίνονται συμπλοκαί, ἀνάλυσιν 25  
 δὲ ὑπ' ἀνάγκης γινομένην τοῦ τοιοῦτου ἰστοῦ ὑπονοεῖ τὴν οὕτω παρὰ τοῖς φιλοσό-

<sup>A</sup>1437.5 ὡς — δηλοῦται Eust. in Od. 1489.38; in Il. 1206.55 cum adn. v.d.Valk; cf. etiam 1946.18

<sup>B</sup>11 ἀκριβέστερον — δηλοῦται Eust. in Il. 340.39–341.14

<sup>C</sup>16–17 Τὸ δὲ — περίμετρον cf. Eust. in Od. 1436.41–44

<sup>D</sup>17–18 Τὸ δὲ — ἐνδείκνυται cf. Eust. in Od. 1435.24–28

1437.4–5 μεμψιμοιροτέρας — εἶναι cf. Aristot. hist. animal. 608b.8–10 5–6 σπείρον — Λαέρ-  
 τη schol. DEHM<sup>a</sup>O et HM<sup>a</sup>x β 102b; cf. Eust. in Od. 1436.57 6 φασὶ γοῦν — ἰστίον cf. Hsch. σ

445 6–7 ὅθεν — σπείρον schol. V β 102d1 (mut. et amplif.); cf. etiam Eust. in Od. 1436.56–57;  
 in Dion. per. 1153.14–15 7 ἀνέλυε cf. schol. V β 105c 8 Τὸ — περίφρονος cf. schol. HM<sup>a</sup>Ox

et Y β 104d1/2; figuram pulchrae Penelopae convenire dicit, quoniam pulchram ad formam dicendi  
 pertinet; Hermog. id. 1.12; cf. Lindberg, *Hermogenes* 161–63 8–9 Εὐτελείας — παράθεσις Eust.

ipse de simplicitate vitae heroum 9–11 Τὸ δὲ — διαφοράν Ammon. 477 Nickau vel fort. schol.  
 uber. ad loc.; cf. schol. V β 106c1 cum adn. Pontani 11–13 Τὸ δὲ — εἴρηται cf. schol. DEHM<sup>a</sup>O

(Arn.) β 107a; Eust. in Od. 1435.7 14–15 καλῶς — κρεμασθήσονται schol. DEHM<sup>a</sup>O β 108a (mut.  
 verb.); cf. Griesinger, *Anschaungen* 53 15–16 Τὸ δὲ — Πηνελόπης Eust. ipse 18–31 ἡ μέν-

12 τῆς Ἰλιάδος deest in P 22 ὧδε P (spirit.) 25 ἐπιθέσιν M : ἐπιθεσιν P : ἐπισύνθεσιν Maior.

Penelope fears the blame of women, just as men are afraid of that of men somewhere,<sup>4</sup> but perhaps also because women are more quarrelsome than | men, as 5 shown elsewhere. The word *speiron* here is not necessarily some cheap piece of fabric, but one that is befitting of the hero Laertes. At any rate, they say that the costly *speiron* is of three kinds: an outer garment (*himation*), a rag (*rhakos*) and a web (*histion*). Hence the *speira* [coils] of the snake derives and *speirasthai*, that is “envelop”, “be coiled around”, and from there *speiron* derives. The words “she would weave” (*hyphaineske*) and *allyesken* for “she would dissolve” are poetic parallelisms (*parisa*) fitting for the speech here about Penelope, the beautiful and wise. The torches being set up by Penelope here are indicative of heroic simplicity. The word *trietes* [during three years], just like *tetráetes* [during four 10 years] and similar words | that have an acute on the third syllable from the end, denote time, being temporal adverbs. The words *trietés* [three years old], however, or *tetraetés* [four years old], be it a child or something else, have an acute on the final syllable for the sake of differentiation. A more accurate account of the accentuation of words deriving from *etos* [year] is given in the Catalogue of Ships in the *Iliad*.<sup>B</sup> The phrase “and the seasons passed” shows that the fourth year had come to its fulfillment, since not only one season had come but all or most of them, which is harmonious with “soon the fourth *eisi*”, that is “will go by”, as recently stated. Through the phrase “one of the women told them” the unreliability of slaves is indicated, since the forcing of Penelope to finish the web is brought about because she is revealed by a slave woman. Accordingly | they 15 will rightly be hanged after the slaying of the suitors. The word “we found out” is a witty statement, as though Penelope’s trick was found out through an investigation. The fact that the web is “splendid” also adds, as previously stated, <sup>C</sup> to the delay of the work, just like the phrase “delicate and sizable”. The phrase “against her will” and “under force” indicates the violence, as previously stated,<sup>D</sup> of the suitors. Such is, up to this point, the account of Penelope’s web, which is true either only within the plot or also according to history. However, according to a more graceful elevation, allegory conceives Penelope to be, yet again, philosophy, the web being woven by | her is the philosophical synthesis of proposi- 20 tions, out of which the syllogistically entwined interweavings come about, and allegory further considers the dissolving (*analysis*) of this web, which is done under force (*hyp’ anankēs*), to be what philosophers indeed call the dissolving (*analysis*) of the intertwined syllogisms done by necessity (*ex anankēs*). The

τοὶ ἀλληγορία — τοῦτο interpretatio in apophthegmatis philosophorum pervulgata; cf. Plut. lib. educ. 7c–d (= Bion fr. 3 Kindstrand); Diog. Laert. 2.79.7–9 (Aristippus); Stob. 3.4.109 (= Aristo Chius SVF



φοις λεγομένην τῶν ἐξ ἀνάγκης πλεκομένων συλλογισμῶν ἀνάλυσιν, ἥς οὐκ ἐπαΐ-  
ουσιν οἱ σπάταλοι καὶ παχεῖς μνηστῆρες τῆς Πηνελόπης, οἶα μὴδὲ ἐξευρεῖν οἰκοθὲν  
τι λεπτὸν ἐξισχύοντες· θεῖον γὰρ ἀληθῶς τὸ τοιοῦτον ἔργον, διὸ καὶ ἡ Πηνελόπη  
λέγει πού ἐν τοῖς ἐξῆς θεὸν ἐμπνεῦσαι αὐτῇ τὰ κατὰ τὸν τοιοῦτον ἰστόν, καὶ οὕτω  
25 μὲν οἱ τρυφῆται μνηστῆρες οὐδὲν οἶδασι, θεράπεινα δέ τις τῶν | ἔνδον ἐκφαίνει τὸ 5  
ἔργον. εἴη δ' ἂν αὕτη ἡ τῆ φιλοσόφῳ ταύτῃ ὑφαντικῇ προστετηκυῖα καὶ ταύτην φι-  
λοπονοῦσα ἀναλυτικὴ συλλογιστικὴ μέθοδος, εἰ καὶ οἱ ἀμέθοδοι καὶ οὐ ποθοῦντες  
τὴν τοιαύτην ὑφαντικὴν ταχὺ παύουσι τὸ φιλόσοφον ἔργον κύβοις αὖθις ἑαυτοὺς  
ἐπιρρίπτοντες καὶ αἰγανέαις παραβάλλοντες. Καὶ νῦν μὲν, ὦ οὗτος, οὐκ οἶδας εἴπερ  
καλῶς ἡμῖν ἀνήκται ὁ λόγος ὁ περὶ τοῦ ἰστοῦ· ἔτι γὰρ τῶν εἰσαγωγικῶν εἰ προθύ- 10  
ρων. ὅτε δὲ εἰς μνηστῆρα τῆς φιλοσόφου Πηνελόπης ἐγγραψάμενος καὶ αὐτὸς τὸν  
ἰστόν περιεργάσῃ τοῦτον καὶ σοὶ τὰς τῆς γνώσεως δαΐδας | ἡ Πηνελόπη φιλοσο-  
φία καθ' | ἡσυχίαν ὑπανάσασα τὴν ἀνάλυσιν τοῦ τοιοῦτου ἰστοῦ ὑποφῆνῃ, γνοίης  
30 ἂν ὅτι καλῶς αὐτῇ συνυφάναμεν τὰ τῆς τοιαύτης ἀναγωγῆς. καὶ τοιοῦτον μὲν καὶ  
τοῦτο. Τὸ δὲ μνηστῆρες ὑποκρίνονται ἀντὶ τοῦ ἀποκρίνονται Ἰωνικῶς, καθὰ καὶ ἐν 15  
Ἰλιάδι, καὶ ὑποκριτῆς, φασίν, ἐντεῦθεν ὁ ἀποκρινόμενος τῷ χορῷ. λέγει δὲ καὶ Ἡρό-  
δοτος· οἱ μὲν ταῦτα ὑποκρινάμενοι ἀπηλλάττοντο. δοκεῖ δὲ καὶ Ἀττικῇ ἡ λέξις εἶναι·  
φησὶ γοῦν Θουκυδίδης οὐδὲν ὑπεκρίνοντο. Ὅρα δὲ ὅπως ὁ Ἀντίνοος ἑαυτῷ τοὺς  
ὄλους μνηστῆρας προσλογίζεται, ὥς αὐτὸς ὦν οἱ πάντες. διὸ αὐτὸς λαλῶν ὅμως  
35 φησί· σοὶ δ' ὥδε μνηστῆρες | ὑποκρίνονται· καλῶς ἄρα πρὸ πάντων αὐτὸς πεσεῖται 20  
ὑπὸ Ὀδυσσεώς βληθεῖς. Τὸ δὲ ὦ πατὴρ κέλεται καὶ ἀνδάνει αὐτῇ πρὸς ἀκρίβειαν  
ἐρρέθη πολιτικῇ· οὐ γὰρ δουλικῶς ὁ πατὴρ τῇ θυγατρὶ τὰ τοιαῦτα κελεύσει, ἀλλ'  
αἰρήσεται καὶ αὐτῇ. Σημείωσαι οὖν ὅτι καὶ πρὸ ὀλίγων ἐν τῷ δοίῃ δ' ὦ κ' ἐθέλῃ καὶ  
οἱ κεχαρισμένος ἔλθῃ τὸ μὲν δοίῃ ὦ ἂν ἐθέλῃ διὰ τὸν πατέρα κεῖται, τὸ δὲ καὶ οἱ κεχα-  
ρισμένος ἔλθῃ διὰ τὴν θυγατέρα, ἵνα λέγῃ· καὶ ὅς ἂν τῇ Πηνελόπῃ χαρίεις δόξοι. Τὸ 25  
δὲ εἰ δ' ἔτ' ἀνιῇσει γε πολὺν χρόνον νῆας Ἀχαιῶν ἢ ἀναπόδοτον ἔμεινε, καθὰ καὶ ἐν  
40 Ἰλιάδι τὸ ἀλλ' εἰ μὲν δώσουσι γέρας | Ἀχαιοί—ἀγωνιῶν γὰρ ὁ Ἀντίνοος ἐπέσχε τὴν  
συντακτικὴν ἀπόδοσιν εἰς τὸ οὐ τις ὁμοῖα νοήματα τῇ Πηνελόπῃ ἤδη μετὰ στίχους

<sup>A</sup>1437.23–24 διὸ καὶ — ἰστόν τ 138<sup>B</sup>32 καθὰ καὶ ἐν Ἰλιάδι H 407; M 228<sup>C</sup>32–33 οἱ μὲν —

ἀπηλλάττοντο Hdt. 8.144.30–31

<sup>D</sup>33 οὐδὲν ὑπεκρίνοντο Thuc. 44.5<sup>E</sup>35 πεσεῖται — βληθεῖς ω

178–79

<sup>F</sup>37 δοίῃ δ' — ἔλθῃ β 54<sup>G</sup>39–40 ἀλλ' εἰ — Ἀχαιοί A 135

1.78.32–36); Gnomol. Vat. 166 Sternbach (= Gorgias fr. 29 D.–K.); Damasc. in Phaed. 358; Elias in Porph. isag. 21.9.7–10 («Aristoteles in apophthegmatis»); quod tamen Eust. ipse valde amplificavit et in allegoriam elaboratam vertit; cf. Eust. in Od. 1389.48–49; 1390.5–6; 1396.27–36; Buffière, *Mythes* 389–91; cf. etiam Dyck 1993, 367–68 (moneo schol. in p. 369 adn. 7 praebitum e ns. loco fluxisse, cf. Pontani, *Squardi* 501–2); huc respicit. Eust. in can. iamb. prooem. 225–26; 23–24 θεῖον — ἰστόν cf. Eust. in Od. 1437.56 31 Τὸ δὲ — ὑπεκρίνοντο Eust. in Il. 687.13–18; cf. etiam schol. V β 111a3; Eust. in Od. 1876.46–47 32–33 καὶ ὑποκριτῆς — ὑπεκρίνοντο Ael. Dion. fr. α 11 Erbse; huc respicit Eust. in Il.

lustful and thick-witted suitors of Penelope do not perceive this, just as they are incapable of discovering the slightest thing by the power of their own minds. For such a work is indeed divine, and for this reason Penelope at some point later on says that god has inspired the idea of this web into her.<sup>A</sup> Thus the voluptuous suitors perceive nothing, but a certain housemaid from | within the house reveals the work. She would be the analytical syllogistic method, which clings to and labors for this philosophical weaving, even though those who lack method and do not yearn for this weaving quickly put an end to this philosophical work, throwing themselves again at dice and dart games. Now, at this moment, you there, you do not know whether or not this discourse on the web has been correctly elevated by me, for you are still at the threshold of beginners. But when you have signed up to be a suitor of philosophical Penelope when you yourself have labored on this web and | Penelope/philosophy has set fire to the torches of knowledge quietly and illuminated the | dissolving (*analysis*) of this sort of web, then you will know that in it I have woven together the parts of this elevation correctly. So much for that. The phrase “the suitors answer (*hypokrinontai*) you” is Ionic for *apokrinontai*, just as in the *Iliad*,<sup>B</sup> and hence *hypokritēs*, they say, denotes the one who answers the chorus. Herodotus also says “having given this answer (*hypokrinamenoi*) they departed”.<sup>C</sup> The word also seems to be Attic. Thucydides, at any rate, says “they answered (*hypekrinonto*) nothing”.<sup>D</sup> Observe the manner in which Antinous assumes the task of speaking on behalf of all the suitors, as if he were everyone. For this reason he says “this is what the suitors | answer you”, even though it is he alone who speaks. Accordingly, he will rightly fall before all others when struck by Odysseus.<sup>E</sup> The phrase “to whomever the father orders, and pleases her” is said with accuracy concerning social matters. For the father will not order his daughter to get married as if she were a slave, but she too has a choice. Note also that in the recently mentioned phrase “may he give her to whomever he wishes and pleases her”<sup>F</sup> the words “may he give her to whomever he wishes” refer to the father, whereas “and pleases her” refer to the daughter, meaning that he says: and whoever seems pleasing to Penelope. The clause “if she keeps bringing grief to the sons of the Achaeans for a long time” either remained without an apodosis, just as the clause in the *Iliad* “but if the Achaeans will give me | a price”<sup>G</sup>—for Antinous was struggling and suspended the syntactical apodosis until seven verses later in “no woman knew of designs

900.43 33–35 Ὅρα δὲ — ὑποκρίνονται Eust. ipse 35 καλῶς — βληθεὶς Eust. ipse; cf. in Od. 1437.14–15 35–38 Τὸ δὲ — δόξοι Eust. ipse; aliter S. West, *Commentary* ad β 54; cf. etiam Eust. in Od. 1434.13–15 39–43 Τὸ δὲ — ἐθέλη schol. HM<sup>a</sup> (Nican.) β 115b1 (mut. verb. et ord.); 41 ἴσως — αὐτοσχέδιον καίριον Eust. ipse, cf. in Od. 1437.48

ἐπτά, ἴσως δὲ καὶ μὴ ἔχων εἰπεῖν τι ἐξ αὐτοσχεδίου καίριον—ἡ μετὰ δώδεκα στίχους ἀποδίδωσι τὴν σύνταξιν ἐν τῷ *ἡμεῖς δ' οὐτ' ἐπὶ ἔργα ἴμεν*, ἵνα λέγῃ ὅτι εἰ δὲ καὶ εἰσέτι ἡμᾶς ἀνιᾷ ἡ Πηνελόπη, ἡμεῖς δὲ οὐκ ἀπαλαττόμεθα πρὶν αὐτὴν γήμασθαι ᾧ ἂν ἐθέλῃ. δύναται δὲ ὁρθῶς ἀποδίδοσθαι καὶ μετὰ στίχους δέκα ἐν τῷ *μέγα μὲν κλέος αὐτῆς*, καὶ ἔστι καὶ τοῦτο παράδειγμα μακροῦ ὑπερβατοῦ. Ὅρα δὲ καὶ ὅτι ἐν τῷ 5  
 45 ῥηθέντι Ὀμηρικῷ χωρίῳ δῶρα λέγεται Ἀθηναῖς | τὸ ἔργα ἐπίστασθαι περικαλλῇ καὶ φρένες ἐσθλαὶ καὶ κέρδεα, ὃ ἐστὶν ἐπίνοιαί, μηχαναί, ὧν μετείνει τῇ Πηνελόπῃ ὁ Ἀντίνοος λέγει, εἴπερ τινὶ ἄλλῃ τῶν παλαιῶν ἡρωίδων· ὅποια καὶ ἡ Μυκὴνῃ, ἥς ἐπώ-  
 νυμος ἢ ἐν Ἀργεὶ πόλις Μυκὴνῃ, καὶ ἡ Τυρῶ, περὶ ἥς ἐν τοῖς ἐξῆς που ῥηθήσεται, καὶ Ἀλκμήνῃ ἢ τοῦ Ἡρακλέος μήτηρ, ὧν καὶ μόνων ἐμνήσθη Ἀντίνοος κατ' ἐξοχὴν 10  
 ἀρέσκουσιν αὐτῷ κατὰ τὸ αὐτοσχεδίως ἐπελθόν. Ἰστέον δὲ ὅτι ἔργα ἐπίστασθαι δίδωσιν Ἀθηναῖ, ἐπεὶ κατὰ Πausanίαν Ἑργάνῃ λέγεται ὡς ἔργοις ἐπιστατοῦσα· αὐτὴ γὰρ εὔρε τὰς τέχνας. Ὅρα δὲ καὶ ὅτι κἀνταῦθα ἐπὶ γυναικῶν ὁ πλόκαμος, 15  
 50 ὅθεν | καὶ *Μυκὴνῃ εὐπλόκαμος* καὶ *εὐπλοκαμίδες Ἀχαιοί*, καὶ ὅτι ὥσπερ ἡ κληῖς καὶ ἡ σφραγὶς καὶ ἡ κνημὶς καὶ ἡ ψηφίς, οὕτω καὶ ἡ εὐπλοκαμὶς, ἴσως δὲ καὶ ἡ πλοκαμὶς, 15  
 ἐκτείνει τὴν λήγουσαν, ὡς δηλοῖ τὸ αἰ *πάρος ἦσαν εὐπλοκαμίδες Ἀχαιοί*, ὃ μετρεῖται κατὰ δάκτυλον. σκοπητέον δὲ μήποτε φαῦλα τῶν ἀντιγράφων ἐν οἷς ὀξύνεται ἡ εὐ-  
 πλοκαμὶς· δέον γὰρ ὥσπερ κρηπίς μελαγκρήπις, ψηφίς πολυψηφίς, ὡς τὸ *πολυψη-  
 φίδα παρ' ὄρμον*, κνημὶς εὐκνήμις, οὕτω καὶ πλοκαμὶς εὐπλοκαμὶς καὶ πληθυντικὸν 20  
 55 εὐπλοκαμίδες. Νοήματα δὲ Πηνελόπης λέγει ἅπερ ἄνωτέρω ἔφη κέρδεα, | ἔνθα καὶ 20  
 ἐρμηνεύει τὸ *περίφρων*· πῶς γὰρ οὐ περίφρων Πηνελόπη, ἡ τοιαῦτα νοήματα εἰδυῖα οἷα οὐδεμία τῶν ἡρωίδων; Αἰνίττεται δ' ἐνταῦθα καὶ θεόσοφον τὴν Πηνελόπην ὁ Ἀντίνοος, εἰ τὸν νοῦν ὃν ἔχει ἐν στήθεσιν αὐτῇ θεοὶ τιθέασιν. Ἐπίτηδες δὲ ταῦτα ὁ μνηστήρ λαλεῖ· εἰπὼν γὰρ ἐν τῇ δημηγορίᾳ πολλὰ οὐ πρὸς ἡδονῆς ἐσόμενα τῇ Πηνελόπῃ καὶ ὑποπτεύσας λύπην ἐκείνης, μεταλαμβάνει ἐγκώμιον αὐτῆς πρέπον 25  
 γυναικὶ ἀγαθῇ. Σημείωσαι δ' ἐν τούτοις καὶ φήμην ἐσχηματισμένην, ἡ φύγεν ἔρκος

<sup>A</sup>1437.47 *περὶ ἥς* — ῥηθήσεται λ 235; Eust. in Od. 1680.61 <sup>B</sup>48–49 Ἰστέον δὲ — τὰς τέχνας Paus. att. fr. ε 61 Erbse <sup>C</sup>53 *πολυψηφίδα παρ' ὄρμον* Hdt. 1.55.2 (vide app. crit.) <sup>D</sup>54 κέρδεα β 118 <sup>E</sup>59 *φύγεν ἔρκος ὀδόντων* Eust. versus Homericum intertextit Δ 350; α 64 etc.

1437.43–44 *δύναται* — ὑπερβατοῦ Eust. ipse; 44 *παράδειγμα μακροῦ ὑπερβατοῦ* de figura cf. ps.-Hermog. meth. 14; Eust. in Il. 931.11 47–48 *ὧν* — ἐπελθόν Eust. ipse; 48 *αὐτοσχεδίως* cf. 1437.41 50 *εὐπλόκαμος* v. l. ad β 120 50–51 *καὶ ὅτι ὥσπερ* — δάκτυλον cf. Eust. in Il. 26.28–29; Arcad. 221.13–16; de exemplis cf. e.g. EGen. α 1537 (κνημὶς, ψηφίς, σφραγίς); EM 518.14–18 (κληῖς, σφραγίς) 52–54 *σκοπητέον* — εὐπλοκαμίδες cf. schol. A (Hdn.) B 175 (unde Eust. in Il. 26.29–34); schol. H β 119 54–56 *Νοήματα* — ἡρωίδων Eust. ipse 56 *Αἰνίττεται* — τιθέασιν Eust. ipse; cf. in Od. 1437.23–25; τ

15 *εὐπλόκαμης* P (accent.) 16 *λήγουσαν* MP : *παραλήγουσαν* Maior. 19 *ὄρμον* MP (cf. Eust. in Il. 26.35) : *Ἑρμον* codd. Hdt. 20 *κάρδεα* P (in *κέρδεα* corr. nescio quis in P) 21 *τοιαῦτα* P : *τοιαύτη* M



similar to Penelope's", or perhaps he even had nothing fitting to say since he was improvising—or alternatively he offered an apodosis twelve verses later in "we will not go back to our works", in order to say that if Penelope still brings grief to us, we will not go away until she marries whomever she wishes. The apodosis could also be the clause ten verses later, in "great renown for herself". This too is an example of a large hyperbaton. Observe also that in the aforementioned Homeric passage the knowledge of beautiful works as well as a noble mind and clever thoughts, that is ideas, designs, | are said to be gifts from Athena, which 45 Antinous claims that Penelope has a share in, as do other ancient heroines. Such was Mycene, after whom the city Mycene in Argus was named, and Tyro, who will be mentioned later on,<sup>A</sup> and Alcmene the mother of Heracles. Antinous recalled only these women since they sufficed as the supreme examples of their kind, seeing that he was improvising. One must know that Athena gives the knowledge of crafts (*erga*) since according to Pausanias<sup>B</sup> she is called Ergane because she presides over crafts. For it was Athena who invented the arts. Observe that here too he uses *plokamos* [hair] referring to women, whence | "fair-haired (*euplokamos*) Mycene" and "fair-haired (*euplokamides*) Achaean women" 50 derive, and observe also that as with *klēis* [key], *sphragis* [seal], *knēmīs* [greave] and *psēphis* [pebble], so *euplokamis* and perhaps also *plokamis* [hair] has a long final syllable, as shown in *hai pārōs ēsān eūplōkāmīdēs Āchaīai* [the fair-haired Achaean women who lived before], which observes the dactylic meter. One must consider whether copies in which *euplokamis* has an acute on the final syllable are corrupt. For *plokamis* [hair] produces *euplokāmis* [fair-haired] and the plural *euplokāmidēs*, as *krēpīs* [boot] produces *melankrēpīs* [with black boots], *psēphīs* [pebble] *polypsēphīs* [pebbly] in "by the pebbly (*polypsēphida*) sea-shore",<sup>C</sup> *knēmīs* [greave] *euknēmīs* [well-greaved]. What he previously called 55 *kerdea*,<sup>D</sup> he calls the *noēmata* [designs] of Penelope here, | in which he also interprets *periphrōn* [sagacious]. For how is it possible that Penelope is not sagacious if she can think out designs as no other heroine? Here Antinous hints that Penelope has divine wisdom, if her mind was put in her breast by the gods. It is appropriate that the suitor says this, since he said many things in his speech that will not be pleasing to Penelope, and supposing that they will cause her grief he follows them up with an encomium that is suitable for a good woman. Note also the figured prophetic utterance, which "escaped the fence of" Antinous' "teeth".<sup>E</sup>

138 57–58 Ἐπίτηδες — ἀγαθῇ schol. DEHM<sup>A</sup>O β 116b et β 125b 58–61 Σημείωσαι — ποιητής  
Eust. ipse; φήμη = μαντικός λόγος cf. in Od. 1439.7–8; cf. etiam in Od. 1847.2–3

60 ὀδόντων τῷ Ἀντινῶ· τὸ γὰρ οὐδαμοῦ πάρος ἵμεν πρὶν αὐτὴν γήμασθαι Ἀχαιῶν ᾧ κ' ἐθέλησιν | ἀληθῶς οὕτως ἀπέβη· οὐδαμοῦ γὰρ ἀπῆλθον οἱ μνηστῆρες ἕως ἔλθων Ὀδυσσεύς, ᾧ ἐκείνη γήμασθαι ἤθελεν, ἐποίησεν ἅπερ ἐποίησεν· ἐπαινετέος οὖν καὶ τῶν τοιούτων ὁ ἀστειότατος ποιητής. Ἐν δὲ τῷ ποιεῖται σοι ποθὴν πολέος βίοιοιο κατὰ τῆς—ὡς αὐτὸς εἰρωνικῶς ἔφη—φίλης μητρὸς ἐρεθίζει τὸν Τηλέμαχον· οὐ 5 γὰρ ἂν εἴη φίλη μήτηρ ἢ οὕτω ζημιοῦσα τὸν υἱόν.

β 130–39 63 | Ὅτι πυκνότητα καὶ συντομίαν καὶ ἰσχὺν νοημάτων ἐνδείκνυται ὁ Τηλέμαχος 1438 ἐν οἷς ἀντιλέγει Ἀντινῶ | εἰπόντι *μητέρα σὴν ἀπόπεμψον*· φησὶ γὰρ οὐ πρὸς καλῶν αὐτῷ εἶναι ἀπώσασθαι τὴν τεκοῦσαν καὶ θρεψαμένην καὶ ταῦτα ἀέκουσαν, ὅπου γε 5 καὶ ἀδηλον εἶτε ζῇ ὁ πατὴρ ἐπ' ἄλλοδαπῆς εἶτε τέθνηκε· προσέτι δὲ | κακόν, φησί, 10 καὶ χρήματα πολλὰ καταθέσθαι τῷ πάππῳ Ἰκαρίῳ καὶ κακὰ πρὸς ἐκείνου παθεῖν, εἴπερ ἐκὼν, φησὶν, αὐτὴν ἐκπέμψω, καὶ θεῷ δὲ ἀπεχθὴς διεκπεσεῖν. ὑποστέλλεται M 20<sup>v</sup> 88 10 δὲ | καὶ τὰς Ἐριννῦς καὶ τὴν ἐξ ἀνθρώπων ὑφορᾶται νέμεσιν, καὶ πείθει ἑαυτὸν | μὴ μόνον οὐκ ἀπώσασθαι τὴν μητέρα, ἀλλ' οὐδὲ μῦθον τοιοῦτον εἰπεῖν πρὸς αὐτήν, ἣν φθάσας καὶ ὁ ἐχθρὸς Ἀντίνοος ἐπαίνους ἐσέμνυνεν, εἰπὼν αὐτὴν καὶ φίλην μητέρα 15 τῷ Τηλεμάχῳ, ὡς εἴρηται. ἔστι δὲ ἡ Ὀμηρικὴ φράσις τοιαύτη· Ἀντίνοε, οὐ πῶς ἔστι 15 δόμων ἀέκουσαν | ἀπῶσαι ἢ μ' ἔτεχ', ἢ μ' ἔθρεψε, πατὴρ δ' ἐμὸς ἄλλοθι γαίης ζῶει, ὃ γ' P 26<sup>v</sup> ἢ τέθνηκε, κακὸν δ' ἔμε πόλλ' ἀποτίνειν Ἰκαρίῳ, αἶ κ' αὐτὸς ἐκὼν ἀπὸ μητέρα πέμψω. ἐκ γὰρ τοῦ πατρὸς κακὰ πείσομαι, ἄλλα δὲ δαίμων δώσει, ἐπεὶ μήτηρ στυγεράς ἀρήσεται 21 Ἐριννῦς οἶκου ἀπερχομένη, νέμεσις δέ μοι ἐξ ἀνθρώπων ἔσεται. ὡς οὐ | τοῦτον ἐγὼ 20 ποτὲ μῦθον ἐνίψω καὶ τὰ ἐξῆς, ὡς προεγράφη ἐν τῷ ἐξίεναι μεγάρων ἄλλας δ' ἀλεγύ- νετε δαῖτας· ἀπαραλλάκτως γὰρ τὰ ἐκεῖ ῥηθέντα κείνται κἀνταῦθα, ὁκνοῦντος καὶ ἐν τούτοις τοῦ ποιητοῦ τὰ εὖ πεποιημένα μεταποιεῖν πλὴν ὅσον εἰπὼν ἐκεῖ ἐξίεναι με- γάρων, ἐνταῦθα ἐξίτε μοι μεγάρων φησὶ κοινότερον καὶ σαφέστερον. Ἰστέον δὲ ὅτι 25 τὸ ἢ μ' ἔθρεψεν ἐπίτασιν δηλοῖ γνησιότητος· εἰσὶ γὰρ μητέρες αἱ τίκτουσι μὲν, οὐκ 25 ἐκτρέφουσι δέ, ἀλλ' ὡς εἰπεῖν ἐκτιθέασιν | ταῖς τιθηνοῖς, οἶα μὴδὲ φιλοῦσαι τίκτειν αἱ πολλαί, ἀλλὰ τὴν μὲν Γαμήλιον στέργουσαι, ἀποστέργουσαι δὲ [[πορνικῶς]] τὴν Γενετυλίδα διὰ τὴν οὐκ ἄπονον Εἰλείθυιαν. Ἐπαναφορᾶς δὲ σχῆμα γοργόν τὸ ἢ μ'

<sup>A</sup>1438.1 *μητέρα σὴν ἀπόπεμψον* β 113

<sup>B</sup>21–22 ἐξίεναι — δαῖτας α 374

1437.61–62 Ἐν δὲ — τὸν υἱόν cf. Eust. in Od. 1435.35 63–64 Ὅτι — Ἀντινῶ Eust. ipse; πυκνότης νοημάτων de Ulixee cf. γ 202; cf. Eust. in Il. 190.41; 200.30; cf. etiam Eust. in Od. 1807.32; v.d.Valk I xciv; II xxvii 1438.2 πρὸς καλῶν cf. Eust. in Il. 114.27–28; 653.6 cum adn. v.d.Valk 21–23 ἀπαραλλάκτως — σαφέστερον Eust. ipse; cf. Eust. in Od. 1424.14 24–25 Ἰστέον — ταῖς τιθηνοῖς Eust. ipse; cf. Koukoules, *Λαογραφικά* 445 25–26 οἶα — Εἰλείθυιαν Eust. ipse 26 Ἐπαναφορᾶς — ἔθρε-

For the phrase “Never will we go back until she marries whomever she wishes among the Achaeans” | was actually fulfilled, since the suitors never did depart until Odysseus—the man she wished to marry— arrived and did what he did. The wittiest of poets must certainly be praised for such things. In the phrase “she causes great losses of livelihood for you” Antinous rouses Telemachus against his “dear mother”, as he calls her ironically. For his mother would not be dear to him if she had caused her son to suffer in this way.

| (v. 130–39) Telemachus displays denseness, conciseness and force of conceptions where he argues against Antinous | who said “send away your mother”.<sup>A</sup> For he says that it is not a good thing to drive out the woman who gave birth to and reared him, and to do so against her will, since it is not clear whether his father is alive in some other land or has died. Besides, he says, it is | a bad thing to pay a fine to his grandfather Icarius of many possessions and suffer punishment from him, “if willingly I would”, he says, “send her away, and become hateful to God”. He also avoids the Avengers and fears blame from human beings, and he convinces himself not | only to refuse driving out his mother but also to refrain from even saying something of this sort to her, she whom even his enemy Antinous has already solemnly praised, calling her Telemachus’ “dear mother”, as previously stated. The Homeric phrasing is as follows: “Antinous, I could never drive her out from the house against her will, | she who gave birth to me and reared me. My father is alive in some other land, or he is dead, but it would be a bad thing for me to pay a high price to Icarius, if I myself should willfully send away my mother. For I will suffer punishments from the father, and a divine being will send others, since my mother will call down the cruel Avengers when departing from the house, and there will be blame against me from human beings. | Therefore I will never | utter that word” and so on, as previously written in “exit my halls, care for other feasts”.<sup>B</sup> For the verses here and there are identical, since the poet avoids altering verses that have been composed well, with the exception that there he said “leave (*exienai*) the halls!”, but here he says “leave (*exite*) my halls!”, keeping with the common dialect and greater clarity. One must know that “she who reared me” displays intensification of his legitimacy. For there are also mothers who give birth to children but refrain from nourishing them, exposing them instead, as it were, | to wet-nurses, just as many women do not wish to beget children, but love Aphrodite of Marriages, whereas they hate Aphrodite of Births [[in a whorish manner]] because of the Birth Goddess, who is not free

ψε Eust. ipse; Hermog. id. 2.1, p. 316.11–13 Rabe; δε γοργότης huius orationis cf. Eust. in Od. 1437.63–64

ἔτεκεν, ἢ μ' ἔθρεψε. Τὸ δὲ ἀέκουσαν ἀπῶσαι πληρέστερον ἂν ἦν εἴπερ εἶχε προσκεί-  
 μενον καὶ τὸ ἐκόντα, ἵνα ἔφη ὡς οὐ πως ἔστιν ἐκόντα με δόμων ἀέκουσαν ἀπῶσαι  
 τὴν μητέρα. διὸ μετ' ὀλίγα φησὶν ἐκὼν ἀπὸ μητέρα πέμψω σιγήσας τὸ ἀέκουσαν ὡς  
 ἤδη ῥηθέν. Καὶ ὄρα ὅτι ταυτόν ἐστιν ἀπῶσαι καὶ ἀποπέμψαι, ἅπερ οἱ μεθ' Ὀμηρον  
 30 παθητικῶς ἀπῶσασθαι φασὶ καὶ ἀποπέμψασθαι. Τὸ δὲ | εὐλαβεῖσθαι πολλὰ ἀποτί- 5  
 νειν Ἰκαρίῳ σμικρολογίας αἰτίαμὰ φασιν οἱ παλαιοὶ τῷ Τηλεμάχῳ προσάπτειν, διὸ  
 καὶ θέλουσιν οἱ τοιοῦτοι στίζειν τελείαν ἐν τῷ πολλ' ἀποτίνειν καὶ νοοῦσιν αὐτὸ οὐκ  
 ἐπὶ χρημάτων ἀλλ' ἐπὶ τῆς θεόθεν ποινῆς κατὰ τὸ σύν τε μεγάλῳ ἀπέτισαν σὺν σφῆσι  
 κεφαλαῖς καὶ ἐξῆς, ἵνα λέγῃ ὅτι κακὸν δέ με πόλλ' ἀποτίνειν, ὃ ἐστι θεόθεν ποινηλα-  
 τεῖσθαι, ἐὰν αὐτὸς ἐκὼν τῷ Ἰκαρίῳ ἀποπέμψω ἀέκουσαν τὴν μητέρα. Ποία δὲ πολ- 10  
 λὰ ἀποτίσει; ἐκ τοῦ πατρὸς κακά, φησί, πείσομαι, ὃ ἐστιν ἐκ τοῦ Ὀδυσσεὺς εἰ τυχὸν  
 35 ἐπανελθοῖ—οὕτω γάρ τινες καὶ οὐκ ἐπὶ τοῦ Ἰκαρίου νοοῦσι τὸ | πατρός—ἄλλα δὲ  
 δαίμων καὶ Ἐριννύες δώσουσι, περὶ ὧν ἐν τοῖς εἰς τὴν Ἰλιάδα διεληπται διατί τε Ἐριν-  
 νῦς καλοῦνται καὶ διατί στυγεραί. Ἐνθα σημειῶσαι καὶ ὅτι τὸ Ἐριννῦς ἀρῆσεται ἢ  
 ὅλως θεὸν τινα ἐπιθεάζειν ἔλεγον οἱ παλαιοὶ ἀντὶ τοῦ καταρᾶσθαι, προφέροντες καὶ 15  
 χρήσιν Φερεκράτους ταύτην· ὕστερον ἀρᾶται καὶ ἐπιθεάζει τῷ πατρί. Ὅρα δὲ καὶ ὅτι  
 ὥσπερ ἡ μήτηρ εὐλαβεῖται τὴν ἐξ Ἀχαιῶδων νέμεσιν, οὕτω καὶ ὁ υἱὸς Τηλέμαχος τὴν  
 ἀπλῶς ἐξ ἀνθρώπων, πλατυτέραν οὗτος ἔχων εὐλάβειαν. Τὸ δὲ ἐνίψω οὐχ' ἀπλῶς  
 40 ἀντὶ τοῦ εἶπω, ἀλλὰ μετὰ σφοδρότητος καὶ ἀπειλῆς, ὡς καὶ ἡ ἐνιπῇ | δηλοῖ. ὥσπερ δὲ  
 ἀπὸ τοῦ ῥέπω γίνεται τὸ ῥίπτω καὶ ἀπὸ τοῦ πέτω τὸ πίπτω, οὕτω καὶ ἐνέπω ἐνίπτω. 20  
 β 146–56 42 | Ὅτι μέλλοντι μὲν δημηγορῆσαι τῷ Τηλεμάχῳ φήμη ἐλαλήθη, ὡς προερρέθη,  
 45 θαρρύνουσα, παυσαμένου δὲ τῆς δημηγορίας αἰετοὺς δύο Ζεὺς ὑψόθεν ἐκ | κορυ-  
 φῆς ὄρεος προέηκε πέτεσθαι, δηλοῦντας καὶ αὐτοὺς τὸ μέλλον, ὡς ῥηθήσεται, οἱ  
 ἕως μὲν—ἀντὶ τοῦ τέως καὶ μέχρι τινός—ἐπέτοντο μετὰ πνοιῆς ἀνέμοιοι, πλησίω  
 ἀλλήλοισι τιτανομένῳ πτερύγεσσιν, ἀλλ' ὅτε δὴ μέσσην ἀγορὴν πολύφημον ἰκέσθην, 25  
 50 ἔνθ' ἐπιδινηθέντε | τιναξάσθην πτερὰ πολλὰ, ἐς δ' ἰδέτην πάντων κεφαλὰς, ὅσοντο

<sup>A</sup>1438.32 σύν τε — κεφαλαῖς Δ 161–162 <sup>B</sup>35–36 περὶ ὧν — στυγεραί Eust. in Il. 763.26–35 <sup>C</sup>37  
 ὕστερον — τῷ πατρί Pherecrat. fr. 121 K.–A. <sup>D</sup>38 ἡ μήτηρ — νέμεσιν β 101–2 <sup>E</sup>42 ὡς προερρέ-  
 θη β 35; Eust. in Od. 1432.23–27 <sup>F</sup>46 ῥηθήσεται Eust. in Od. 1438.57–1439.1

1438.26–28 Τὸ δὲ — ῥηθέν Eust. ipse 29 ἀπῶσαι = ἀποπέμψαι cf. e.g. Suid. δ 1254; schol. rec.  
 Soph. Oed. tyr. 234–35 29 ἅπερ — ἀποπέμψασθαι Eust. ipse 29–33 Τὸ δὲ — μητέρα schol.  
 BM<sup>a</sup>O (Nican.) β 132c1 34–35 ὃ ἐστιν — πατρός schol. BHM<sup>a</sup> (Arn.) β 134a1; aliter Eust. in Od.  
 1438.6; cf. etiam schol. M<sup>a</sup>O (Nican.) β 132c1 (Il. 14–17) 36–37 Ἐνθα — πατρί ex lex. att.; cf.  
 synag. α 2091; Phot. α 2766; Suid. α 3743 37–39 Ὅρα — εὐλάβειαν Eust. ipse; cf. in Od. 1437.4–5  
 39–40 Τὸ δὲ — δηλοῖ cf. schol. V β 137g1 40 ῥίπτω ~ ῥέπω et πίπτω ~ πέτω cf. Eust. in Il. 691.6–7  
 40 ἐνίπτω ~ ἐνέπω EM 342.48 (= Hdn. παθ. 355.14–15 Lentz); cf. EGud. 245.52–53 Stef.; cf. etiam Eust.

16 καὶ ἐπιθεάζει MP : ἀπιθεάζει synag. Suid.

24 ἀνέμοισι P

from toil. The phrase “she who bore me, she who reared me” is a rapid figure of epanaphora. The phrase “drive her out against her will” would have been more complete if it had also included the aforementioned *hekonta* [willing], meaning that he would have said “it is impossible that I would ever willingly drive my mother out of the house against her will”. For this reason he soon says: “willingly send away my mother”, keeping silent about *ækousa* [against her will] as already stated. Moreover, observe that *apōsai* [drive out] and *apopempsai* [send away] are the same thing, which writers after Homer use the passive for, *apōsasthai* and *apopempsasthai*. According to the ancients, Telemachus’ fear | that he will 30 have to “pay a large fine to Icarius” makes him open to the charge of pettiness. For this reason they wish to put a full stop after “pay a large fine” and take it as referring not to money but to divine retribution, as in “they will pay greatly and with their own heads” and so on,<sup>A</sup> meaning that he says that “I will pay a great price”, that is be punished by God, “if I willingly send my unwilling mother to Icarius”. What large fine will he pay? “I will suffer”, he says, “punishments from the father”, that is from Odysseus if he should return—for in this way some take “father” as referring to Odysseus and not to | Icarius—“but a divine being and 35 the Avengers will also impose them”. The reason why they are called “Avengers” (*Erinnys*) and designated as “cruel” has been covered in the notes on the *Iliad*.<sup>B</sup> Note here that “will call upon the Avengers” (*Erinnys arēsetai*) or upon any god was called *epitheazein* by the ancients, meaning “to curse”, offering this usage of Pherecrates: “later on he curses and invokes the gods against (*epitheazei*) the father”.<sup>C</sup> Observe also that, just as the mother avoids indignation from Achae-an women,<sup>D</sup> so does her son Telemachus simply avoid that from human beings, since his carefulness is greater. The verb *enipsō* does not simply mean “say”, but to say something with vehemence and threats, as shown by | *enipē* [rebuke]. Just 40 as *rhīptō* [throw] originates from *rhepō* and *piptō* [fall] from *petō*, so does *eniptō* originate from *enepō*.

| (v. 146–56) When Telemachus was about to deliver his public speech a 42 prophetic utterance was spoken, as previously mentioned,<sup>E</sup> which was encouraging, and when the public speech ended “Zeus sent two eagles from on high, | to fly from the top of a mountain”, showing the future, as will be described.<sup>F</sup> 45 “They flew *heōs*”—meaning “for some time” and “up to a certain point”—“on the blowing wind, near one another they extended their wings, but when they arrived at the middle of the assembly, they whirled about there and | shook 50

in Il. 17.13; v.d.Valk ad 1283.19–20      46 ἔως = τέως schol. HM<sup>a</sup> (Nican.) et EHJM<sup>a</sup>M<sup>c</sup>T<sup>2</sup>x β 148b1/2  
47 ἔως = μέχρι τινός schol. BEHIJM<sup>a</sup>Nx β 148c      50 πολλά v. l. ad β 151

δ' ὄλεθρον δρυψαμένω δ' ὀνύχεσσι παρειάς ἀμφί τε δειράς δεξιῶ ἤϊξαν διὰ τ' οἰκία καὶ  
 πόλιν αὐτῶν. θάμβησαν δ' ὄρνιθας, ἐπεὶ ἴδον ὀφθαλμοῖσιν. ὥρμηναν δ' ἀνὰ θυμὸν ἄ  
 55 περ τελέεσθαι ἔμελλον, | ὃ δὲ οἰκεῖον εἰπεῖν ἐπὶ τῶν στοχαζομένων τοῦ μέλλοντος.  
 56 | καὶ ταῦτα μὲν τὰ τοῦ Ὀμήρου εἰωθότος καὶ τοιούτοις ἐνασχολεῖν ἐνιαχοῦ τοὺς  
 λόγους διὰ ποικιλίαν φράσεως καὶ πολυμάθειαν. Εἰσὶ δὲ ὡς ἀετοὶ Ὀδυσσεὺς καὶ 5  
 Τηλέμαχος Διόθεν μὲν ἤκοντες, ἐπεὶ, ὡς καὶ ἐν Ἰλιάδι ἐφάνη, τῷ Διὶ ἀνάκεινται τὰ  
 τοιαῦτα, ἐκ κορυφῆς δὲ ὄρεος πετόμενοι, ἐπειδὴ ἀγρόθεν ἤξουσι τὰ κατὰ τῶν μνη-  
 στήρων ἀρτύσαντες. καὶ τέως μὲν πρὸς ἄνεμον ἀπλῶς πέτονται, ὡς ἡσυχή τὰ πρῶτα  
 60 τὸ ἔργον διαχειριζόμενοι, καὶ πλησίοι ἀλλήλοις, ἐπεὶ οὐκ | ἀποστατοῦσιν ἀλλήλων  
 ταῖς βουλαῖς· ὅτε μέντοι πρὸς τοῖς μνηστήρσι γένωνται, οὓς νῦν ἡ ἀγορὰ ἔχει, τότε 10  
 δὴ ἐπιδινηθέντες τινάσσονται οἰκεῖα πτερὰ πυκνά, ἢ διότι ἐπανελθόντες πολλοὺς  
 St: ἀποβαλοῦνται καὶ τῶν ὑπηκόων, μνηστήρας δηλαδὴ | καὶ κήρυκας καὶ τινὰς τῶν  
 89 τοῦ οἴκου, θανατώσαντες καὶ αὐτούς, ἢ καὶ διότι θανατώσουσι τοὺς ὄλους μνηστή-  
 ρας ὀϊστοὺς ἐπαφιέντες πτερόεντας. εἰσιδόντες δὲ πάντων κεφαλὰς καὶ δρυψάμενοι  
 ἑαυτοὺς ὄνυξιν ἀπελεύσονται, ἐπειδὴ οὐ μόνον μνηστήρσιν ἀλλὰ καὶ πολλοῖς ἄλλοις 15  
 τῶν Ἰθακησίων ἔσται κακὸν καὶ πολλοὶ τὰς παρειάς ἐπ' αὐτῷ δρύψονται· τὰ γὰρ  
 1439 | κεφαλικά τῶν Ἰθακησίων κακὰ ἐν ἑαυτοῖς ἐνδείκνυνται οἱ ἀετοί. καὶ τοιαῦτα μὲν  
 δηλοῦσιν οἱ οἰωνοί. Πόθεν δὲ γίνεται ἀετός καὶ ὅτι τῷ Διὶ ἀνάκειται ἐκ γενετῆς ἐν  
 τῇ Ἰλιάδι δηλοῦται. Τὸ δὲ πλησίω ἀπὸ εὐθείας κέκλιται τῆς ὁ πλησίος, ὡς καὶ ἀλλα-  
 χοῦ πολλαχοῦ φαίνεται, οὐ καὶ θηλυκὸν εὐρηται ἡ πλησία, ἥς χρήσις καὶ παρὰ Σο- 20  
 φοκλεῖ ἐν τῷ παρούσης τῆσδε πλησίας ἐμοί. Τὸ δὲ τιτανόμενοι πτερύγεσσι γραφικῶς  
 5 ἔρρηθη, ὡς οὕτω τοῦ πέτεσθαι γινομένου. Ἐνθα | καὶ ὄρα ὅτι πτέρυγες ἢ πτερύγες  
 κατὰ Ἀρίσταρχον μέρος ἐστὶ σώματος, περὶ ὃ τὰ πτερὰ τὰ τινασσόμενα κατὰ τῶν ἐν  
 τῇ ἀγορᾷ· οὐ γὰρ πτέρυγες ἐκ τῶν αἰτῶν ἀλλὰ πτερὰ ρίπτονται κάτω. Πολύφημον  
 δὲ ἀγορὰν λέγει ἐν ἣ πολλοὶ ἐνίοτε φῆμαι λαλοῦνται, ἡγουν μαντικοὶ τινες λόγοι, 25  
 ὅποια τις φήμη καὶ ἐν τῇ σήμερον δημηγορία παρὰ τε τοῦ Ἀντινόου προσεχῶς ἐλα-  
 λήθη καὶ παρὰ τοῦ Αἰγυπτίου, ὡς εἴρηται. φήμην δὲ εἰπεῖν τὸν ἀπλῶς λόγον οὐκ

<sup>A</sup>1439.4 παρούσης — ἐμοί Soph. El. 640

1438.57–1439.1 Εἰσὶ δὲ — οἱ οἰωνοί schol. DEHM<sup>1</sup>Ox (exeg.) 146a1 (amplif.) 1–2 Πόθεν δὲ —  
 δηλοῦται Eust. in Il. 87.16–18 2–4 Τὸ — ἐμοί Eust. ipse; cf. adn. v.d.Valk ad Eust. in Il. 440.32  
 4 Τὸ δὲ — γινομένου Eust. ipse; γραφικῶς cf. Nünlist, *The Ancient Critic* 195 4–5 Ἐνθα — κάτω cf.  
 schol. AbT Ω 319a (under Eust. in Il. 1352.46); schol. Opp. hal. 4.591; EGud. 485.28 Sturz; πτερύγες κατὰ  
 Ἀρίσταρχον ille enim verba πτέρυξ «penna, pluma» et πτερύξ «ala» distinxit; cf. epim. Hom. π 45; EM  
 694.24; cf. etiam Eust. in Il. 229.37–38; 1334.27–28 6–7 Πολύφημον — λαλοῦνται schol. V β 150c  
 7 φῆμαι = μαντικοὶ λόγοι cf. Eust. in Od. 1432.22–23; cf. etiam Soph. Oed. tyr. 723 7–8 παρὰ τοῦ  
 Ἀντινόου Eust. in Od. 1437.58–51 8 παρὰ τοῦ Αἰγυπτίου Eust. in Od. 1432.23–27 8 φήμην —

1 δρυψαμένω P : δριψαμένω M  
vid.) 11 τινάσσονται P

5 φράσεως M : λόγου P  
19 τὸ δὲ P : τῷ δὲ M

6 ὡς M<sup>sL</sup> : deest in P (corr., ut



many a feather, and they gazed upon the heads of all and foreboded destruction, tearing with their talons the cheeks and necks all round, and they darted against the right hand side, by way of their houses and their city. And they were astounded at the birds, when they beheld them with their eyes. They pondered in their mind what would come to pass”, | which is indeed fitting to say referring to people who make guesses about the future. | And these are the words of Homer, who is accustomed to occasionally occupy himself with such things in his accounts because of his variation in expression and wide-ranging learning. Odysseus and Telemachus are like eagles sent from Zeus, since, as shown in the *Iliad* too, such animals belong to Zeus, and they flew from the top of the mountain since Odysseus and Telemachus will come from the countryside once they have planned the deeds against the suitors. At first they flew only on the blowing wind, since Odysseus and Telemachus will first handle their task with stillness, and they flew close to one another, since Odysseus and Telemachus will not | betray each other in their plans. When they got to the suitors who now occupy the place of assembly, they whirled around and shook many a feather, either because Odysseus and Telemachus will also do away with many of their own subjects when they arrive, including suitors, heralds and some who belong to the household, killing these too, or it is because they will kill all the suitors by shooting feathered arrows. Having looked down at the heads of all and torn themselves with their talons they depart, since distress will come not only to the suitors but also to many others of the Ithacans, and many will tear their cheeks over this. For these | capital evils of the Ithacans the eagles show on themselves. This is what the foreboding birds signify. It is shown in the *Iliad* where *aetos* [eagle] originates from and that it is dedicated to Zeus from birth. The word *plēsiō* [“near”, dual.] is inflected from the nominative *ho plēsios*, as often shown elsewhere, the feminine of which, *hē plēsia*, is also found, used by Sophocles in “while she stands near [*plēsia*] me”.<sup>A</sup> The phrase “stretching out their wings” is said graphically, since this is how flying occurs. Observe here | that *ptéryges*—or *ptéryges* as Aristarchus writes it—is a body part on which there are feathers, and these are in turn scattered down over the people in the place of assembly. For it is not the wings (*ptéryges*) but the feathers (*ptera*) that are thrown down. He calls the place of assembly *polyphēmos*, in which many *phēmai* are occasionally uttered, meaning “prophetic statements”. A *phēmē* of this sort was also stated in the public speaking of this day, both by Antinous just now and by Aegyptius,

<sup>A</sup>Ὀμηρικόν Eust. ipse; cf. Porph. qu. Vat. 100.4–12 Sodano = schol. T β 152i (Il. 21–25); de voce φῆμις cf. in Od. 1840.13–14

- ἔστιν Ὀμηρικόν. Τὸ δὲ ἐπιδινηθέντες πιθανότης ἐστὶ τῆς ἐκτινάξεως τῶν πτερῶν·  
 10 ἄλλως γὰρ οὐκ ἦν γενέσθαι. Τὸ δὲ πάντων κεφαλὰς κοινὴν | βλάβην δηλοῖ, ὡς καὶ  
 ἀνωτέρω γέγραπται, διὰ τὸ μηδὲ ἀναιτίους εἶναι μηδὲ τοὺς Ἰθακησίους, ὡς δηλώσει  
 καὶ Τηλέμαχος ἐν οἷς ἐρεῖ ὡς τάδε διατρίβουσιν Ἀχαιοί, μάλιστα δὲ μνηστήρες. ὄλε-  
 θρον μὲν οὖν οὐ πάντων Ἰθακησίων ὄσσονται οἱ ἀετοί, ζημίαν δὲ καὶ λύπην εἰ καὶ μὴ 5  
 πάντων, τῶν γοῦν πλειόνων, διὸ καὶ ἐν τοῖς ἐξῆς δηλωθήσεται ὅτι τοῖς μνηστῆρσι  
 μέγα πῆμα κυλινδεται πᾶσι, πολλοῖς δὲ καὶ ἄλλοις κακὸν ἔσται. Ἐνθα καὶ ὄρα τὸ  
 κυλινδεται συντελοῦν εἰς γνῶσιν τοῦ ἐκ κορυφῆς ὄρεος καταπτῆναι τοὺς ἀετούς,  
 ὅπερ ἔοικε δηλοῦν τὸ ἀνωθεν κυλινδόμενον πῆμα. Δῆλον δὲ ὅτι ὀφθαλμὸς Μού-  
 15 σης διακρίνει τοὺς ἀετούς | ἀπερεῖσαι τὸ ὀπτικὸν εἰς πάντων κεφαλὰς· ἄλλως γὰρ 10  
 οὐκ ἔστιν εὐδιάκριτον, ἴσως δὲ καὶ τοῦ δήμου πεπυκνωμένου μόναι κεφαλαὶ τοῖς  
 ἀετοῖς ἐβλέποντο. Ἰστέον δὲ καὶ ὅτι μνηστῆρων μὲν κεφαλὰς ἔσιδον ἐπ' ὀλέθρῳ, οἱ  
 σὺν σφῆσι κεφαλαῖς ἀπέτισαν, ἃς παραθέμενοι κατὰ τὸν ποιητὴν ἑδαπάνων τὰ τοῦ  
 Ὀδυσσεως, τὰς δὲ τῶν λοιπῶν Ἰθακησίων ἐπὶ μόνῃ ζημίᾳ καὶ χρημάτων ἢ κτημάτων  
 ἐκτίσει. Δρῦπτεσθαι δέ, ὡς καὶ ἐν Ἰλιάδι ἐδηλώθη, τὸ ξεεσθαι κατὰ μεταφορὰν τῶν 15  
 ἐκδερομένων ξύλων, ὡς ἀπὸ τοῦ δόρυ δορύπτω καὶ δρύπτω. Τὸ δὲ παρειὰς κατα- M 21<sup>r</sup>  
 20 χρηστικῶς ἐρρέθη ἐπὶ αἰετῶν, ὡς καὶ τὸ | χεῖλος ἐν τῷ ἀγκυλοχείλῃ· ράμφος γὰρ ἐπὶ  
 ὀρνέων τὸ χεῖλος ὥσπερ ἐπὶ συῶν τὸ ρύγχος· τινὲς μέντοι βιαζόμενοι τὴν κυριο-  
 λεξίαν ἀπιθάνως μὲν λέγουσι δ' οὖν ὅτι παρειὰς καὶ δειρὰς οὐ τὰς ἑαυτῶν οἱ ἀετοὶ  
 ἐδρύναντο, ἀλλὰ τὰς τῶν ἐν τῇ ἐκκλησίᾳ, ὡς βαθύναντες τὴν πτῆσιν καὶ κατ' αὐ- 20  
 τῶν ὀρμήσαντες ὡς ἐνήν, καὶ τοιοῦτ' ἔργῳ θρασύτερον ἐπιτολμήσαντες. κρεῖττον  
 δὲ τὸ πρῶτον, ἐπεὶ καὶ Ἰάμβλιχος οἶδε τοιοῦτους ὄρνιθας, οἱ ἀπορρήσουσιν αὐτοὶ  
 ἑαυτοὺς καὶ που ἀναιροῦσιν ἐπὶ δηλώσει μέλλοντός τινος, ὅπερ οὐ κατὰ φύσιν εἶναι  
 25 φησιν, ἀλλ' ὑπερφυές. Δεξιοὶ δὲ ἥϊζαν ἀντὶ τοῦ ἀνατολικοί, ὡς αἴσιοι | δηλοῦντες P 27<sup>r</sup>  
 ὅτι Ὀδυσσεὺς μὲν καὶ Τηλέμαχος νικήσαντες ὑπὸ φωτὶ ἔσσονται, μνηστήρες δὲ ὑπὸ 25  
 ζόφῳ γενήσονται. ὅτι δὲ δεξιά τὰ ἀνατολικά δηλοῖ ὁ ποιητὴς ἐν οἷς φησὶν εἴτ' ἐπὶ  
 δεξιά ἴωσι πρὸς ἡῶ τ' ἡέλιόν τε, εἴτ' ἐπ' ἀριστερὰ ποτὶ ζόφον ἡερόεντα. Οἰκία δὲ καὶ

<sup>A</sup>1439.11 τάδε — μνηστήρες β 265–66 <sup>B</sup>13 μέγα — ἔσται β 163–66 <sup>C</sup>17 ἃς παραθέμενοι —  
 τοῦ Ὀδυσσεως β 237 <sup>D</sup>18 τὰς δὲ τῶν λοιπῶν — ἐκτίσει ψ 356–58 <sup>E</sup>20 ἀγκυλοχείλης Π 428  
<sup>F</sup>24 Ἰάμβλιχος — ἀλλ' ὑπερφυές Iambl. myst. 3.16 <sup>G</sup>26 εἴτ' ἐπὶ — ἡερόεντα M 239–40

1439.8–9 Τὸ δὲ — γενέσθαι Eust. ipse; cf. in Od. 1439.4 9–11 Τὸ δὲ — μνηστήρες. Eust. ipse  
 fontem (cf. ad in Od. 1438.57–1439.1) amplificans; cf. β 166 13–14 Ἐνθα — πῆμα Eust. ipse  
 14–16 Δῆλον δὲ — ἐβλέποντο Eust. ipse 18–19 Δρῦπτεσθαι — δρύπτω cf. EGen. s.v. δρύπτω =  
 EM 288.52–58 ubi versus laudatur; schol. β 153a2; Eust. in Il. 1062.45 cum adn. v.d.Valk; huc spectat  
 Eust. in Il. 1134.55–56 19–20 Τὸ δὲ — ρύγχος cf. Eust. in Il. 1068.51 20–22 τινὲς — ἐπιτολμή-  
 σαντες cf. schol. HM<sup>1</sup> β153e 22–23 τὸ πρῶτον schol. N et M<sup>a</sup> β153d 24 δεξιοὶ = ἀνατολικοί  
 schol. EHM<sup>1+a</sup> (Arn.) β 154a1 24–25 ὡς αἴσιοι — γενήσονται schol. DEHM<sup>a</sup>Ox 146a1 (Il. 28–29)  
 25–27 ὅτι δὲ — ἡερόεντα schol. EHM<sup>1+a</sup> (Arn.) β 154a1

18 ὥσπερ M : ὡς καὶ P

as previously stated. To call regular speech *phēmē* is not Homeric. The word “whirling around” is a device of credibility for the violent shaking of the wings, since it could not have resulted in any other way. The phrase “the heads of all” indicates the common | damage, as written above, since not even the Ithacans are free from guilt, as Telemachus will show where he says that “these things the Achaeans delay, and especially the suitors”.<sup>A</sup> Now, the eagles do not forebode ruin to all Ithacans, but only some sort of penalty and suffering, if not for everyone then at least for the majority. For this reason it will be shown later on that “an enormous disaster is rolling upon” all the suitors, but for many others “there will be hardships”.<sup>B</sup> Observe here the verb “is rolling upon” (*kyлиндetai*), which contributes to the understanding of the fact that the eagles fly down from the top of a mountain, which seems to signify a disaster rolling down from above. It is evident that the eye of the Muse discerns that the eagles | fixed their sight on the heads of all, since it is not discernible in any other way, or perhaps it is also that the eagles could only see the heads of the people standing closely packed together. One must know that “they looked upon the heads of the suitors signaling doom”—the suitors, who would pay with their heads that they extended, as the poet says, when wasting Odysseus’ possessions<sup>C</sup>—but they looked upon the heads of the rest of the Ithacans only signaling penalty and payment of wealth and possessions.<sup>D</sup> The word *dryptesthai*, as shown in the *Iliad*, means “to scrape” as a metaphor from logs that are stripped of their bark, deriving from *dory* [stem], *doryptō* and *dryptō*. The word *pareias* [cheeks] is said by a misuse of language referring to eagles, just like | *cheilos* [lip] in *ankylocheilēs* [lit. with hooked lip].<sup>E</sup> For *rhamphos* [beak] is the lip of birds, as *rhynchos* [snout] is the lip of pigs. Some people, insisting on the literal sense of *pareia* [human cheek], accordingly make the unconvincing claim that the eagles did not scrape their own cheeks and necks but those of the people in the assembly, flying on a lower altitude and attacking them as far as possible, venturing upon this rather boldly. But the first interpretation is better, since Iamblichus was also aware of such birds, who tore themselves into pieces and sometimes destroyed themselves in order to show some future event, which, he says, does not happen naturally but is a supernatural phenomenon.<sup>F</sup> “They rushed towards the right”, that is to the east, since they were auspicious | and showed that Odysseus and Telemachus would be victorious and remain under the light, whereas the suitors would be under darkness. The poet shows that “on the right hand side” means “to the east” where he says: “whether they go towards dawn and the sun, or to the left towards the murky darkness”.<sup>G</sup> The houses and the town should be interpreted as refer-

πόλιν καλὸν μὲν ἐπὶ τῶν Ἰθακησίων νοεῖν, ὡς διὰ μέσης τῆς πόλεως ὑποχωρησάν-  
των τῶν οἰωνιστικῶν αἰετῶν, ἕτεροι δὲ τὴν τῶν αἰετῶν κατάπαυσιν διὰ τιμὴν τοῦ  
βασιλικοῦ τούτου ζῶου *οἰκία καὶ πόλιν ἐνόησαν* καθ' ὁμοιότητα τοῦ *ὁ κύματ' οἰκῶν*  
*ὄρνις* καὶ τῶν ὁμοίων, ὡς τῶν αἰετῶν ἐπαναστραφέντων ἔνθα ᾤκουν. ὁ καὶ ἐδήλου ὡς  
30 καὶ | Ὀδυσσεὺς καὶ Τηλέμαχος ἀνελόντες τοὺς μνηστήρας αὐθις εἰς ἀγροὺς ἀπελεύ- 5  
σονται, ὡς ἱστορήσει ὁ ποιητὴς ἐν τῷ τοῦ βιβλίου τέλει. καὶ ἔστι καὶ ὁ τοιοῦτος νοῦς  
ἀγαθός, ἐπεὶ καὶ ἐν Ἰλιάδι *οἰκία καὶ δόμος ἐπὶ σφηκῶν καὶ μελισσῶν λέγεται καὶ*  
*φίλα οἰκία ἐπὶ αἰετοῦ*. Ὅρνιθας δὲ καὶ νῦν λέγει οὐχ' ἀπλῶς τὰ πτηνὰ κατὰ κοινὴν  
γλῶσσαν, ἀλλὰ τοὺς μνηνόντάς τι μέλλον, οὓς καὶ ἐναϊσίμους ἐρεῖ ὁ ποιητὴς, ἥγουν  
αἰσάν τινα δηλοῦντας, ἀφ' ἧς τινὲς μὲν αἰσιοί, ἕτεροι δὲ ἀπαῖσιοι λέγονται. ἐξ ὧν 10  
ὀρνίθων καὶ εὐορνιθία κατὰ τοὺς παλαιούς παρὰ Σοφοκλεῖ τὸ ἀγαθὸν οἰώνισμα,  
35 καθὰ καὶ εὐερμία | τὸ διὰ τὸν Ἑρμῆν ἀγαθὸν ἔρμαιον, ὃ ἐστὶν εὐρημα, οὐ καὶ ῥήμά  
στ. ἐστὶ τὸ εὐερμεῖν. | ὅτι δὲ Ἀττικὸν μὲν τὸ ὄρνις, Δωρικὸν δὲ τὸ ὄρνιξ δηλοῦσιν οἱ  
90 παλαιοί. Τὸ δὲ *ἐπεὶ ἴδον ὀφθαλμοῖσιν ἐτυμολογίαν* παρεμφαίνει τοῦ θαμβεῖν, ὃ παρὰ  
τὴν θέαν, ὡς προερρέθη, γίνεται, καθὰ καὶ τὸ θηεῖσθαι καὶ τὸ ἐξ αὐτοῦ θηητόν. 15  
β 157-67 39 | Ὅτι νησιώτῃ ἀλιευτικῷ ἀνδρὶ πρέπον ὄνομα τὸ | Ἀλιθέρης, οἷονεὶ ὁ ἐν τῇ  
40 ἀλὶ θερόμενος ὑπὸ ἡλίου· παρὰ μέντοι τοῖς ναυτικωτάτοις νησιώταις Φαίαξιν ἐκ-  
φανέστατα πλεονάζει τὰ ἀλιευτικὰ ὀνόματα· ὁ Ἀκρόνεως, ὁ Ἰγκύαλος, ὁ Ναυτεύς,  
45 ὁ Ἀμφιάλος, ὁ Εὐρύαλος καὶ οἱ λοιποί. καὶ τοιοῦτος μὲν ὁ Ἀλιθέρης, | ὁ δὲ Μά-  
στωρ ζητητικοῦ ἀνδρὸς ὄνομα, παρὰ τὸ μῶ ἡ μαίω τὸ ζητῶ, ἀφ' οὗ καὶ ἡ Μαῖα. 20  
στορίδην γοῦν τινα ὁ ποιητὴς Ἀλιθέρην πλάττει δεξιὸν ἐκζητήσεως πάντως καὶ  
μαθήσεως *ὄρνιθας γινῶναι καὶ ἐναῖσιμα μυθήσασθαι*, ὃς καὶ λῶν κεφαλαιωδῶς τὸ  
50 | κατὰ τοὺς ῥηθέντας αἰετοὺς ἐρμήνευμα οἰωνοσκοπητικῷ τρόπῳ λέγει τοῖς μνη-  
στήρσιν, ὅτι τε μέγα πῆμα, ὡς ἐρρέθη, κυλίνδεται αὐτοῖς καὶ ὅτι Ὀδυσσεὺς οὐκ ἐπὶ  
πολὺ ἀπάνευθε τῶν αὐτῶ φίλων ἔσεται, ἀλλὰ που ἤδη ἐγγὺς ὧν, ὡς ἐδήλου τὸ πλη- 25  
55 σίον ἀλλήλων τοὺς αἰετοὺς | πέτεσθαι, φόνον τούτοις καὶ κῆρα, ὡς καὶ προεγράφη,

<sup>A</sup>1439.29 ὁ κύματ' οἰκῶν ὄρνις Eur. fr. 636.5 Kannicht <sup>B</sup>30 ὡς ἱστορήσει — τέλει ω 205-7 <sup>C</sup>31 οἰ-  
κία — μελισσῶν Π 259-65 <sup>D</sup>32 φίλα — αἰετοῦ M 219-21 <sup>E</sup>33 ἐναϊσίμους ἐρεῖ β 159 <sup>F</sup>34 εὐ-  
ορνιθία — Σοφοκλεῖ Soph. fr. 1049 Radt <sup>G</sup>37 ὁ παρὰ — θηητόν cf. Eust. in Od. 1431.10-11 cum adn.  
<sup>H</sup>41-44 παρὰ μέντοι — οἱ λοιποὶ θ 111-15 <sup>I</sup>52 ὡς ἐρρέθη Eust. in Od. 1438.57-1439.1 <sup>J</sup>55-56 ὡς  
καὶ προεγράφη Eust. in Od. 1438.57-1439.1

1439.28 ἕτεροι — ἐνόησαν schol. B β 154g 28-29 καθ' — ὄρνις add. Eust. ipse; locus notus  
Eustathio ex Hermog. id. 2.5 fuisse videtur; cf. v.d.Valk ad Eust. in Il. 900.34 29-31 ὁ καὶ — τέ-  
λει Eust. ipse 32-33 Ὅρνιθας — μέλλον cf. Eust. in Od. 1440.42-46; 1410.50-52 33-34 ἀφ'  
ἧς — λέγονται Eust. ipse; cf. in Il. 659.62 34 ἐξ ὧν — οἰώνισμα Phot. ε 2269 34-35 καθὰ καὶ  
— εὐρημα Phot. 2153 (cum adn. Theodoridis) 35 ἔρμαιον = εὐρημα cf. Hsch. ε 5938; Suid. ε 3031;  
lex. Herm. 149; EGud. 527.11-12 Stef.; EM 376.19-20; schol. Aesch. sept. 508d; schol. Soph. Antig. 30;  
schol. Luc. Char. 12; cf. etiam Eust. in Il. 960.12 35 εὐερμεῖν cf. Poll. 5.135.6; Eust. in Il. 675.55;  
999.13; 1809.48 35-36 Ὅτι — οἱ παλαιοὶ cf. Athen. 9.374d; Phot. ο 505; Choer. in Th. Alex. can.  
1.292.12-13 (= Hdn. cath. 44.8-9 Lentz.; κλ. ὄν. 741.21); cf. etiam Eust. in Od. 1419.12; Eust. in Od.

ring to the Ithacans, since the foreboding eagles withdraw through the middle of the town. But others have believed that the “houses and town” refer to the resting place of the eagles because of the honor of this royal animal, like “the bird that inhabits the sea”<sup>A</sup> and similar verses, meaning that the eagles returned to where they lived. This indicates that | after killing the suitors Odysseus and Telemachus will go back to the country side, as the poet will relate at the end of the book.<sup>B</sup> And this sense is good, seeing as even in the *Iliad* “house” and “home” is used in reference to wasps and bees,<sup>C</sup> and “beloved homes” referring to an eagle.<sup>D</sup> Here too he does not simply call “birds” *ornithes* according to the common dialect but only those who declare some future event, which the poet will also call *enaisimoi*,<sup>E</sup> that is indicating some *aisa* [destiny], whence some are *aisioi* whereas others are called *apaisioi*. According to the ancients, the word *eu-ornithia* “good omen” in Sophocles<sup>F</sup> derives from these *ornithes*, just as *euermia* is | a good *hermaion*, that is a good “finding” through Hermes, which produces the verb *euermein*. The ancients show that *ornis* is Attic but *ornix* Doric. The phrase “when they beheld with the eyes” hints in passing at the etymology of *thambein* [be astonished], which originates from *thea* [sight], as previously stated,<sup>G</sup> just as is the case with *thēeisthai* [wonder at] and its derivative *thēēton* [wondrous].

| (v. 157–67) Halitherses is a fitting name for an island-dwelling fisherman, | being a man on the sea (*en hali*), as it were, who is warmed (*theromenos*) by the sun. Among the Phaeacians, island dwellers greatly skilled in matters of fishing, there is an abundance of manifest fisherman’s names: Acroneos, Okyalos, Nauteus, Amphialos, Euryalos and the rest.<sup>H</sup> And this is what Halitherses is like, | whereas Mastor is a name for a man disposed to inquiry, deriving from the verb *mō* or *maiō*, meaning “inquire”, whence Maia derives too. At any rate, the poet fabricates Halitherses, a son of Mastor, to be altogether skillful in inquiry and learning, “to have knowledge of birds and express omens in words”. He also summarily solves the | interpretative problem of the aforementioned eagles through augury and then says to the suitors that an enormous disaster, as previously said,<sup>I</sup> is rolling upon them, and also that Odysseus will not be far away from his dear ones for much longer, but he is already close somewhere, as shown by the eagles flying close | to one another, and, as previously written,<sup>J</sup> death and destruction

1440.55–56      36 Τὸ δὲ — θαμβεῖν Eust. ipse      39–40 Ὅτι — ἡλίου schol. DEHMA (Hdn.) β 157b (amplif.)      41–44 παρὰ — Ἀλιθέρης Eust. ipse; cf. Eust. in Od. 1588.2–13      45–46 ὁ δὲ Μάστωρ — ζητῶ Eust. ipse; 46 μαῖα ~ μαίω cf. Theogn. can. 28 Alpers; Choer. in Th. Alex. can. 1.309.36; EGud. 378.32 Sturz; EM 574.308–311; 589.42–46 (= Philox. fr. 148 Theodoridis); cf. etiam Eust. in Il. 10.31; 188.26; in Od. 1873.42      52 ὥς ἐρρέθη Eust. in Od. 1438.57–1439.1      54–55 ὥς — πέτεσθαι Eust. ipse; aliter in Od. 1438.59–60

φυτεύει πάντεσσι, πολέσι δὲ καὶ ἄλλοισι κακὸν ἔσται, οἳ νεμόμεθ' Ἰθάκην εὐδείελον,  
 ἤγουν εὐπεριόριστον ἢ εὐ πρὸς δειλὴν κειμένην, ὥς ἐν τοῖς ἐξῆς που ῥηθήσεται σα-  
 60 φέστερον. Ἰστέον δὲ ὅτι τὸν διειλημμένον | Ἀλιθέρσην γέροντα οἶδεν ὁ ποιητής·  
 τοιούτων γὰρ ἀνδρῶν ἢ πολυπείρια, καλεῖ δὲ αὐτὸν καὶ ἥρωα τῆς παρρησίας καὶ μα-  
 64 θήσεως ἀποδεξάμενος. Ὅρνιθας δὲ καὶ νῦν ἔφη τοὺς οἰωνοὺς, ἐξ ὧν οἱ κατὰ τέχνην 5  
 | οἰωνοπόλοι καὶ ὀρνιθοσκόποι λέγονται, καὶ ἐναίσιμα δὲ τὰ τῆς κατὰ τὸ μοιρίδιον  
 1440 αἴσης δηλωτικά. δηλὸν δὲ ὅτι λέγεται καὶ | ἐπὶ δικαίου καὶ πρέποντος πράγματος  
 τὸ ἐναίσιμον, ὥς δηλοῖ τὸ ἀτὰρ τοῦτο γ' ἐναίσιμον οὐκ ἐνόησε πρὸ ὀλίγου διὰ τὴν  
 Πηνελόπην ῥηθέν. Τὸ δὲ φυτεύει ἀντὶ τοῦ ἐπιμελῶς κατεργάζεται, ὅθεν οἱ ὕστερον  
 λαβόντες ἀρχὴν ὑπορρῦττειν φασὶ τὸ δολιεύεσθαι, ὃ καὶ αὐτὸ τοῖς φυτεύουσι παρέπε- 10  
 ται. Ἰστέον δὲ ὥς, εἴ τις τῷ φυτεύοντι κῆρα συντάξει καὶ τὸν συκοφάντην, γλυκερῶ  
 μὲν φυτῷ παρωννυμώμενον κατὰ τὸ συκαῖ τε γλυκεραί, κηραίνοντα δὲ τὰ εἰς τέλος  
 5 οὐ γλυκύπικρον | ἀλλὰ πευκεδανόν, οὐκ ἀφυῶς ἂν ἐπιβαλεῖ. Ἐν δὲ τῷ νεμόμεθα καὶ  
 ἑαυτὸν ὁ Ἀλιθέρης διὰ τὸ φιλάληθες καὶ ἀνεπαχθὲς συνεισάγει τοῖς κακωθῆναι  
 μέλλουσι, καὶ ταῦτα εἰδὼς αὐτὸς πταῖσαι μηδέν. Ὅρα δὲ τὰ ἐν τῷ τραχεῖ λόγῳ τοῦ 15  
 Ἀλιθέρου ἰλαρὰ ποιητικὰ πάρισα ἐν δυσὶ κείμενα στίχοις· τὸ τοῖσδεσι, πάντεσσι,  
 πολέσιν, ἄλλοισιν. Ἐνθα καὶ πρὸς ὀρνιθοθήραν τεχνικὸν ἀστείως ἂν ῥηθῇ τὸ ὃ  
 γὰρ οἶος ὀμηλικὴν ἐκέκαστο ὀρνιθας γνῶναι, ὅπερ δύο ἐλλείψεις ἔχει· μίαν μὲν προ-  
 θέσεως, ἑτέραν δὲ ἄρθρου· λέγει γὰρ ὅτι μόνος κατὰ τοὺς ὀμηλικὰς ἐκέκαστο τῷ  
 εἰδέναι ὀρνιθας. 20

β 167–69 10 Ὅτι ὁ διὰ | κοινὸν φόβον ἐθέλων παῦσαι τι κακὸν καλῶς ἂν εἴποι τὸ ἀλλὰ πολὺ  
 πρὶν φραζώμεσθ' ὥς κεν καταπαύσομεν· οἱ δὲ καὶ αὐτοί, ἤγουν οἱ ἄτακτοι, πανέσθων·  
 καὶ γὰρ σφιν ἄφαρ τόδε λωῖόν ἐστιν. ὑπερβατῶς δὲ ἐφράσθη· τὸ γὰρ ὀρθὸν οἱ δὲ καὶ  
 αὐτοὶ πανέσθων ἄφαρ, ἤγουν εὐθέως καὶ ὥς εἰπεῖν συναπτῶς, ὥς ἀπὸ τοῦ ἅπτω, οὗ  
 παρακείμενος ἦφα, ἐξ οὗ ἄφαρ ἐπίρρημα ψιλούμενον Αἰολικῶς. 25

<sup>A</sup>1440.1 ἀτὰρ τοῦτο — ἐνόησε β 122 <sup>B</sup>4 συκαῖ τε γλυκεραί η 116; λ 590

1439.57 εὐδείελον = εὐπεριόριστον schol. BDEH (exeg.) β 167c 58 εὐδείελον = εὐ πρὸς δειλὴν  
 κειμένην schol. DE (exeg.) β 167b1 58–59 ὥς — σαφέστερον Eust. in Od. 1613.32–38 59–  
 61 Ἰστέον — ἀποδεξάμενος schol. BEHM<sup>a</sup> β 157c; 59 τοιούτων — πολυπείρια cf. Eust. in Od. 1431.18–20  
 63 ὀρνις = οἰωνός cf. schol. D Ω 219; Hsch. o 1266; cf. etiam Eust. in Il. 663.7–8 cum adn. v.d.Valk; ps.-  
 Plut. de Hom. 22 64 ὀρνιθοσκόποι = οἰωνοπόλοι cf. schol. D A 69; Hsch. o 457; EM 457.47–50  
 64 ἐναίσιμα — δηλωτικά cf. schol. BM<sup>a</sup> β 159c; EM 39.5; cf. etiam Eust. in Il. 659.58 64–1440.2 δη-  
 λον δὲ — ῥηθέν cf. schol. Y β 122g; schol. D Ω 40; schol. bT O 598a; schol. Opp. hal. 1.683; 2.198; synag.  
 ε 371; Phot. ε 800; Suid. ε 1204 2 Τὸ δὲ — κατεργάζεται cf. schol. V β 165e 2–3 ὅθεν — πα-  
 répetai Eust. ipse 3–5 Ἰστέον — ἐπιβαλεῖ cf. Eust. op. min. 2, p. 31.1–9 Wirth 5–6 Ἐν δὲ —  
 μηδέν Eust. ipse 6–7 Ὅρα δὲ — ἄλλοισιν Eust. ipse; cf. in Od. 1433.60–61; Lehnert, *De scholiis*  
*rhetoricis* 24; Lindberg, *Hermogenes* 219 8–9 ὅπερ — ἄρθρου cf. schol. EHM<sup>a</sup> P β 158c1; cf. etiam

10 ὑπορρῦττειν P δουλιεύεσθαι P 17 ἄλλοισιν P 19 ὀμηλῆας P τῷ PM<sup>s.l.</sup>  
 22 οἱ M : εἰ P



“he prepares for all, and for many others of us it will be bad, we who live on *eudei-  
elos* Ithaca”, that is “well-discernible” or “pleasant towards the afternoon”, as will  
be stated more clearly later on somewhere. One must know that the poet knew  
preeminent | Halitherses to be an old man. For great experience belongs to such 60  
men. He also calls him a hero based on his outspokenness and learning. Now  
he called “omens” *ornithes*, out of which practitioners of the art of augury | are 64  
also called *ornithoskopoi*, and signs of one’s allotted destiny are called *enaisima*.  
It is evident that *enaisimos* is also said | referring to a just and befitting thing, as 1440  
shown in “but this thing that she devised was not befitting (*enaisimos*)”,<sup>A</sup> said re-  
cently about Penelope. The word *phyteuei* [lit. “plant”] means “attentively pre-  
pares”, whence later writers took their cue and called “be deceitful” *hyporyttein*  
[undermine], which also pertains to those who plant. One must know that it  
will not be an unnatural thing if someone combines the sycophant with the one  
who “plants destruction”, named after a plant that is sweet according to the verse  
“and sweet *sykai* [figs]”,<sup>B</sup> but destructive in that it is not altogether bittersweet | 5  
but piercing. In “we who dwell” Halitherses includes himself among those who  
will suffer hardships, doing so out of love for the truth and his wish not to offend,  
even though he knows that he has done nothing wrong. Observe that in Ha-  
litherses’ harsh speech there are cheerful poetic parallel endings in two verses,  
namely in the words “for these” (*toisdesi*), “for all” (*pantessi*), “for many” (*poles-  
in*), “for others” (*alloisin*). Here it would be witty to say to a skilled birdcatcher  
“for he alone excelled his peers in knowing birds”, which has two ellipses: one of  
the preposition, the other of the article, since he says that he alone excelled over  
(*kata*) his peers in knowledge (*to eidenai*) of birds”.

(v. 167–69) He who wishes to put a stop to an evil thing through | com- 10  
mon fear would say “but let us consider far in advance how we might stop them,  
and they themselves ought to stop”, referring to the disorderly, “since *aphar* this  
will be better for them”. This was phrased in the form of a hyperbaton, since the  
straight order would be: “they themselves ought to stop *aphar*”, meaning “quick-  
ly” and “without delay” (*synaptōs*); it derives from *haptō* [fasten], the perfect  
tense of which is *hēpha*, out of which the adverb *aphar* derives, with a smooth  
breathing according to the Aeolic dialect.

Eust. in Il. 940.55; 1088.27    11 ὑπερβατῶς Eust. ipse vel fort. schol. excidit    12 ἄφαρ = εὐθέ-  
ως cf. schol. IJM<sup>a</sup>Y β 169c; Tz. exeg. Il. 408.11 Pap.; cf. etiam Eust. in Il. 352.37; 942.5; 1191.12; 1302.42  
12 ἄφαρ = συναπτῶς cf. Eust. in Il. 160.38–40; 1107.40; 12–13 ἄφαρ ~ ἄπτω Or. 30.1–2; EGen. a 1447;  
EGud. 239.1–2 Stef.; EM 175.12–14; 13 ψιλούμενον Αἰολικῶς cf. Eust. in Il. 158.38–40 (cum adn. v.d.Valk);  
854.14–15; 961.25

- β 170 "Οτι ὁ πεποιθότως προλέγων ἔρει τὸ οὐ γὰρ ἀπείρητος μαντεύσομαι, ἀλλ' εὖ  
εἰδώς.
- β 171–76 "Οτι ὁ ῥηθεὶς Ἀλιθέρης ἐαυτὸν συνιστῶν ἐπὶ μαντικῇ τέχνῃ φησί· καὶ γὰρ ἐκεί-  
15 νω, τουτέστι τῷ Ὀδυσσεῖ, φημί τελευτηθῆναι | πάντα, ὡς οἱ ἐμυθεόμην, ὅτε Ἴλιον  
εἰσανέβαινον Ἀργεῖοι· φῆν κακὰ πολλὰ παθόντα ὀλέσαντ' ἅπο πάντας ἐταίρους, ἄγνω- 5  
στον πάντεσσιν ἑικοστῷ ἐνιαυτῷ οἴκαδ' ἐλεύσεσθαι. Καὶ ὅρα σύννοψιν τῆς Ὀδυσσεΐας  
ἐνταῦθα ἐν οὐδὲ ὅλοις τρισὶ στίχοις· συνελόντα γὰρ φάναι ἢ τῆς Ὀδυσσεΐας περιοχὴ  
οὐδὲν ἄλλο ἐν καιρίῳ ἴστορεῖ, ἀλλ' ἢ τὰ ἐπελευστικῶς ἐνταῦθα ῥηθέντα. τί δὲ τὸ εἰς  
Ἴλιον ἀναβαίνειν πολλαχοῦ δηλοῦται. "Ορα δὲ τὸ καὶ γὰρ ἐκεῖνω φημί ὡς καιρίως  
20 λεχθέντος τοῦ φημί· ἀξιωματικῶς γὰρ εἴρηται τὸ φημί κατὰ τὸ αὐτὸς ἔφατο τὸ | Πυ- 10  
θαγορικόν· ἐπεὶ γὰρ οὐδὲν ὦν φησι προειπεῖν δόξοι ἂν τελευτᾶσθαι, ἥτοι τελείσθαι,  
ὡς κατωτέρω φησί. διὰ τοῦτο λέγει ὅτι φημί μονονουχὶ λέγων ὡς ἐγὼ προορῶν καὶ  
εὖ εἰδὼς φημί ἐκεῖνα πάντα τελευτᾶσθαι.
- β 178–80 23 | "Οτι ὁ καταλαζονευόμενος γέροντος προλέγοντός τι ὡς αὐτὸς κρεῖττον εἰδὼς  
25 εἴποι ἂν· ὦ γέρον, εἰ | δ' ἄγε δὴ μαντεύεο σοῖσι τέκεσσιν οἴκαδ' ἰών, μὴ που τι κακὸν 15  
St. πάσχωσιν ὀπίσω. ταῦτα δ' ἐγὼ σέο πολλὸν ἀμείνων μαντεύεσθαι. ἔστι δὲ | κἀνταῦθα  
91 τὸ εἰ δ' ἄγε δὴ παρακελευσματικόν, ὡς πολλαχοῦ ἐφάνη.
- β 181–93 30 "Οτι τὴν οἰωνοσκοπητικὴν διαβαλεῖν ἐθελήσας ὁ τοῦ | Ὀμήρου Εὐρύμαχος  
ρίζοθεν μὲν αὐτὴν οὐκ ἐκσπᾶ—ἐδόκει γὰρ ἐπιστήμη τις εἶναι ἀκριβής—ἐπὶ τι δὲ  
αὐτὴν διασεῖει εἰπών· ὄρνιθες δέ τε πολλοὶ ὑπ' αὐγὰς ἡελίοιο φοιτῶσιν, οὐδὲ τε πάντες 20  
35 ἐναΐσιμοι. Καὶ ὅρα ὅπως ἦν ἐξαίρει πανταχοῦ οἰωνοσκοπίαν ὁ ποιητής, ὅμως νῦν |  
διαλεκτικώτερον ἐπιχειρῶν καταρριπτεῖ, δηλῶν ὡς παντὶ λόγῳ λόγος παλαίει καὶ τὸ  
ἀμφοτερόγλωσσον ἐξασκῶν. λέγει δὲ τι τοιοῦτον ἐν ἀλλοίῳ σχήματι καὶ ἐν Ἰλιάδι ὁ  
"Εκτωρ, καὶ ὁ βουλόμενος ζητεῖτω ἐκεῖνο. κατεπιχειρεῖ δὲ καὶ ἡ παρὰ τῷ Σοφοκλεῖ  
40 | Ἰοκάστη τῆς μαντικῆς Ὀμηρικῇ ζήλῳ, καὶ ζητητέον τῷ ἐθέλοντι. Σημείωσαι δὲ 25  
καὶ ὡς ἀστείως ἐνταῦθα παρείληπται τὸ ὄρνιθες πολλοί, ἵνα εἰ μὲν ὄρνιθας νοήσοι τις  
ἀπλῶς τὰ πτηνὰ, εἴη ἀληθὲς ὡς οὐ πάντες ἐναΐσιμοι, εἰ δὲ ὄρνιθες νοηθεῖεν οἱ τοῦ μέλ- M 21<sup>v</sup>  
45 λοντος | δηλωτικοί, καθ' ὃ σημαίνόμενον εἴρηται τὸ θάμβησαν δ' ὄρνιθας ἐπεὶ ἴδον

<sup>a</sup>1440.38 λέγει δὲ — ὁ "Εκτωρ M 230–50<sup>b</sup>39 κατεπιχειρεῖ — ζήλῳ Soph. Oed. tyr. 707–25<sup>c</sup>45–

46 θάμβησαν — ὀφθαλμοῖς β 155

1440.16–18 Καὶ ὅρα — ῥηθέντα Eust. ipse; 17 συνελόντα φάναι de his verbis cf. Eust. in Il. 1084.25  
18–21 Ὅρα δὲ — τελευτᾶσθαι Eust. ipse; 19 αὐτὸς ἔφατο dictum pernotum αὐτὸς ἔφα cf. e.g. Suid.  
α 4523; ε 428; Diog. Laert. 8.46; Diogenian. 3.19; schol. vet. Ar. nub. 195b; αὐτὸς ἔφατο cf. Cyrill. in  
Iesaiam, PG 70.708.4–8; Tz. in Ar. nub. 1432; Eust. in Il. 38.1; 586.27; vide etiam de ipso Eustathio M.  
Chon. or. 16, p. 294.4–8 Lampros 27–28 ἔστι δὲ — ἐφάνη cf. schol. B β 178a1; cf. etiam Eust. in  
Il. 48.38–39; 107.17–20; 1175.19 28–32 Ὅτι — ἐναΐσιμοι Eust. ipse 32–41 Καὶ ὅρα — ἐθέλοντι

14 καταλαζόμενος PM<sup>a,c</sup>.  
ταρριπτεῖ M

21 οἰωνοσκοπία P : οἰωνοσκοπίαν M

22 καταρριπτεῖ P : κα-

(v. 170) Someone who has foretold something persuasively will say: “For I am not unproven in prophesy, but very able”.

(v. 171–76) Praising himself as far as the art of prophesy is concerned, the aforementioned Halitherses says: “So for him too”, that is for Odysseus, “I say that all will | be fulfilled just as I predicted when the Argives set out for Ilium. 15 I said ‘having endured many evils and lost all comrades, he will come home, unknown to all, during the twentieth year’”. Observe here the synopsis of the *Odyssey* in less than three lines. For to put it concisely the content of the *Odyssey* relates nothing of vital importance except for what is casually said here. It is often shown what *anabainein* [set out from harbor] for Troy means. In the phrase “For him too I say (*phēmi*)”, observe that “I say” was said in a timely fashion. For “I say” was used out of self-evident authority, as with the Pythagorean “he himself said it”. | For it would seem as if nothing that he claims to predict would 20 ever *teleutasthai* “be fulfilled”, as he says further down. For this reason he says “I say”, almost saying that with foresight and good knowledge I say that all of these things will be fulfilled.

| (v. 178–80) Someone who discredits what an old man has previously said 23 since he himself knows better would say: “Old man, come on, go | home and 25 utter your prophesies to your own children, lest they suffer a cruel fate sometime in the future. These things I am better than you to predict by far”. Here also the expression *ei d’ age dē* [come on] is hortatory, as often shown.

(v. 181–82) Homer’s Eurymachus wanted to disprove augury, | but he did 30 not pull it up from its roots—for it was considered to be an accurate science—but in some respects he shook its foundations, saying: “many birds travel under the rays of the sun; all do not bring auguries”. Observe how the poet, who always exalts augury, | rejects it here nevertheless, arguing dialectically, illustrating 35 that a saying wrestles with all other sayings and practicing double-tonguedness. Hector says a similar thing using a different figure in the *Iliad*,<sup>A</sup> and he who wishes to do so must search for it. Iocaste in Sophocles<sup>B</sup> also | argues against the 40 art of prophesy with Homeric zeal. He who wishes to find it should search for it. Note that the phrase “many *ornithes*” is employed wittily here. For if someone interprets *ornithes* simply as “birds”, it would be true that they are not all ominous, but if *ornithes* are interpreted as “signs of the future”, | which is the mean- 45 ing in “they wondered at the *ornithes* when they beheld them with the eyes”,<sup>C</sup>

Eust. ipse rhetorum magister de arte in utramque partem disputandi; 36 παντὶ — παλαίει cf. Greg. Naz. PG 37.929.2; Prodr. de prasinis (An. Ox. 3.216.15); 40 Ὅμηρικῶ ζήλω de Sophocle apud Eust. vide Miller 1946, 99 41–47 Σημείωσαι — ἐναίσιμοι Eust. ipse; cf. in Od. 1439.63

- ὀφθαλμοῖς, ψεύδεται ὁ Εὐρύμαχος· πάντες γὰρ οἱ τοιοῦτοι ὄρνιθες ἐναΐσιμοι. Ἰστέον δὲ ὅτι παρὰ τοῖς παλαιοῖς ὄρνιθες [[κεῖνται]] καὶ αἱ ἰδικῶς οὕτω καλούμεναι, καὶ  
 50 φέρεται εἰς τοῦτο χρῆσις ἐκ | Μενάνδρου εἰπόντος· ἀλεκτρυνὼν τις ἐκεκράγει μέγα.  
 οὐ σοβήσεται ἔξω τὰς ὄρνιθας ἀφ' ἡμῶν; καὶ ὅτι οὐ μόνον ἀρσενικῶς οἱ ὄρνιθες ὡς  
 ἐνταῦθα, ἀλλὰ καὶ θηλυκῶς, οἷον ὄρνιθι λιγυρῇ, καὶ ὅτι οὐ μόνον ὄρνιθες ἀλλὰ καὶ 5  
 55 ὄρνις, καὶ αἰτιατική ἐνικὴ οὐ μόνον ὄρνιν | ἀλλὰ καὶ ὄρνιθα, καὶ ὅτι Δωριεῖς τὸ ὄρνις  
 ὄρνιζ λέγοντες κλίνουσιν αὐτὸ διὰ τοῦ χ' ὄρνιχος. Τὸ δὲ ὑπ' αὐγὰς συντίθησι τὸν  
 παρὰ τοῖς μεθ' Ὀμηρον ὕπανγον αὐτὸ δὲ τὸ ὑπ' αὐγὰς ἡελίοιο περίφρασις ἐστὶ τοῦ  
 ὑφ' ἡελίῳ ἢ ὑφ' ἡλίον. Τὸ δὲ ἐναΐσιμοι ἀντὶ τοῦ πεπρωμένον τι δηλοῦντες, ἀλλαχοῦ  
 61 δὲ ἡ λέξις | σεβασμιότητα ἐμφαίνει τὴν κατὰ τὸ καθῆκον, ὡς ἐν τῷ γῆρας γὰρ ἐναΐ- 10 P 27<sup>v</sup>  
 σιμον ἄνδρα τίθησι. Ὅρα δὲ τὴν ἀλαζονείαν τοῦ Εὐρυμάχου ἐν τούτοις, εἶγε τοῦ  
 Ἀλιθέρσου, ὃς εὖ οἶδε τὰ εἰς μαντικήν, ἐπιστημονικώτερος εἶναι βρενθύεται, εἰπών·  
 ἄγε δὴ μαντεύεο σοῖσι τέκεσι καὶ τὰ ἐξῆς, ὡς πρὸ βραχέων ἐγράφη. καὶ οὐ τοῦτο  
 μόνον, ἀλλὰ καὶ ἐπαρᾶται καταφθίσθαι σὺν τῷ Ὀδυσσεὶ τὸν Ἀλιθέρσην. Ὀνειδίζει  
 δὲ καὶ δώρων λῆψιν τῷ γέροντι ἐκ τοῦ Τηλεμάχου καὶ θωὴν ἐπιθήσειν ἀπειλεῖται εἰ 15  
 1441 | τὸν Τηλέμαχον ἀνήσει, ὃ ἐστὶν ἀναπείσει χαλεπαίνειν, θωὴν εἰπὼν ἐτυμολογικῶς  
 τὴν ἐπιτεθειμένην τινὶ ζημίαν, ὅθεν καὶ ἀθῶος ὁ μὴ θωὴν πάσχω.   
 β 185 Ὅτι δωροδοκίαν φράζει τὸ σῶ οἴκῳ δῶρον ποτιδέγμενος, αἶ κε πόρησιν, ἥγουν  
 παράσχη, οὐ μέλλων τὸ πόρσω, ἐξ οὗ τὸ πορσύνειν.  
 β 188 Ὅτι ὁ φθάσας εἶπεν ἐπὶ Αἰγυπτίῳ ὡς μυρία ἦδη,, σαφέστερον ἐνταῦθα ἐπὶ Ἀλι- 20  
 θέρσου φησὶ· παλαιὰ τε πολλὰ τε εἰδῶς.  
 β 188–93 5 Ὅτι ἀπειλὴ κατὰ τοῦ ἐρεθίζοντος νεώτερόν τινα εἰς ὀργὴν αὕτη ἀπὸ | ἐνδόξου  
 τινός· αἶ κε νεώτερον ἄνδρα παλαιὰ τε πολλὰ τε εἰδῶς παρφάμενος ἐπέεσσιν ἐποτρύνῃς  
 χαλεπαίνειν, αὐτῷ μὲν οἱ πρῶτον ἀνηρέστερον ἔσται. σοὶ δέ, γέρον, θωὴν ἐπιθήσομεν,  
 ὃ ἐστὶ ζημίαν, ὡς ἐρρέθη, ἣν ἐνὶ θυμῷ τίνων ἀσχάλλοις. χαλεπὸν δέ τοι ἔσσεται ἄλ- 25  
 γος. Ἔστι δὲ τὸ παρφάμενος ἀντὶ τοῦ παραπείσας, ἐξ οὗ καὶ ἡ παραίφασις γίνεται.

<sup>A</sup>1440.50–51 ἀλεκτρυνῶν — ἀφ' ἡμῶν; Men. fr. 132 K.–A.  
 — τίθησι Opp. hal. 1.683 <sup>B</sup>62 ἄγε δὴ — τέκεσι β 178  
 1440.23; cf. etiam schol. E β 187 <sup>E</sup>1441.3 μυρία ἦδη β 16

<sup>B</sup>53 ὄρνιθι λιγυρῇ Ξ 290 <sup>C</sup>61 γῆρας  
<sup>B</sup>63 ὡς πρὸ βραχέων ἐγράφη Eust. in Od.

1440.47–55 Ἰστέον — ὄρνιθα Athen. 9.373a–e (mut. verb. et ord.) 55–56 καὶ ὅτι — ὄρνιχος  
 Athen. 9.374d; cf. ad Eust. in Od. 1439.35–36 56–59 Τὸ δὲ — ἥλιον saepissime apud astrologos;  
 vide LSJ s.v. 59–60 ἐναΐσιμοι = πεπρωμένον τι δηλοῦντες schol. M<sup>a</sup> β 159c; cf. Eust. in Od. 1439.64  
 60–61 ἀλλαχοῦ — τίθησι schol. Opp. hal. 1.683; cf. ad Eust. in Od. 1439.64–1440.2 1441.1 ἀνήσει =  
 ἀναπείσει cf. Ap. Soph. 32.13 = Heliod. fr. 18 Dyck 1 θωή = ζημίαν cf. schol. V β 192b 1 ἐτυ-  
 μολογικῶς scil. θωή ~ τίθημι cf. s.v. ἀθῶος Choer. epim. Ps. 111.12–15; EGen. α 149; EGud. 33.17–19 Stef.  
 2 πόρησιν = παράσχη schol. V β 185f 2 οὐ μέλλων — πορσύνειν cf. EGud. 476.30–31 Sturz; EM  
 683.55–57 4–7 Ὅτι — ἄλγος Moneo Eust. et pars codd. versum β 191 ignorare 6 ὡς ἐρρέθη

2 κεῖνται M<sup>sL</sup>: deest in P 4 ἔξω MP Athen. CE: ἔξω φησὶ Athen. A ὄρνιθας MP Athen.  
 ACE: ὄρνις Kaibel 9 τι deest in P 14 Ὀδυσσεὶ M 22 εἰς PM<sup>sL</sup>.

Eurymachus is lying. For all *ornithes* of this sort are ominous. One must know that among the ancients *ornithes* are also [found referring to] those who are specifically called by this name, and to this effect a usage is offered from Menander, | who says: “A rooster crowed loudly, won’t you drive the *ornithes* outside, away 50 from us?”<sup>A</sup> One must also know that *ornithes* is not only used in the masculine, as is the case here, but also in the feminine, as in *ligyrēi ornithi* [“like a clear-voiced bird”],<sup>B</sup> and that it is not only *ornithes* [plur.] but also *ornis* [sing.], and the accusative singular is not only *ornin* | but also *ornitha*, and that the Dorians say 55 *ornix* for *ornis* and inflect it through a chi: *ornichos* [gen.]. The phrase *hyp’ augas* [under the rays] is compounded in writers after Homer into *hypaugon* [exposed to rays]. The phrase “under the rays of the sun” is a circumlocution of *hyph’ hēliōi* or *hyph’ hēlion* [under the sun]. The word *enaismoi* means “signifying something that is fated”, but elsewhere the word | denotes reverence, as in “For 61 old age makes a man revered (*enaismos*).”<sup>C</sup> Note the arrogance of Eurymachus here, priding himself on being more skilled than Halitherses, who knew the art of augury very well, saying “utter your prophesies to your children” and so on,<sup>D</sup> as written just now.<sup>E</sup> And not only that, but he also utters a curse that Halitherses should waste away together with Odysseus. He reproaches the old man for accepting bribes from Telemachus and threatens him that he will impose (*epithēsein*) a penalty (*thōē*) if he | *anēsei* Telemachus, that is “persuades him to be 1441 difficult”, etymologically saying *thōē* for the damage imposed (*epitetheimenē*) on someone, whence *athōios* denotes someone who is not subjected to a penalty.

(v. 185) He phrases the conception of bribery “accepting as gift from your house, *ai ke porēisin*”, meaning “if he should provide one”, the future of which is *porsō*, out of which *porsynein* [provide] derives.

(v. 188) Previously Homer said that “he knew countless things” referring to Aegyptius,<sup>F</sup> and here he says “knowing many and ancient things” referring to Halitherses.

(v. 188–93) The following is a threat to someone who incites a younger man to anger stated by | some noble person: “If you who know many and 5 ancient things should persuade a younger man with words and thereby incite him to be difficult, this will first of all cause troubles for him. As for you, old man, we will impose a *thōē*”, that is a penalty, as previously stated. “You will feel distress in your spirit when paying it, and the pain will be hard to bear”. The word *parphamenos* means “persuading”, out of which *paraiphasis* originates.

Eust. in Od. 1441.1

7 παρφάμενος = παραπίσας schol. V β 189a2

7 παραίφασις ~ παράφημι cf.

Eust. in Il. 162.44; A 793; O 404; cf. etiam Ap. Soph. 127.29–30

δηλοῖ δὲ ἡ λέξις οὐ τὴν ἀπλῶς πειθῶ ἐκ παραινέσεως, ἀλλὰ τὸ παράγειν λόγοις, ὃ ἐστὶ παραλογίζεσθαι. Τὸ δὲ ἐποτρύνειν καὶ ἀνιέναι εἶπεν ὁ ποιητής, ὅπερ ἐστί, φασί, λέξις κυνηγετική· ὅτε τις κύνα τοῦ δεσμοῦ ἀνέις ἀφήσει κατὰ θηρός. λέγει δὲ  
 10 ἐποτρύνειν | τὸ ἐπὶ τῇ φυσικῇ ὀτρυντῷ ἐπιβάλλειν καὶ ἐτέραν ἐρεθιστικῶς. Τὸ δὲ ἀνιρρέστερον ὥφειλε μὲν εἶναι ἀνιρρότερον, μέτρου δὲ χάριν οὕτω λαλεῖται, ὥς καὶ 5 τὸ αἰδιόεστερον καὶ λοιπὰ τοιαῦτα, ἐν οἷς καὶ τὸ ἀμορφέστατος γυνή παρ' Ἡροδότῳ ἐν ἀκριβεστέροις ἀντιγράφοις καὶ τὸ ποδηγέστερον ἐκ τοῦ ποδηγός ἀντὶ τοῦ ὀδηγητικώτερον, ὅπερ ἐν τοῖς τοῦ Σουΐδα κείμεναι· πλεονάζει δὲ τοιαύταις παραγωγαῖς καὶ ὁ Πίνδαρος, οἱ δὲ παλαιοὶ καὶ ταῦτα φασιν· εὖρηται καὶ δικαιοέστερον καὶ ἀκρατέστερον ἐκ τοῦ ἄκρατος· Ἐπίχαρμος δὲ καὶ ἀλλοιόστερον λέγει καὶ ἐπιηρεστέραν καὶ 10 ἀναγκαιέστατον καὶ ὠραιέστατον | Στησίχορος δὲ ὑπερθυμέστατον ἀνδρῶν. Ἐκαταῖος δὲ οἱ Βιαντίδαι ἀνδρες σπουδαιέστατοι ἐγένοντο· καὶ Ἡρόδοτος τὰ σπουδαιέστερα τῶν πραγμάτων· Δημόκριτος δὲ ἐπιτηδεύεσται φησι, καὶ Δεινόλοχος γενναιέστατον· Ἀντίμαχος δὲ ὅτι ἀφνειέστατος ἔσκεν· Εὐπολις δὲ πόλιν θεοφιλεστάτην οἰκοῦσιν ἀφθονεστάτην τε χρήμασι· Πίνδαρος ἀπονέστερον· Σέλευκος δὲ παρ' Ὀμήρῳ φησι 15 τὴν Ἀριστοφάνειον γραφὴν ἔχειν Ἀτρεΐδῃ κύδιστε φιλοκτεανέστατε πάντων. εἰ δὲ τῷ δοκεῖ χρῆναι τοιοῦτου τύπου θέσθαι καὶ Σοφοκλέους τὸ κακοπινέστατον ἄλῃμα  
 St: 20 στρατοῦ, ἵνα ἢ ἐκ τοῦ πίνος, ὁ ῥύπος, | κακοπινότατος καὶ ἐκεῖθεν | κακοπινέστα-  
 92 τος, ἴστω μὴ ἀκριβῶς λέγων· ἐκεῖνο γὰρ οὐκ ἐξ ἀπλοῦ τοῦ πίνου γέγονεν, ἀλλ' ἀπὸ συνθέτου τοῦ κακοπινούς, ἵνα γίνοιτο, καθὰ ἐκ μακροκαταλήκτου τοῦ εὐγενῆς ὁ 20 εὐγενέστερος, οὕτω καὶ κακοπινῆς κακοπινέστερος καὶ κακοπινέστατος. χρήσις κακοπινούς παρὰ τῷ Δειπνοσοφιστῇ ἐν τῷ συνεσπασμένοι καὶ κακοπινεῖς οὐ μόνον

<sup>A</sup>1441.8 ἀνιέναι β 185 <sup>B</sup>11 ἀμορφέστατος γυνή Hdt. 1.196.3 <sup>C</sup>12-13 ποδηγέστερον — κείμεναι Suid. π 1843 <sup>D</sup>14 Ἐπίχαρμος — ὠραιέστατον Epicharm. fr. 181 K.-A. <sup>E</sup>15 ὑπερθυμέστατον ἀνδρῶν Stesich. PMGF 229 <sup>F</sup>15 οἱ Βιαντίδαι — ἐγένοντο Hecat. FGTH 1 F 368 bis <sup>G</sup>15-16 τὰ — πραγμάτων 1.8.1; cf. 1.133.3 <sup>H</sup>16 ἐπιτηδεύεσται Democr. fr. 121 D.-K. <sup>I</sup>16 γενναιέστατον Deinol. fr. 10 K.-A. <sup>J</sup>17 ἀφνειέστατος ἔσκεν Antimach. fr. 62 Matthews <sup>K</sup>17 πόλιν — χρήμασι Eupol. fr. 330 K.-A. <sup>L</sup>17-18 ἀπονέστερον Pind. OL. 2.62 <sup>M</sup>18 Σέλευκος — πάντων Seleuc. fr. 4 Müller <sup>N</sup>18 τὴν Ἀριστοφάνειον γραφὴν Ar. Byz. p. 175 Slater <sup>O</sup>18 Ἀτρεΐδῃ — πάντων A 122 <sup>P</sup>19 κακοπινέστατον — στρατοῦ Soph. Aj. 381 <sup>Q</sup>22-21 συνεσπασμένοι — τῇ ἔξει Athen. 13.565e

1441.7-8 δηλοῖ — παραλογίζεσθαι cf. schol. V β 189b 9 ὅπερ — θηρός schol. DHM<sup>a</sup>Ox (Hdn.) 185d1 vel V 185d2 (mut. verb.) 9-10 λέγει — ἐρεθιστικῶς Eust. ipse 10-18 Τὸ δὲ — πάντων = Philox. fr. 339b Theodoridis; cf. EGen. α 900 = Philox. fr. 339a; 11 μέτρου δὲ χάριν Eust. fontem leviter amplificavit; cf. EGen. α 179 (l. 4); Eust. in Dion. per. 172, p. 246.41-42 Müller; in Il. 739.15-21; 11-

1 δὲ νῦν P πανάγειν P 6 ἀμορφεστάτην vel ἀμορφωτάτην codd. Hdt. 7 ἀντιγρά-  
 φοις PM<sup>s</sup>.l. 14 πόλιν (γρ) Meineke 17 τῷ P : τῷ M



This word does not simply signify persuasion from advice, but also to lead astray with words, that is deceive. Instead of *epotrynein* [incite] the poet also said *anienai*,<sup>A</sup> which is a hunting term, used when someone incites (*anienai*) a dog against an animal. He uses *epotrynein* | for adding even more urge to one's natural urge (10 *otryntys*) by provocation. The word *aniēresteron* [more grievous] ought to have been *aniēroteron*, but it was pronounced in this way for the sake of the meter, as with *aidoiesteron* [more revered] and other such cases, including the “utterly misshapen (*amorphestatos*) woman” in Herodotus,<sup>B</sup> in the more accurate copies, and *podēgesteron* deriving from *podēgos* [guiding the foot] and meaning “more fitted for guiding”, which is found in the work of Soudas.<sup>C</sup> Pindar has a surplus of such formations, and the ancients say this too. The word *dikaīesteron* [more just] is also found, and *akratesteron* from *akratos* [untempered]. Epicharmus says *alloīesteron* [more different], *epiēresteron* [more pleasing], *anankaīestaton* [most necessary] and *hōraīestaton* [most seasonable].<sup>D</sup> | Stesichorus says “most daring (15 *hyperthymestatos*) among men”,<sup>E</sup> and Hecataeus says “The Biantidae were highly zealous (*spoudaīestatoi*) men”,<sup>F</sup> and Herodotus says “his more important (*spoudaīestera*) affairs”,<sup>G</sup> and Democritus says *epitēdeīestaton* “most fitting”,<sup>H</sup> and Deinolochus *gennaīestaton* [most noble],<sup>I</sup> and Antimachus says that “he was the richest [*aphneīestatos*],<sup>J</sup> and Eupolis says: “They inhabit a city most dear to god (*theophilestatē*) and most bounteous (*aphthonestatē*) in riches”,<sup>K</sup> and Pindar *aponesteron* [“more free from toil”].<sup>L</sup> Seleukos<sup>M</sup> on Homer says that the Aristophanic<sup>N</sup> reading has “Most glorious son of Atreus, most covetous (*philokteanestatē*) of all”.<sup>O</sup> If anyone thinks it necessary to include in this category Sophocles’ verse “most loathsome (*kakopinēstaton*) knave in the army”,<sup>P</sup> meaning that from *pinos* “filth” | *kakopinotatos* derives and hence *kakopinēstatos*, know that he is (20 not giving an accurate account. For that word did not originate from *pinos* but from the compound *kakopinēs*, meaning that as *eugenesteros* [more well-born] originates from *eugenēs* [well-born] with a long final syllable, so would *kakopinēsteros* and *kakopinēstatos* originate from *kakopinēs*. Usage of *kakopinēs* is found in the Learned Banqueter in “shriveled and filthy not just in your behavior but also in your attitude”.<sup>Q</sup> The speakers of Attic, they say, form words through *is* in the same manner as through *es*. For Aristophanes says *potistaton*, as in “most

12 ἐν οἷς — ἀντιγράφοις add. Eust.; 12–13 καὶ τὸ — κεῖται add. Eust.; 13 πλεονάζει — Πίνδαρος add. Eust.; cf. e.g. Ol. 2.94; 3.42; rem fort. in commentariis ad Pindarum deperditis tractaverat; cf. in Dion. per. 172.2–4; 14 ἀκρατέστερον fort. add. Eust.; cf. in Il. 746.44–46 ex Athenaeo 424d (= Philox. fr. 338 Theodoridis); 18 Σέλευκος — πάντων cf. Callanan 1987, 50; Pagani 2011, 45 18–23 εἰ δὲ τῷ — τῇ ἔξει Eust. ipse; πίνος = ῥύπος cf. e.g. Erot. voc. Hipp. 105.18; Phryn. praep. soph. 37.4–5; Hsch. π 2316

τοῖς ἡθεσιν ἀλλὰ καὶ τῇ ἕξει. ὥσπερ δέ, φασί, διὰ τοῦ εἰς σχηματίζουσιν Ἀττικοί, οὕτω  
καὶ διὰ τοῦ ιϚ· ποτίσταντο γάρ φησιν Ἀριστοφάνης, ὡς τὸ ὦ θερμόταται γυναῖκες, ὦ  
25 ποτίστανται. οὕτω καὶ λαγνίσταντο καὶ κλεπτίσταντο καὶ λαλίστερον | εἴρηκά σε, ὡς  
καὶ λαλίσταντο καὶ πολὺ πτωχίστερος καὶ ψευδίστατος καὶ ὅσα τοιαῦτα ἐξ ὑπερθετι-  
κῶν [τῶν εἰς στω] ὑπερθετικά ἢ συγκριτικά, καὶ Πλάτων δὲ Κλεοφ<sup>ωντι</sup> ἴν' ἀπαλ- 5  
λαγῶμεν ἀνδρὸς ἀρπαγιστάτου, καὶ πληκτίστατος δὲ λέγουσιν. ἔστι δὲ Πλάτωνος καὶ  
τὸ ἡδονὴ ἀπάντων ἀλαζονίσταντο. τοῦ δὲ ἀκρατίστερος οὐχ' εὗρηται ὑπερθετικόν,  
οἶον οὐτ' ἀκρατίστερον οὔτε λιχνότερον οὔτε δοῦλον μᾶλλον τῶν ἡδονῶν. εἰσι δέ, φασί,  
σχηματισμοὶ καὶ διὰ τοῦ αἰ· ἰσαίταντο γάρ φασι καὶ προὔργιαίτερον· Πλάτων δ' ἐν  
30 πρῶτῳ Πολιτείας ἀσμεναίτατα λέγει καὶ ἰσαίτερον καὶ ἐν Χαρμίδῃ | ἡσυχαιάτα. ἔστι 10  
δὲ καὶ πλησιαίτερον· Ξενοφῶν δὲ καὶ φιλαίταντο ἐν ἐβδόμῃ φησί· τοῦτο δὲ καὶ φιλώ-  
ταντο ἐν πολλοῖς τῶν ἀντιγράφων εὗρηται· τὸ μέντοι φίλτατος ἐκ τούτων συγκοπὲν  
περιεῖλε τὰς ἀμφιβόλους ἐκείνας γραφάς. Ἐν δὲ τῷ σοὶ δὲ γέρον θωὴν ἐπιθήσομεν  
τὸ μὲν γέρον οὐκ ἔπαινον ἔχει, ὥσπερ οὐδὲ τὸ ὦ γέρον μαντεύεο σοῖς τέκνοις οὐδὲ τὸ  
ἦν σὺ γηραιὲ μυθεῖαι ἀκράαντον, ταῦτα δὲ τὰ τοῦ Εὐρυμάχου ἄλλως λέγοντος ἡπερ 15  
Ὅμηρος ἔφη τὸ γέρον ἥρως Ἀλιθέρης, ὡς προεγράφη, καὶ ἐν τοῖς ἐξῆς τὸ πείθεσθαι  
35 τε γέροντι. Τὸ δὲ θωὴν ἐπιθήσομεν τρόπος ἐτυμολογίας ἐστίν· ἀπὸ τοῦ | θέσθαι  
γὰρ ἡ θωή. [Τὸ δὲ μυθεῖαι παροξύτονον ὡς καὶ τὸ πωλεῖαι, ὃ ἐν τῷ τέλει τῆς δ ρα-  
ψωφιδίας κεῖται.]

β 195 Ὅτι τὸ περὶ Πηνελόπης Ἀθηνᾶ μὲν ἐσχημάτισεν ὅτε εἶπεν ἐς μέγαρον ἴτω πα- 20  
τρός καὶ ἐξῆς, Ἀντίνοος δὲ πρὸς αὐτὸν τὸν Τηλέμαχον ἔφη μητέρα σὴν ἀπόπεμψον,  
Εὐρύμαχος δ' ἐνταῦθα φησι μητέρα ἦν ἐς πατρός ἀνωγέτω ἀπονέεσθαι καὶ τὰ ἐξῆς, ὡς  
καὶ ἡ Ἀθηνᾶ εἶπεν· οὕτω πολυσχήμεν ὁ ποιητής.

<sup>A</sup>1441.24 ὦ θερμόταται — ὦ ποτίστανται Ar. Thesm. 735 <sup>B</sup>24 κλεπτίσταντο Ar. plut. 27 <sup>C</sup>24–  
25 λαλίστερον εἴρηκά σε Ar. fr. 684 K.–A. <sup>D</sup>25 πολὺ πτωχίστερος cf. Ar. Acharn. 425 <sup>E</sup>25  
ψευδίστατος Ar. fr. 920 K.–A. <sup>F</sup>26 ἴν' ἀπαλαγῶμεν — ἀρπαγιστάτου Plat. com. fr. 58 K.–A.  
<sup>G</sup>26 πληκτίστατος fort. fr. com. adesp. <sup>H</sup>27 ἡδονή — ἀλαζονίσταντο Plat. Phileb. 65c <sup>I</sup>27–  
28 οὐτ' ἀκρατίστερον — ἡδονῶν Theopompus FGTH 115 F 210 <sup>J</sup>29 ἀσμεναίτατα Plat. resp. 1.329c  
<sup>K</sup>29 ἰσαίτερον cf. Plat. leg. 744c <sup>L</sup>30 ἡσυχαιάτα Plat. Charm. 160a <sup>M</sup>30 πλησιαίτερον cf. Plat.  
polit. 275c <sup>N</sup>30 φιλαίταντο Xen. Hell. 7.3.8 <sup>O</sup>32 ὦ γέρον μαντεύεο σοῖς τέκνοις β 178 <sup>P</sup>32–  
33 ἦν σὺ — ἀκράαντον β 201–2 <sup>Q</sup>33 γέρον ἥρως Ἀλιθέρης β 157 <sup>R</sup>33 πείθεσθαι τε γέροντι β  
227 <sup>S</sup>35 πωλεῖαι δ 811 <sup>T</sup>36 ἐς μέγαρον ἴτω πατρός α 276 <sup>U</sup>37 μητέρα — ἀπόπεμψον β 113

1 (Ἰωνες), οὕτω καὶ οἱ Ἀττικοί Theodoridis coll. EM 2 φησιν Theodoridis : φασιν MP  
3 κλεπτίσταντο P : κλεπτι- M 5 τῶν εἰς στω M<sup>mg</sup> : deest in P καὶ M<sup>s.l.</sup> : deest in P 8 ἀκρα-  
τίστερον MP : -τεστερον Athen. ACE 9 προὔργιαίτερον P 15 μύθειαι P (accent.) 18–  
19 Τὸ δὲ μυθεῖαι — κεῖται M<sup>mg</sup> : deest in P

libidinous, most heavy drinking (*potistatai*) women”.<sup>A</sup> So it is also with *lagnistaton* [most lustful] and *kleptistaton* [“most thieving”]<sup>B</sup> and “I have found you quite | talkative (*lalisteros*)”<sup>C</sup> and *lalistaton* [most talkative] and “much poorer (*ptōchisteros*)”<sup>D</sup> and *pseudistatos* [“most false”]<sup>E</sup> and all such superlatives or comparatives from superlatives [in -*stos*]. And Plato says in *Cleophon/Cleophontes* “in order to rid ourselves of a most rapacious (*harpagistatos*) man”,<sup>F</sup> and they say *plēktistatos*.<sup>G</sup> The following phrase is also Plato’s: “pleasure is the most shameless thing (*alazonistaton*) of all”.<sup>H</sup> One does not find the superlative of *akratisteros*, as in “neither very intemperate (*akratisteros*) nor very gluttonous (*lichnoteros*) nor a slave to pleasures”.<sup>I</sup> There are also, they say, formations through -*ai*-. For they say *isaitaton* [most equal] and *prourgiaiteron* [more serviceable]. Plato says in the first book of the *Republic* *asmenaitata* [most gladly]<sup>J</sup> and *isaiteron* [more equal]<sup>K</sup> and in *Charmides* | *hēsychaitata* [most calmly].<sup>L</sup> There is also *plēsiaiteron* [“nearer”].<sup>M</sup> And Xenophon says *philaitaton* [dearest] in the seventh book.<sup>N</sup> This also reads *philōtaton* in many copies; yet, *philtatos* formed by syncope from these stripped away such ambiguous readings. In “old man, I will impose a penalty on you” the word “old man” is not a compliment, and neither is “old man, utter your prophesies to your children”<sup>O</sup> nor “the fruitless words you utter, old man”.<sup>P</sup> These words are spoken by Eurymachus in a different manner compared to Homer, who says “the old hero Halitherses”,<sup>Q</sup> as previously written, and further on “obey the old man”.<sup>R</sup> The phrase “we will impose a penalty” is a figura etymologica. For “penalty” (*thōiē*) | derives from “impose” (*theasthai*). [The word *mythēai* [you speak] has an acute on the second syllable from the end, as does *pōlēai* [you go], found at the end of rhapsody delta.<sup>S</sup>]

(v. 195) Athena used figures in her speech about Penelope when she said “let her go to her father’s halls” and so on,<sup>T</sup> whereas Antinous said to Telemachus himself “send your mother!”<sup>U</sup> but here Eurymachus says “let him command his mother to go to her father’s house” and so on, repeating Athena’s words. So rich in figures is the poet.

1441.23–30 ὥσπερ δέ — ἐβδόμη φησί = Philox. fr. 337b Theodoridis; cf. EGen. α 179; Sym. α 247 et 241; EM 21.5–21; Eust. in Il. 867.62; 26–27 καὶ ὅσα — συγκριτικά add. Eust.; cf. EM 753.15–29 = Philox. fr. 350b; 27 ἔστι δέ — ἀλαζονίστατον add. Eust. ex Athen. 12.511e; τοῦ δὲ ἀκρατίστερος — τῶν ἡδονῶν add. Eust. ex Athen. 10.436b 30–31 τοῦτο — εὔρηται cf. cod. C operis Xenophontis in ed. Marchant 31 τὸ μέντοι — γραφάς Eust. ipse 31–34 Ἐν δέ — γέροντι cf. Eust. in Od. 1439.59 34–35 Τὸ δὲ — θωή Eust. ipse; de veriloquio cf. in Od. 1441.1 35 Τὸ δὲ — κείται de additione (v. app. crit. infra) cf. Eust. in Od. 1518.59–60 35–38 Ὅτι — εἶπεν cf. schol. DEHM<sup>a</sup>Ok (Arn.) β 195b; cf. etiam Eust. in Od. 1416.55–1417.3 (e schol. DEHM<sup>a</sup>OT [Nican.] α 275b); 38 οὕτω πολυσχήμεν ὁ ποιητής add. Eust. ipse de Homeri varietatem dicendi

β 198–206

Ἵτι Ἀντίνοος μὲν ὑψαγόρην τὸν Τηλέμαχον προσεῖπεν ἀπὸ ποιότητος λόγων  
 σκώψας, ὡς προεδηλώθη, Εὐρύμαχος δὲ πολὺμυθον αὐτὸν λέγει, ὃ ταυτὸν πῶς ἐστι  
 40 τῷ ἀκριτόμυθον· | εἰς ποσότητα γὰρ λόγου τὸ σκῶμμα. Λέγει δὲ καὶ ἀργαλέον τὴν  
 τῆς Πηνελόπης μνηστείαν εἰπών· οὐ γὰρ πρὶν παύσασθαι ὀϊομαι νῆας Ἀχαιῶν μνηστύ- 5  
 ος ἀργαλέης, ἐπεὶ οὐ τίνα δεῖδιμεν ἔμπης. καὶ ἔστιν εὐλαβέστερον τὸ οὐ πρὶν παύσα-  
 σθαι ὀϊομαι τοῦ ἡμεῖς δ' οὐτ' ἐπὶ ἔργα πάρος ἵμεν οὔτε πῃ ἄλλῃ πρὶν αὐτὴν γήμασθαι.  
 καὶ ἦν καλὸν εἴπερ καθὰ νῦν ἔφη οὐ πρὶν παύσασθαι ὀϊομαι· οὕτω καὶ ἀνωτέρω ἔφη  
 τὸ δὲ καὶ τελέεσθαι ὄϊω, νῦν δὲ εἰπὼν τὸ δὲ καὶ τετελεσμένον ἔσται οὐ σωφρόνως εἶπεν  
 ἀποφηνάμενος ἀνενδοιάστως ὃ οὐκ ἐγίνωσκεν. Ἀργαλέον δὲ τὴν τῆς Πηνελόπης  
 45 μνηστὺν λέγει ἢ ὡς | μέχρι νῦν δυσκατέργαστον ἢ κατὰ τίνα φήμην, καὶ αὐτὸ καὶ 10  
 μαντείαν ἀκουσίαν νόμῳ τῆς πολυφήμεου ἀγορᾶς· τῷ ὄντι γὰρ ἀργαλεωτάτῃ ἀπέβη M 22<sup>r</sup>  
 τοῖς μνηστῆρσιν οὔτε ἀνύσασιν οὐδὲν καὶ προσαπολέεσσι καὶ τὸ ζῆν. Τὸ μέντοι οὐ  
 τίνα δεῖδιμεν θρασύτερον τοῦ Ἀντινόου Εὐρύμαχος εἶπεν, ὥσπερ αὖ πάλιν τὸ οὔτε  
 θεοπροπίης ἐμπαζόμεθ', ἦν σύ, γεραιέ, λαλεῖς ἀκράαντον λειότερόν ἐστι τοῦ ὄρνιθες δέ  
 τε πολλοὶ ὑπ' αὐγὰς ἡελίου φοιτῶσιν, οὐδέ τε πάντες ἐναῖσιμοι· τοῦτο μὲν γὰρ κατὰ τῆς 15  
 οἰωνοσκοπητικῆς ἐρρήθη, ἐκεῖνο δὲ κατὰ τοῦ γέροντος ὡς ψεύστου ἐφ' οἷς δοκεῖ  
 50 μαντεύεσθαι. ἔτι Ἀντινόου εἰπόντος ὡς | οἱ τῆς Πηνελόπης ἄκκιμοι ποιοῦνται αὐτῷ  
 ποθὴν πολέος βιότοιο, Εὐρύμαχος μεταποιῶν φησι πλατύτερον· χρήματα δ' αὐτε κα-  
 κῶς βεβρώσεται, οὐδέ ποτ' ἴσα ἔσσεται, ὅφρα κεν ἢ γε διατρίβῃσιν Ἀχαιοὺς ὃν γάμον. ἔτι  
 Ἀντινόου ἐπαινέσαντος πλατύτερον, ὡς ἐρρήθη, τὴν Πηνελόπην, Εὐρύμαχος ἐπιτό- 20  
 μως διὰ μιᾶς λέξεως ἐπαινῶν φησιν· ἡμεῖς δὲ εἵνεκα τῆς ἀρετῆς ἐριδαίνομεν, καὶ ὅλως  
 ἢ τοῦ Εὐρυμάχου δημηγορία τὰ πλείω μὲν ταῦτα λέγει τῷ Ἀντινόῳ παραφράζουσα  
 ποικίλως, ὀλίγα δὲ τίνα καὶ προστίθησι. Ὅρα δὲ τὸ κακῶς βεβρώσεται, ὁμολογοῦν-  
 55 τος καὶ Εὐρυμάχου τὴν | βίαν. Τὸ δὲ βεβρώσεται καὶ ἔσσεται καίρια καὶ ἀπραγμά- 25  
 τευτα πάρισα. Τὸ δὲ οὐδέ ποτε ἴσα ἔσσεται ἀστείως εἴρηται ἀντὶ τοῦ αἰεὶ ἐλαττωθή-  
 σεται· εἰ γὰρ μὴ ἴσα, πολλῶ μᾶλλον οὐ μείζονα, ἔσται ἄρα ἐλάττονα. Διατρίβειν δὲ  
 γάμον τὸ χρονοτριβεῖν καὶ ἀναβάλλεσθαι, ὡς τὸ τὰ δὲ πάντα διατρίβουσιν Ἀχαιοί.

<sup>A</sup>1441.38 ὑψαγόρην α 385; β 85 <sup>B</sup>39 προεδηλώθη Eust. in Od. 1424.42 <sup>C</sup>39 ἀκριτόμυθον  
 cf. B 246 <sup>D</sup>41–42 ἡμεῖς δ' — γήμασθαι β 127–28 <sup>E</sup>43 τὸ — ὄϊω α 201 <sup>F</sup>48 ὄρνιθες δέ —  
 ἐναῖσιμοι β 181–82 <sup>G</sup>50 ποθὴν πολέος βιότοιο β 126 <sup>H</sup>57 τὰ δὲ — Ἀχαιοί β 265

1441.39–40 πολὺμυθον = ἀκριτόμυθον cf. Eust. in Il. 368.19–20; 1340.58 41–42 καὶ ἔστιν — γή-  
 μασθαι Eust. ipse; cf. in Od. 1441.46–54 cum adn. 43–44 οὐ σωφρόνως — ἐγίνωσκεν cf. schol. E  
 β 187c 45–46 ἢ κατὰ — τὸ ζῆν Eust. ipse; cf. in Od. 1439.6–7 46–54 τὸ μέντοι — προστίθη-  
 σι Eust. ipse; cf. Eust. in Od. 1441.41–42; 1443.24–27 54–55 Ὅρα — βίαν cf. Eust. in Od. 1436.30  
 55 Τὸ — πάρισα Eust. ipse 55–56 Τὸ — ἐλάττονα cf. schol. HM<sup>a</sup>Y β 203d2 56 διατρίβειν =  
 χρονοτριβεῖν Eust. ipse; cf. Suid. α 3293 (s.v. ἀποδιατρίψουσιν) 56–57 διατρίβειν = ἀναβάλλεσθαι  
 schol. EHM<sup>a</sup>Ys β 204d1

(v. 198–206) Antinous addressed Telemachus as *hypsagorēs* [“assembly exaggerator”],<sup>A</sup> mocking him for the quality of his speech, as previously shown,<sup>B</sup> but Eurymachus calls him *polymythos* [wordy], which is the same as *akritomythos* [“unrestrained in words”].<sup>C</sup> | For this mockery concerns the quantity of his speech. He also calls the wooing of Penelope troublesome, saying “For I do not think that the sons of the Achaeans will put a stop to the troublesome wooing before this, since we fear nobody as things are”. The phrase “I do not think that they will put a stop to it before this” here is more cautious than [Antinous’] “we will not go back to our usual works nor anywhere else until she marries”.<sup>D</sup> It would have been advantageous if he [Antinous] had spoken as this man does here “I do not think that we will stop before this”. Likewise, earlier he [Mentes] said “I think that this will be fulfilled”,<sup>E</sup> but when [Eurymachus] now said “this will be brought to fulfillment”, he did not speak with temperance, declaring something that he was not sure of without expressing any doubt. He calls the wooing of Penelope troublesome either because | it has been difficult so far or as a sort of *phēmē*, meaning that this too is an involuntary prophesy, as is customary in the assembly, rich in *phēmai*. For the wooing certainly turned out to be troublesome for the suitors; they gained nothing and lost their lives. However, in the phrase “we fear nobody” Eurymachus spoke more boldly than Antinous, just as the phrase “we do not pay much heed to prophesy, the fruitless one you utter, old man” is smoother than “many birds travel under the rays of the sun. All do not bring auguries”.<sup>F</sup> For the latter was uttered against augury, but the former against the old man for being a liar in what he seems to be prophesying. Furthermore, Antinous says that | the superciliousness of Penelope is causing him [Telemachus] “a loss of much livelihood”,<sup>G</sup> but Eurymachus reshapes this and speaks at greater length: “His goods will miserably be consumed, and he will never break even, as long as she delays the Achaeans by deferring the marriage”. Also, Antinous praises Penelope at great length, as previously stated, but Eurymachus commends her concisely in one word, saying: “but we are quarreling for the sake of virtue”. To a large extent, Eurymachus says the same things as Antinous, paraphrasing his speech with variation, and adds only a few things. Observe the phrase “will miserably be consumed”, in which Eurymachus agrees to the | violence. The words “will be consumed” (*bebrōsetai*) and “will be” (*essetai*) are unintended parallel endings (*parisa*). The phrase “he will never break even” was said wittily instead of “he will always suffer loss”. For if he will not break even and certainly never make any profit, he will suffer losses. The phrase *diatribein* the marriage means to protract (*chronotribein*) and delay it, as in “all of this the Achaeans delay (*diatribousin*)”.<sup>H</sup> Later on he will syntactically combine the verb

St. προῖων δὲ γενικῇ συντάσσει τὸ ῥῆμα εἰπών· ἀλλ' ἄγε δὴ μὴ διατρίβωμεν ὁδοῖο. ἰ τι-  
 93 νες δὲ τό, ὡς ἔρρέθη, χρονοτριβεῖν μεταβαλόντες τριψημερεῖν τὸ διατρίβειν ἐρμη-  
 νεύουσι, λέγοντες καὶ ὅτι τριψημερεῖν λέγεται τὸ στραγεύεσθαι καὶ παρέλκειν τὴν  
 60 ὥραν, [[ὁ στρεύεσθαι κατὰ | συγκοπὴν Ὅμηρος ἔφη]]. δῆλον δὲ ὅτι τὸ διατρίβειν  
 οὐ μόνον χρονοτριβεῖν λέγεται καὶ τριψημερεῖν καὶ ἀναβάλλεσθαι, ἀλλὰ καὶ ὑπερβάλ- 5  
 λεσθαι, ὡς δηλοῖ παρὰ Ἡροδότῳ τὸ κελεύοντες ὑπερβαλέσθαι καὶ μὴ οἰδούντων τῶν  
 πραγμάτων ἐπιτίθεσθαι.

β 206–207 "Ὅτι ἐν τῷ οὐδὲ μετ' ἄλλας ἐρχόμεθα, ἃς ἐπιεικὲς ὀπιούμεεν ἐστὶν ἐκάστω, ἐπιεικὲς P 28<sup>r</sup>  
 τὸ εἰκὸς καὶ πρέπον λέγει· τὸ μέντοι ἐπὶ πραότητος αὐτὸ λέγεσθαι τῆς ὑστερόν ἐστι  
 χρήσεως. ὅτι δὲ τὸ καθ' ἑαυτοὺς κηδεύειν τινὰς ἀριστόν ἐστι, καὶ ὅτι τὸ ὀπιεῖν ἐπὶ 10  
 ἐννόμου γάμου κεῖται, καὶ ὅτι παρὰ τὸ δι' ὀπῆς ὕειν ἐτυμολογεῖται, καὶ ὅτι δίφθογ-  
 1442 γον ἔχει τὸ ὀπιώ ἐν τῇ | παραληγούσῃ τὴν διὰ τοῦ υἱ καὶ ι καὶ ὅτι διατοῦτο οὐδὲ εἰς  
 μέλλοντα κλίνεται, οἱ παλαιοὶ δηλοῦσιν.

β 208 3 | "Ὅτι τὸ ἀντίον ἠὲδα ὅπου περ ἂν ῥηθῇ—μυριαχοῦ δὲ κεῖται—ταυτόν ἐστι  
 5 τῷ ἀντικρὺ καὶ ἄντην πρὸς | ἅπερ ἤκουσέ τις ἐκ τοῦ προλαλήσαντος. καὶ ἔστι πως 15  
 ὅμοιον τῷ ὑπαντάξ, οὐ μέμνηται Αἴλιος Διονύσιος λέγων ὡς δηλοῖ τὸ ἐξεναντίας,  
 φέρων εἰς χρῆσιν ἐξ Ἀριστοφάνους τὸ ἔφρευγε, ἀγὰρ τῆς ὑπαντάξ εἰχόμεν.

β 209–41 10 "Ὅτι λαλήσας ὁ Τηλέμαχος | ὅσα ἔδει καὶ ἀκούσας ὅσα οὐκ ἐχρῆν καὶ εἰπὼν  
 ὡς ταῦτα μὲν οὐχ' ὕμεας, τοὺς μνηστήρας, ἔτι λίσσομαι οὐδ' ἀγορεύω· ἤδη γὰρ ταῦ-  
 τα οἶδε θεὸς καὶ πάντες Ἀχαιοί, οἱ Ἰθακήσιοι δηλαδή, τότε δὴ αἰτεῖται κοινῶς νῆα 20  
 15 καὶ εἴκοσιν ἑταίρους, μεθ' ὧν πλεύσας ἀπελεύσεται καὶ ποιήσει ἅπερ αὐτῷ | εἶπεν  
 ὁ ἐν τῇ α ῥαψωδίᾳ ἤδη φανείς Μέντης. καὶ ὁ μὲν οὕτω ζητήσας ἐκαθέζετο, Μέν-  
 τωρ δὲ τις ἀναστὰς λέγει τὰ αὐτῷ δοκοῦντα. ἔχει δὲ λύπην εἰ μὴδ' ἐπὶ τοῖς οὕτως  
 εὐτελέσιν εἰσακούεται ὁ Τηλέμαχος πρὸς γε τῶν μνηστήρων· τῶν τινες μέντοι  
 20 Ἰθακησίων, ὡς | μετ' ὀλίγα φανῇται, πληροῦσι τὴν αὐτοῦ αἵτησιν, νομίσαντες, 25  
 ὡς εἰκός, πρὸς αὐτοὺς τὸν λόγον ἀποτείνεσθαι διὰ τὰ ταῦτα μὲν οὐχ' ὕμεας ἔτι λίσ-

<sup>A</sup>1441.58 ἀλλ' ἄγε — ὁδοῖο β 404 <sup>B</sup>59 στρεύεσθαι μ 351 <sup>C</sup>61 κελεύοντες — ἐπιτίθεσθαι Hdt. 3.76.2 <sup>D</sup>63 τὸ καθ' — ἀριστόν ἐστι cf. Aesch. Prom. 890 <sup>E</sup>1442.6–9 ὑπαντάξ — εἰχόμεν Ael. Dion. fr. v 7 Erbse <sup>F</sup>8–9 ἔφρευγε — εἰχόμεν Ar. fr. 616 K.–A. <sup>G</sup>15 ἐν τῇ α ῥαψωδίᾳ α 279–86 <sup>H</sup>19–20 τῶν τινες — αἵτησιν β 382–87

1441.57–58 διατρίβειν cum gen. cf. schol. DEHM<sup>a</sup> β 404e1 58 διατρίβειν = τριψημερεῖν Ar. vesp. 849 59 τριψημερεῖν = στραγεύεσθαι et παρέλκειν τὴν ὥραν Hsch. τ 1474 59–60 ὁ στρεύε-σθαι — ἔφη add. postea Eust. ipse; cf. Eust. in Od. 1725.10; Ap. Soph. 146.2 = Heliod. fr. 32 Dyck; Hsch. σ 1988 62 ἐπιεικὲς = πρέπον schol. HM<sup>1</sup>NY β 207 62–63 τὸ μέντοι — χρήσεως Eust. ipse; cf. in Il. 148.3; in Od. 1727.43; cf. etiam Hsch. ε 4753; EM 359.33–35 63 ὅτι — ἐστι cf. Eust. in Il. 758.63 63–64 καὶ ὅτι — κεῖται cf. schol. T Ξ 268 64 καὶ ὅτι — ἐτυμολογεῖται schol. vel lex. ignotum; cf. Erbse ad schol. T Ξ 268 et v.d.Valk ad Eust. in Il. 938.40; cf. etiam in Od. 1384.60 64–



with a genitive, saying: “But come on, let us not delay (*diatribōmen*) the journey (*hodoio*)”.<sup>A</sup> Some people change the word *chronotribein*, as previously stated, and interpret *diatribein* as *tripsēmerein* [waste the day], saying that *tripsēmerein* is also called *strageuesthai* [loiter] and *parelkein tēn hōran* [prolong the time], [which Homer pronounced by syncope | *streugesthai*.<sup>B</sup>] It is evident that *diatribein* is 60 not only called *chronotribein* and *tripsēmerein* and *anaballesthai*, but also *hyperballesthai*, as shown in Herodotus by the phrase “demanding that they delay (*hyperballesthai*) and not attack while the affairs were in a ferment”.<sup>C</sup>

(v. 206–7) In “nor do we go after women, whom it is *epieikes* that each marry” the word *epieikes* is used for “suitable” and “fitting”. To use it referring to gentleness belongs to later writers. The ancients show that it is best for some to tend to themselves,<sup>D</sup> and that *opuiein* is used for joining in lawful marriage, and that it etymologically derives from *di’ opēs hyein* [rain through a hole in the roof], and that *opuiō* has a diphthong in the | second syllable from the end with 1442 upsilon and iota, and that it lacks a future conjugation for that reason.

| (v. 208) Wherever Homer says “he spoke *antion*”—it is found in countless 3 places—it means that he spoke back and in the same direction as | he heard the 5 previous speaker speak from. In a way it is similar to *hypantax*, mentioned by Aelius Dionysius<sup>E</sup> where he says that it means “from the opposite direction”, providing it to be used from Aristophanes “he fled and I kept to the other direction (*hypantax*)”.<sup>F</sup>

(v. 209–41) Having said everything | that he had to say and heard every- 10 thing that he ought not to have heard, Telemachus also says that “I no longer beseech and address you”, referring to the suitors, “For God knows it already and all the Achaeans”, that is the Ithacans. Thereafter he makes a public request for a ship and twenty comrades to sail with and do what the apparition of Mentēs | told him in rhapsody alpha.<sup>G</sup> After asking for this he sat down and a certain 15 Mentor arose and said what seemed best to him. He will be grieved if the suitors do not even comply with Telemachus’ wish for such simple things. However, some of the Ithacans, as | will be shown soon, fulfill his request,<sup>H</sup> believing, as it 20 seems, that the words were directed to them because of the phrase “I no longer

1442.1 καὶ ὅτι — κλίνεται cf. Choer. in Th. Alex. can. 1.145.10–16; EGen. α 543 (unde EM 72.24–29); Eust. 714.50; 938.43; 1047.54 3–4 Eust. ipse aliis vocabulis Homericis explicans; ἀντίον = ἀντι-κρύ cf. Eust. in Il. 749.16; Porph. qu. Vat. 94.13 Sodano; 4 ἀντίον = ἀντην; cf. EGud. 152.26–27 Stef. ubi ex ἀντομαι ducuntur 5–8 καὶ ἔστι — εἰχόμεν cf. Hsch. v 233 12 ἴσασι θεοὶ in οἶδε θεός mut. noster 21–27 νομίσαντες — γενησομένου Eust. ipse; cf. in Od. 1451.8–23 28–31 καὶ τοὺς μνη-στήρας — μητέρα Eust. ipse

σομαι καὶ κρίναντες ἄτοπον εἰς Τροίαν μὲν τοσούτους ἀποστεῖλαι ἅμα νηυσὶ διὰ  
 25 τὸν βασιλέα, τῷ δὲ βασιλικῷ παιδὶ μὴ | δοῦναι μίαν ἐεκόσορον εἰς ἀναψηλάφησιν  
 τοῦ βασιλέως Ὀδυσσέως. ὁ καὶ τοὺς Ἰθακησίους ἐντρέπει, ὡς τοῦ πλόου διὰ τὸν  
 ἀγαθὸν βασιλέα γενησομένου, καὶ τοὺς μνηστήρας ἐπιστρέφει ὡς τοῦ Τηλεμάχου  
 30 δι' ἐκείνους πλεύσοντος, ἵνα τὸν Ὀδυσσεά τεθνάναι μαθὼν, ὡς | ἐκείνοι οἶονται, 5  
 δοίῃ τινὶ αὐτῶν τὴν μητέρα. ὅτι δὲ ὁ ποιητὴς χαίρει τῷ τοῦ Μέντορος ὀνόματι ὡς  
 ἑταίρου φίλου, καὶ ὡς διατοῦτο ἐνέθετο αὐτὸν τῇ ποιήσει πρὸς μνήμην, προείρη-  
 ται ἐφ' ὅσον ἔδει. Ἰστέον δὲ ὡς οὗς ὁ Τηλέμαχος ζητεῖ ἑταίρους, βοηθοὺς ἀπλῶς  
 35 νοητέον | καὶ ὑπηρέτας, οὐ μὴν κατὰ τοὺς κυρίως, οἱ καὶ ἑταῖροι φίλοι λέγονται,  
 καὶ κεῖται πολλαχοῦ τὸ ἑταῖρος καὶ ἐπὶ τοιούτου σημαινομένου. Ἐν τούτοις δέ, 10  
 ὦν ἀρχὴ τὸ εἶμι γὰρ ἐς Σπάρτην καὶ ἐξῆς, ὡς ἡ Ἀθηναῖα προπαρήγγειλε, κεῖται καὶ  
 40 παλιλλογία ἀπαραποίητος αὐτὰ | ἐκεῖνα λαλοῦσα ὅσα πρὸ τούτων ὁ δῆθεν Τάφιος  
 Μέντης τῷ Τηλεμάχῳ [[ὑπέθετο]], οἷα τοῦ ποιητοῦ μυριαχοῦ καὶ αὐτοῦ ποιούν-  
 τος τοῦτο καὶ ἐτέρους διδάσκοντος ποιεῖν ἔνθα δέον ἐστί. Τοῦ δὲ εἶμι δῆλον ὡς  
 44 προϋπάρχει τὸ | ἔω, τουτέστι πορεύομαι, μακρὰ παραληχθὲν καὶ βαρυνθὲν τῷ λόγῳ 15  
 45 τῶν εἰς μῖ, οὐπερ ἔξω πίπτει τὸ εἰμί, ἡγουν ὑπάρχω, | διὰ τὴν ὀξυτόνησιν, ἔτι δὲ καὶ  
 διὰ τὴν τῆς εἰ διφθόγγου παράληξιν ἣν ἔπαθε καὶ τὸ εἶμι, ὠθήσαντος εἰς τοῦτο ἀμ-  
 φότερα τοῦ ἡμί, ὅπερ ἐστὶ φημί· προκαταλαβόντος γὰρ αὐτοῦ τὸ ἦ ἐν τῇ παραλήξει,  
 ἀναγκαίως ἡ εἰ διφθογγος ἀπεκληρώθη τούτοις, τῷ μὲν μετὰ βαρυντονήσεως, τῷ δὲ  
 μετὰ τόνου ὀξέος. ὁ δὲ Ἡρακλείδης ὑποβάλλει Βοιώτια νοεῖν καὶ τὸ εἶμι καὶ τὸ εἰμί, 20  
 ἐν οἷς λέγει ὅτι οὐδὲν τῶν εἰς μῖ περαιουμένων δίφθογγον ἔχει ἐν τῇ παραληγούσῃ,  
 ὅτι μὴ Βοιωτικὸν καθέστηκεν, ἡγουν εἰ μὴ Βοιώτιον εἴη· ἐπεὶ γάρ, φησί, δι' ἔθους  
 50 Βοιωτοῖς μηδέποτε τῷ ἦ χρῆσθαι ἐπὶ τῆς οἰκείας δυνάμεως ἀλλ' ἐκάστοτε | εἰς εἰ  
 δίφθογγον μετατιθέναι, διατοῦτο καὶ τὰ τοιαῦτα διὰ τοῦ εἰ προφέρονται· τίθειμι,  
 κίρνειμι, ἴστειμι καὶ πάνθ' ὁμοίως· καὶ τὸ εἰμί γοῦν τῆς αὐτῆς ἔχεται διαλέκτου. ὁ 25  
 δὲ τοιοῦτος λόγος τοῦ Ἡρακλείδου βοηθεῖ καὶ τοῖς παραδιδούσι Βοιώτιον εἶναι τὸ  
 τέθεικα καὶ τίθειμαι καὶ τεθεῖσθαι καὶ τεθειμένος καὶ τὰ κατ' αὐτά, καὶ ἔστιν ἀληθῶς

<sup>A</sup>1441.39 ὡς — προπαρήγγειλε α 93–94  
 λέκτου Heraclid. Mil. fr. 39 Cohn

<sup>B</sup>41–42 ὅσα — ὑπέθετο cf. α 281–92

<sup>C</sup>47–51 ὁ δὲ — δια-

1442.31–33 ὅτι δὲ — ἔδει Eust. in Od. 1404.25–29; ps.-Hdt. vit. Hom. 7; 26 33–37 Ἰστέον — ση-  
 μαινομένου cf. EM 385.29–46; Ap. gl. Hom. 74.239.17–18; cf. etiam Eust. in Od. 1717.57–58; Eust. in Il.  
 941.59–60; 571.35; 35 ἑταίρους = ὑπηρέτας cf. schol. V β 212f; cf. schol. V λ 7; schol. A (Arm.) N 456b;  
 35–36 οὐ μὴν — λέγονται aliter schol. Y β 212g 37–43 Ἐν τούτοις — δέον ἐστὶ Eust. ipse; cf. in  
 Il. 120.20 43–47 Τοῦ δὲ — τόνου ὀξέος cf. Choer. orth. 210.32–211.18 (= Hdn. orth. 400.36–501.15  
 Lentz); cf. etiam EM 300.40–42; ps.-Zon. lex. 642.6–9; 44 εἶμι = πορεύομαι cf. etiam schol. M<sup>a</sup> β 214

beseech you” and thinking it unfitting to have sent so many men and ships to  
 Troy because of the king but not giving one single ship with twenty rowers | to 25  
 the royal child for his quest to find king Odysseus. Moreover, the Ithacans are  
 induced by the fact that the sea voyage occurs for the sake of the good king. The  
 suitors, on their part, are induced by the fact that Telemachus sails because of  
 his father, in order that he should learn that Odysseus | has died, which is what 30  
 they believe, and therefore give his mother to one of them. It has already been  
 sufficiently related that the poet delights in Mentor’s name since it belonged to  
 a friend of his, and for this reason he inserted it into the poem for the sake of his  
 memory. One must know that the *hetairoi* that Telemachus asks for must be  
 understood simply as “helpers” | and “rowers”, not as *hetairoi* in the proper sense 35  
 of the word, also called *philoï hetaroi* [dear friends] but *hetairos* alone is often  
 found with this signification. In these verses, from “I will go to Sparta” onwards,  
 as Athena announced in advance,<sup>A</sup> there is an unaltered recapitulation stating  
 | the exact same things as the so-called Taphian Mentēs previously ordered 40  
 Telemachus.<sup>B</sup> For the poet often both does this himself and teaches others to do  
 so wherever necessary. It is evident that *eō* is the prototype for *eīmi*, | that is “I 44  
 walk”, with a long second syllable from the end and a non-final accent according  
 to the rationale of verbs ending in *-mi*. The verb *eīmí*, that is “I am”, falls outside  
 of this | with its acute on the final syllable and *ei* diphthong in the second syllable 45  
 from the end, which occurred also in *eīmi*, since *ēmi*, that is “I say”, forced them  
 both to this. For this word already occupied the position of having an eta in the  
 second syllable from the end, and so the *ei* diphthong was assigned to them by  
 necessity, one getting a non-final accent, the other an acute on the final syllable.  
 Heraclides,<sup>C</sup> however, suggests that one must perceive *eīmi* and *eīmí* as Boeotian  
 forms, where he says that no verb ending in *-mi* has a diphthong in the second  
 syllable from the end *hoti mē Boiōtikon kathestēken*, meaning “unless it is Boeo-  
 tian”. Because of the custom among the Boeotians never to use us the eta with its  
 own force but always | change it into the *ei* diphthong, he says, such words are 50  
 also pronounced with *ei*: *titheimi* [put], *kirneimi* [mix], *histeimi* [stand] and the  
 same applies to all of them. The verb *eīmí*, at any rate, has a share in this dialect.  
 This account of Heraclides also supports those who claim that *tetheika* [“put”,  
 pf. act.] and *tetheimai* [pf. mid.-pass.] and *tetheistai* [pf. inf. mid.-pass.] and *teth-*  
*eimenos* [pf. ptc. mid.-pass.] and their related forms are Boeotian. It is certainly

47–51 ὁ δὲ — διαλέκτου cf. Eust. in Od. 1613.15–28; 49 ἦγουν — εἴη add. Eust. 52–53 ὁ δὲ — κι-  
 νήσενιν Choer. in Th. Alex. can. 2.242.20–28 (= Hdn. παθ. 362.15–18 Lentz); ps.-Hdn. παρεκβ. μεγ. ῥήμ.  
 32.3–9

ἀνάλογον τοῦ τίθειμι παραληγομένου τῇ εἰ διφθόγγῳ φυλάττεσθαι αὐτὴν καὶ ἐν ταῖς εἰρημέναις ἐκείθεν κινήσειν.

- β 226–41 Ὅτι Μέντορι ἀνδρὶ Ἰθακησίῳ ἰὼν ἐν νηυσὶν εἰς Τροίαν Ὀδυσσεὺς ἐπέτρεπεν  
 55 οἶκον ἅπαντα, πείθεσθαι τε γέροντι καὶ ἔμπεδα πάντα φυλάσσειν· οὗτος | γοῦν ἐνδια-  
 θέτως ἄρτι δημηγορῶν φησι πρὸς τοὺς Ἰθακησίους τάδε· ὦ Ἰθακήσιοι μὴ τις ἔτι πρό- 5  
 St: φρων | ἀγανὸς καὶ ἥπιος ἔστω σκηπτοῦχος βασιλεὺς, μηδὲ φρεσὶν αἴσιμα εἰδῶς, ἀλλ'  
 94 αἰεὶ χαλεπὸς τ' εἴη καὶ αἴσυλα ῥέζοι, ὥς οὐ τις μέμνηται Ὀδυσσῆος θείοιο λαῶν, οἷσιν  
 ἀνασσε, πατὴρ δ' ὥς ἥπιος ἦεν. εἵτα σφοδρότερον καταφερόμενος τῶν αἰτίων φησὶν·  
 ἀλλ' ἦτοι μνηστῆρας ἀγῆνορας οὐ τι μεγαίρω ἔρδιν ἔργα βίαία κακορραφίῃσι νόοιο·  
 σφὰς γὰρ παρθέμενοι κεφαλὰς κατέδουσι βιαίως οἶκον Ὀδυσσῆος, τὸν δ' οὐκέτι φασὶ 10  
 60 νέεσθαι. νῦν δ' ἄλλω δῆμῳ νεμεσίζομαι, οἷον ἅπαντες ἦσθ' ἄνεω, | αὐτὰρ οὐ τι κατα-  
 πτόμενοι ἐπέεσσι παύρους μνηστῆρας κατερύκετε πολλοὶ ἐόντες. Καὶ ὄρα δημηγορίαν  
 ταύτην οὐδὲν τι δικαιολογικὸν ἔχουσαν, ἀλλ' εἰς τὸ πᾶν καταφορικὴν καὶ ἀγαθῶ  
 ἐπιτρόπῳ πρέπουσαν. Τὸ δὲ ἐπέτρεπεν οἶκον ἐπίτροπον τῶν κατὰ Τηλέμαχον [ἐί-  
 ναι] δηλοῖ τὸν Μέντορα, ὃ ἐστὶ προνοούμενον. οὕτω καὶ πόλεως ἐπίτροποι οἱ αὐτῆς 15  
 φροντισταί, καὶ ὁ βασιλεὺς δὲ ἐπὶ μᾶλλον ἐπίτροπος, θεόθεν τοῦτο εἰληχῶς κατὰ τὸ  
 ᾧ λαοὶ τ' ἐπιτετράφαται. Τὸ δὲ πείθεσθαι γέροντι, ὃ ἐστὶ τῷ Λαέρτῃ, φιλοπατορίαν M 22<sup>v</sup>  
 1443 διδάσκει· ὥς γὰρ οἱ κατ' οἶκον τῷ Μέντορι, οὕτως αὐτὸς τῷ τοῦ Ὀδυσσεὺς πατρὶ |  
 πείσεται. Τὸ δὲ σκηπτοῦχος κατὰ φύσιν ἐρρέθη παρὰ τὸ ἔχειν σκῆπτρον, ὃ σκάπτων  
 Πίνδαρος λέγει, ἐξ οὗ τὸ σκῆπτρον προσλήψει τοῦ ρ. Τὸ δὲ μὴ τις ἔτι ἀγανὸς καὶ 20  
 ἥπιος ἔστω καὶ ἐξῆς κατὰ τι ἐξεναντίου ἐπιχείρημα ὥρμηται, ἵνα λέγῃ ὥς ἐὰν τοῦ  
 θεοῦ καὶ ἡπίου βασιλέως οὐ μέμνηται, τοῦ ἀπεναντίας αὐτῷ χαλεποῦ καὶ αἰσυλο-  
 εργοῦ μεμνήσονται. Τὸ δὲ εἴη καὶ ῥέζοι οὐ κυρίως εὐκτικά, βαρέως δὲ ἀντὶ προσ-  
 5 τακτικῶν ἐσχημάτισται τοῦ ἔστω καὶ ῥεζέτω. Αἴσυλα δὲ καὶ νῦν τὰ | ἄδικα καὶ τῆς  
 αἴσης, ἦτοι τοῦ καθήκοντος, σεσυλημένα, ὥς συγκεκόφθαι ἀπὸ τοῦ αἰσόσυλα. Τὸ 25  
 δὲ Ὀδυσσῆος θείοιο ἐπίτασίς ἐστι τοῦ πατὴρ ὥς ἥπιος ἦν· πλεῖον γάρ τι τὸ θεῖον δηλοῖ  
 τοῦ ὥς πατέρα εἶναι· πατέρες μὲν γὰρ πολλοὶ δύσνοοι παισὶν ἐφάνησαν, θεὸς δὲ οὐ,

<sup>A</sup>1442.63 ᾧ — ἐπιτετράφαται B 25; 62 <sup>B</sup>1443.1 σκάπτων Pind. Ol. 1.12 etc.

1442.57 et 61 εἵτα σφοδρότερον — φησὶν et καὶ ὄρα — πρέπουσαν Eust. ipse rhetorum magister Mentorem non argumentis, sed cum impetu et affectu et vi pugnare dicit 61–62 Τὸ δὲ — Μέντο-  
 ρα cf. schol. B β 226e 62 ἐπίτροπος = προνοούμενος Eust. ipse 62–63 οὕτω — ἐπιτετράφα-  
 ται cf. Eust. in Il. 160.6–10; schol. D B 25 63–1443.1 Τὸ δὲ — πείσεται Eust. ipse 1–2 Τὸ δὲ  
 — τοῦ ρ cf. Eust. in Il. 25.9–14; 104.21–23 2–3 Τὸ δὲ — μεμνήσονται Eust. ipse; de ἐξεναντίου ἐπι-  
 χεῖρημα cf. Hermog. inv. 3.7 3–4 Τὸ δὲ — ῥεζέτω schol. BHIM<sup>a</sup>n β 232b et schol. EY et Bn β 232e;  
 add. Eust de fig. (cf. Hermog. id. 2.8, p. 365.7–367.25 Rabe) 4–5 αἴσυλα = ἄδικα schol. EIM<sup>a</sup>NPT Ys  
 β 232d 5 τῆς αἴσης — σεσυλημένα cf. Pontani ad schol. k β 232d 5 αἴσυλα ~ αἰσόσυλα cf. Eust.  
 in Il. 1203.35; 1233.11–12 6–7 πλεῖον γάρ — ὁ μέγας πατήρ Eust. ipse; cf. op. min. 9, p. 166.97 Wirth

analogous to *titheimi* with the *ei* diphthong in the second syllable from the end to use it in the aforementioned formations too.

(v. 226–41) Mentor is a man from Ithaca to whom Odysseus, when he “boarded the ships” setting out for Troy, “entrusted his whole household, asking him to obey his old father and guard everything firmly”. At any rate, this Mentor | speaks with a sense of authenticity now and says to the Ithacans: “let no scepter-carrying king be gracious, kind and gentle anymore, never aware of justice in 55 his heart but always cruel and carrying out wicked deeds, since no one from the people that godlike Odysseus lorded over remembers him, he who was gentle as a father”. Then he accuses the guilty with greater vehemence and says: “Yet, I feel no grudge towards the presumptuous suitors for carrying out their violent acts, contriving evil plans in their mind. For they extend their own heads when violently consuming Odysseus’ household, and they say that he will never return. Yet, I blame the rest of the people. You all sit here | but no one takes to words and 60 restrains the few suitors, although you are many”. And observe that this speech has no element of judicial oratory, but it directs an accusation against the community and it is fitting for a good guardian. The phrase “entrusted (*epetrepen*) the house” shows that Mentor is the guardian (*epitropos*) of Telemachus’ possessions, that is the man who looks after them. By the same token, the *epitropoi* of a city are its caretakers and the king is even more so an *epitropos*, having been appointed by God according to the verse “to whom the people have been entrusted (*epitetraphatai*)”.<sup>A</sup> The phrase “to obey the old man”, that is Laertes, teaches love of one’s father. For just as the members of the household obey Mentor, so does he obey Odysseus’ | father. The word *skēptouchos* [scepter-carrying] is natural, deriving from *echein skēpton* [hold a scepter], which Pindar calls *skapton*,<sup>B</sup> whence *skēptron* derives by adding a rho. The phrase “let nobody any longer be kind and gentle” and so on attacks by employing an epicheireme based on the opposite, meaning to say that if they do not remember their godlike and gentle king, they will soon remember a king that is the opposite of this, cruel and evildoing. The words *eiē* [may he be] and *rhezoi* [may he do] are not optatives in the proper sense but used for the sake of stylistic indignation by a figure of speech instead of imperatives “let him be” (*estō*) and “let him do” (*rhezētō*). Here too he uses *aisyla* to denote things that are unjust and | stripped (*sesylmena*) of *aisē* “what 5 is due”, as if formed by syncope from *aisosyla*. The phrase “godlike Odysseus” is an intensification of “he was gentle as a father”, since being godlike indicates something greater than being like a father. For many fathers have proven themselves to be unkind towards their children, but not God, the great father. It is also 1443

ὁ μέγας πατήρ. εἰκὸς δ' ἔνταυθα καὶ ἐμφαντικῶς εἰρῆσθαι τὸ *θείοιο*, ἵνα λέγῃ ὅτι μέ-  
μνηνται μὲν τινες Ὀδυσσέως καθὰ καὶ οἱ μνηστήρες, πλὴν οὐχ' ὥς θείου βασιλέως,  
ἀλλ' ὥς γυναῖκα εὐειδέα ἔχοντος, ὥς ἀφνειοῦ, ὥς ἀπλῶς βασιλέως, καὶ σπεύδουσι  
κυριεῦσαι τῶν ἐκείνου, οἱ δὲ τοιοῦτοι οὐκ ἂν μνήμην ἐκείνου, ὥς χρῆ, ἔχειν λέγον-  
το, | ἀλλὰ τινα ἴσως μνείαν, ὣν πολλή δὴ που διαφορὰ, εἴπερ μνήμη μὲν κατὰ τοὺς 5  
παλαιοὺς οὐ πάντως καὶ μνεία, μνεία δὲ εὐθέως καὶ μνήμη. καὶ μνήμη μὲν γενικῶς  
τύπων ψυχῆς, μνεία δὲ λόγος, φασί, κατὰ ἀνανέωσιν λεγόμενος. καὶ μνήμη μὲν ἢ  
τῷ μνημονικῷ συνοικοῦσα, μνεία δὲ προγεγονότος τινὸς ὑπόμνησις εἰς ἴσον ἤκουσα  
τῇ ἀναμνήσει. *Μεγαίρω* δὲ τὸ μέφομαι, ἐπεὶ καὶ φθονεῖν τὸ μέφεσθαι, ὥς ἐν τῇ α  
ῤαψωδίᾳ ἐφάνη. *Κακορραφία* δὲ λογισμοῦ ἢ κακοσυνθεσία καὶ ἀναρμοστία πρὸς 10  
διαστολήν τοῦ φρενήρους, ὃς ἀραρυίας ἔχει τὰς φρένας, ἔτι δὲ καὶ ἡ κακοβουλία,  
ὅπερ ἀλλαχοῦ | διαλύσας ὁ ποιητὴς *κακὰ ῥάπτειν* φησὶν ἐπὶ ἐτέρας ἐννοίας. Τὸ δὲ  
παρθέμενοι *κεφαλὰς* ἀντὶ τοῦ προτείναντες ἢ ὥς ἐν ἐπιζήνῳ, εἴτ' οὖν ἐπικόπῳ, ἦτοι  
ἐπικορμίῳ θέντες ὥστε κοπῆναι. οἱ δὲ παλαιοὶ οὕτω φασίν· ὥς μὴ ἐπικείμενοι τὰς  
ἑαυτῶν, φασί, *κεφαλὰς*, ἀλλὰ παρατεθειμένοι. προῖων δὲ που ὁ ποιητὴς καὶ ἐπὶ θα- 15  
λαττίων ληστῶν τοῦτο ἐρεῖ. Τὸ δὲ *οἶον ἅπαντες* θαυμαστικῶς εἴρηται, ὥς καὶ πρὸ  
τούτου τὸ *οἶον ἀναΐξας ἄφαρ οἴχεται* καὶ *οἶον δὴ νῦ* θεοὺς βροτοὶ αἰτιόωνται. Ἄνεψ δὲ  
οἱ ἄφωνοι, ὥς καὶ ἀλλαχοῦ κεῖται, ἀπὸ τοῦ αὖθ' ἀναυος ἀναος καὶ Ἀττικῶς ἄνεως ὥς  
20 *Μενέλεως*, | καὶ πληθυντικὸν ἄνεψ. εὐρηται δὲ που καὶ ἀντὶ ἐπιρρήματος. Τὸ δὲ  
*καθαπτόμενοι ἐπέεσσιν* αἰσχύνην τοὺς Ἰθακησίους εἰ μὴ δὲ λόγοις ἄπτονται τῶν βιαί- 20  
ων μνηστήρων. τοῦτο δὲ διέσταλται τοῦ χερσὶν ἄπτεσθαι ὥς δυσχερεστέρου ὄντος.  
ὁμοίως ἐντρέπει καὶ τὸ *πολλοὶ ἐόντες*· ῥᾶον γὰρ δοκεῖ τοὺς πλείους τῶν ἡττόνων  
περιγενέσθαι.

β 242-59 <sup>24</sup> | Ὅτι ἀκμάζων ὁ ποιητὴς ἐν ταῖς τῶν μνηστήρων | δημηγορίας τὸν μὲν Ἀντί-  
<sup>25</sup> νοον ἀπλούστερον δημηγοροῦντα πεποίηκε καὶ ἀφελέστερον, τὸν δὲ Εὐρύμαχον 25 P 28\*  
ἐμβριθέστερον ἐκείνου καὶ ἀδρότερον, ἔνταυθα δὲ Λειώκριτόν τινα μνηστήρα βρα-  
30 χύλογον μὲν πλάττει, θρασύτερον δὲ ἐκείνων, ὃς οὐ μόνον τὸν Ὀδυσσεά | ἐξευ-

<sup>A</sup>1443.13 ἐπεὶ — ἐφάνη Eust. in Od. 1433.9-10 <sup>B</sup>15 κακὰ ῥάπτειν γ 118 <sup>C</sup>16-17 προῖων — ἐρεῖ  
γ 74 <sup>D</sup>18 οἶον — οἴχεται α 410 <sup>E</sup>18 οἶον — αἰτιόωνται α 32

1443.7-10 εἰκὸς — μνείαν Eust. ipse 10-12 ὥν πολλή — ἀναμνήσει Ptol. diff. voc. 96; Her. Phil. 115;  
Ammon. 324; cf. etiam EGud. 395.54-59 Sturz 12-13 *μεγαίρω* = μέφομαι schol. BE<sup>2</sup>HJM<sup>a</sup>NPTsx  
β 235β 13-14 *Κακορραφίας* — φρένας schol. BHM<sup>1</sup>OPTx β 236e (amplif.); hinc Eust. in Il. 1002.49  
14 *κακορραφία* = κακοβουλία schol. V β 236d 15 ὅπερ — ἐννοίας cf. Eust. in Od. 1459.55 15-  
16 Τὸ δὲ — κοπῆναι cf. schol. BHM<sup>a</sup>TYsx β 237d 16-17 οἱ δὲ — παρατεθειμένοι schol. V β 237c1  
17 προῖων — τοῦτο ἐρεῖ cf. Eust. in Il. 810.35 17-18 Τὸ δὲ — αἰτιόωνται fort. schol. Nican. excidit;  
cf. schol. β 239c cum adn. Pontani; Carnuth, *Nican. Od.* 30 19 ἄνεψ = ἄφωνοι schol. V β 240d;  
cf. Eust. in Il. 230.28-29; 387.43-44 19-20 ἀπὸ τοῦ — ἐπιρρήματος Ap. Dysc. adv. 144.11-145.25;

8 τὸν μνημονικὸν P 17 ἐπιζείνῳ P 25 πεποίηξε P



likely that the word “godlike” was said here emphatically, meaning to say that some people, including the suitors, do remember Odysseus, yet not as a godlike king but as a man with a beautiful wife, as rich, as simply a king, and they yearn to take over his possessions. One would not say that such men have a *mnēmē* of him, as they should, | but perhaps some sort of *mneia*. There is a great difference 10 between these two things, since a *mnēmē* is not really a *mneia* according to the ancients, but a *mneia* is surely a *mnēmē*. A *mnēmē* is generally an image in the soul, but a *mneia* is an account, they say, spoken for recollection. A *mnēmē* is that which dwells in a person with good memory, but a *mneia* is a reminding of some person of old, acquiring the same value as *anamnēsis* [calling to mind]. The verb *megairō* means *memphomai*, since *memphesthai* also means “begrudge”, as shown in rhapsody alpha. The word *kakorrhaphia* denotes poor arrangement and disharmony in reasoning, as distinguished from *phrenērēs*, a person who has his mind (*phrenes*) fitted together (*araruiai*). It also denotes “wicked plans”, which the poet | resolves elsewhere and says “weave together evils” (*kaka rhaptein*)<sup>B</sup> 15 referring to a different conception. The phrase *parthemenoi kephalas*, meaning “extending their heads” or placing them, as it were, on an *epixēnon* “cutting block”, in order to be beheaded. The ancients say this: meaning not that they wear their own heads, they say, but that they offer them up. Somewhere later on the poet will also say this referring to sea pirates.<sup>C</sup> The “how (*hoion*) you all” was said expressing astonishment, just as with the previously stated “how (*hoion*) suddenly he arose and disappeared!”<sup>D</sup> and “how (*hoion*) the mortals now blame the gods!”<sup>D</sup> The word *aneōi* means “voiceless”, as found elsewhere, deriving from *auō* [call out] *anauos* [voiceless] *anaos*, and in the Attic dialect *aneōs* like *Meneleōs*, | and in the plural *aneōi*. It is also found somewhere in place of an adverb. The 20 phrase “assailing them with words” puts the Ithacans to shame in that they do not even assail the violent suitor with speech. This is distinguished from assailing them with their hands, since the latter is more aggressive. Similarly, “being many” also puts them to shame, since it seems easy for many to prevail over few.

| (v. 242–59) The poet flourishes in the public speeches of the suitors | and 24 makes Antinous speak rather plainly and simply, but Eurymachus be weightier 25 and stronger than him. Here he fabricates a certain suitor named Leiocritus who speaks briefly but is more rash than either of them. He does not only belittle the

Erbse, *Beiträge* 366–67; cf. etiam schol. B β 24 of 20–21 Τὸ δὲ — μνηστήρων cf. schol. t β 24 oi 21–22 ὁμοίως — περιγενέσθαι Eust. ipse 24–27 Ὅτι ἀκμάζων — ἀδρότερον Eust. ipse; cf. in Od. 1441.46–54; Roemer, *Atthesen* 418–19; de arte ἥθοποιίας Homeri, cf. Eust. in Od. 1448.20–24 28–31 ἐνταῦθα — αὐτός Eust. ipse

τελίσει, ἀλλὰ καὶ τὴν ἀγορὰν ταχὺ λύσει ἢν οὐκ ἐκάθισεν αὐτός, ὥστε εἶναι εἰπεῖν  
 ὡς εἰ καὶ τὰς τῶν ἄλλων ἀνδρῶν ἀγορὰς κατὰ τὸν ποιητὴν Θέμις λύει καὶ καθίζει,  
 ἀλλὰ τὴν σήμερον ἐν Ἰθάκῃ ταύτην Θέμις μὲν ἐκάθισεν, ἀθεμίστου δὲ ἀνδρὸς ὕβρις  
 35 ἔλυσε. | δημηγορεῖ δὲ ὁ Λειώκριτος οὕτω· Μέντορ ἀταρτηρέ, φρένας ἡλέε, ποῖον ἔει-  
 St: πες ἡμέας ὀτρύνων καταπαυέμεν; ἀργαλέον δὲ ἀνδράσι καὶ ἰ πλεόνεσσι μαχέσασθαι 5  
 95 περὶ δαιτί. εἴ περ γάρ Ὀδυσσεὺς Ἰθακήσιος αὐτὸς ἐπελθὼν δαινυμένους κατὰ δῶμα ἐδὼν  
 40 μνηστῆρας | ἀγανούς ἐξελάσαι μεγάρων μενοινήσει ἐνὶ θυμῷ, οὐ κέν οἱ κεχάροίτο γυνή,  
 μάλα περ χατέουσα, ἐλθόντι, ἀλλὰ κεν αὐτοῦ ἀεικέα πότμον ἐπίσπῃ, εἰ πλεόνεσσι μάχοι-  
 το. σύ δ' οὐ κατὰ μοῖραν ἔειπες. ἀλλ' ἄγε, λαοὶ μὲν σκίδνασθ' ἐπὶ ἔργα ἕκαστος, τούτῳ  
 45 δ' ὀτρυνέει | Μέντωρ ὁδὸν ἥδ' Ἀλιθέρης, οἱ ἐξ ἀρχῆς αὐτῷ πατρῷοι ἐταῖροι. ἐφ' οἷς 10  
 47 εἰπὼν ὡς δηθὰ καθήμενος ἐν Ἰθάκῃ | ἀγγελίων πεύσεται, τελέει δ' ὁδὸν οὔποτε ταύτην,  
 λῦσεν ἀγορὴν αἰψηρήν, καὶ οἱ μὲν ἄλλοι ἕκαστος εἰς τὰ ἑαυτοῦ ἐσκίδναντο, μνηστῆ-  
 ρες δ' ἐς δώματ' ἴσαν θεῖου Ὀδυσῆος. Καὶ ὅρα τὸ θεῖον ὡς Ὀμηρος μὲν οὕτω τὸν  
 Ὀδυσσεῖα ἥξιωσεν εἰπεῖν, ὁ δὲ ἀλαζών Λειώκριτος ὡς ἓνα τῶν τυχόντων Ἰθακήσιον  
 50 αὐτὸν ἐκάλεσεν. Ἔτι ὅρα καὶ ὡς ἀντεπιχειρῶν τοῖς τοῦ | Μέντορος ὁ Λειώκριτος 15  
 ἀργαλέον τε λέγει τοὺς Ἰθακήσιους ἀντικαταστήναι καὶ πλεόνας ὄντας δαινυμένοις  
 τοῖς μνηστῆρσιν, ὅπερ ἐστὶ κεφάλαιον τοῦ ἀδυνάτου, καὶ εἰς τὸν Ὀδυσσεῖα περιτρέ-  
 πει αὐτὸς τὸ τοῦ Μέντορος νόημα εἰπὼν τοὺς μνηστῆρας μᾶλλον περιγενήσεσθαι  
 τοῦ Ὀδυσσεῶς ὡς αὐτοῦ πλείονας. τὰ δ' ἄλλα ἢ δημηγορία τῷ Λειωκρίτῳ πάντῃ  
 ὑπόκενος· οὕτε γὰρ δίκαιον οὐδὲ μὴν πιθανὸν ἢ εὐφυνὲς λέγει οὐδέν, θρασὺς ὢν 20  
 μόνον καὶ λύσαι τὴν ἀγορὰν ἀναγκαίως προθέμενος· ἀγερωχίαν μέντοι ἔχει τινὰ ὁ  
 λόγος αὐτῷ ἐν τῷ ἀργαλέον ἀνδράσι καὶ πλεόνεσσι μαχέσασθαι, νοουμένων ἀνδρῶν  
 55 | τῶν ἀνδρείων καὶ ἀντιτιθεμένης ποιότητος ἀνδρικῆς πρὸς τὸ ἀπλῶς πλῆθος, ἵνα  
 λέγῃ ὅτι ἀργαλέον καὶ τοῖς πλεόνεσσι μαχέσασθαι πρὸς ἀνδρείους ἡμᾶς. Ἰστέον  
 δὲ ὅτι ὁ μὲν Λειώκριτος εἶη ἂν τοῦ λεῶ ἑκκριτος κατὰ ἐτυμολογικὴν ἀνάπτυξιν, καὶ 25  
 ἦν μὲν γράφεσθαι τὴν ἄρχουσαν διὰ τοῦ ἦ καὶ ὀ κατὰ τὴν αὐτὴν ἔννοιαν, ὡς ἐκ  
 τοῦ ληρός ὁ λαός, οὐ μέμνηται Ἡρακλείδης καθ' ὁμοιότητα τοῦ νηὸς ναός καὶ παός  
 πηρός ὁ ἐξ ἀγχιστείας προσγενής. οὕτω δὲ ἦν ἐπὶ Ὀμήρου ἐν χρήσει τὸ ληρός ὁ λαός.

<sup>A</sup>1443.57-59 καὶ ἦν — ὁ λαός Heraclid. Mil. fr. 58 Cohn

1443.31-34 ὥστε — ἔλυσε cf. schol. HM<sup>a</sup>T et Ds β 252a1/2; cf. etiam Eust. in Od. 1432.23-28 48-  
 49 Καὶ ὅρα — ἐκάλεσεν Eust. ipse 49-51 Ἔτι ὅρα — ἀδυνάτου Eust. ipse verbis περὶ δαιτί  
 praetermissis; aliter schol. HY β 244d cum adn. Pontani; cf. v.d.Valk, TCO 33-34 51-52 καὶ εἰς  
 — πλείονας Eust. ipse; aliter schol. HM<sup>a</sup>Tx (Did.) β 251a1 52-53 τὰ δ' ἄλλα — προθέμενος Eust.  
 ipse rhetorum magister; 53 καὶ — προθέμενος cf. Eust. in Od. 1432.23-28 53-56 ἀγερωχίαν —

12 καὶ deest in P

13 Ὀδυσσῆος P

21 exspectes λύσαι (accent.)

22 αὐτοῦ Maior.

value of | Odysseus, but also quickly dismisses the assembly that he had not set up, making it possible to say that although Themis, as the poet says, dismisses and sets up the assemblies of other men, Themis only set up the one today on Ithaca, but the audacity of an unlawful (*athemistos*) man dismissed it. | Leiocritus delivers the following public speech: “Mentor, baleful man, deranged in mind, what are you saying, inciting them to stop us? It is arduous for men, even if they are many, to fight over a banquet! If Odysseus of Ithaca himself would find the illustrious suitors feasting in his own house | and be eager in his heart to drive them out from his halls, his wife would not enjoy him after his arrival, even though she craved him strongly, but he would encounter an unseemly fate on the spot, if he would fight with many. As for you, you speak beyond your lot. But come on, let the people disperse, each to his own works. This man Mentor and Halitherses will incite him | on his journey, they who were friends of his father from the beginning”. After this he says: “Surely he will stay on Ithaca | and listen to messages; this voyage he will never accomplish”. “He dismissed the assembly in haste”, and the others “were scattered” each to his own house, and “the suitors went to the house of godlike Odysseus”. Observe in “godlike” that Homer deemed it fit to call Odysseus so, but Leiocritus the rogue called him “of Ithaca” as any inhabitant of the island. Furthermore, observe that Leiocritus argues against Mentor’s | case and says that it is difficult for the Ithacans to make a stand against the feasting suitors, although they are greater in number, which is the heading of the impossible, and that he deflects Mentor’s notion towards Odysseus, saying that it is rather the suitors who will defeat Odysseus since they are greater in number. In other respects the public speech of Leiocritus is rather hollow. For he says nothing that is just, credible or noble, but he only displays audacity and has his mind set on dismissing the assembly out of necessity. However, his speech has a measure of fearlessness in “it is arduous to fight with men, even for many”, where the word “men” | signifies the manly, juxtaposing the quality of manliness to sheer quantity, meaning to say that it is difficult even for many to fight with us who are manly. One must know that *Leiōkritos* would be one who is chosen (*ekkritos*) out of the people (*leōs*) according to etymological unfolding, and it was possible to write the first syllable with an eta and an omicron according to the same thought, since *laos* derives from *lēos*, which Heraclides mentions,<sup>4</sup> in similarity to *nēos naos* [temple] and *paos pēos*, one who is akin by family ties. But *lēos* meaning *laos* was not yet in use in Homer’s day.

ἡμᾶς Eust. ipse verbis περὶ δαίτι iterum praetermissis  
β 242c (mut.)

56–57 Λειώκριτος ~ λεώ ἔκκριτος schol. E2s

γραφῆναι δὲ αὐθις Λειόκριτον διὰ τοῦ ὁ μικροῦ κατὰ τὴν προπαραλήγουσαν, ὡς  
 60 τὸ τῆς λείας | ἔκκριτον κατ' ἀνδρίαν λαμβάνοντα, οὐκ ἤρεσεν οὐδ' αὐτὸ τοῖς πα-  
 λαιοῖς. Τὸ δὲ ἡλέε εἰληπται μὲν ἀντὶ τοῦ ἡλίθιε, πεπλανημένε τὸν νοῦν οἰονεῖ ἀλεέ  
 παρὰ τὴν ἄλην. εὖρηται δὲ ἐν Ἰλιάδι καὶ δισύλλαβον ἐν τῷ φρένας ἡλὲ διέφθορας,  
 καὶ οὐκ ἔστι διακρίναι εἴτε πρωτότυπον μὲν ὁ ἡλός, ἐξ οὗ κατ' ἐπένθεσιν ὁ ἡλεός, 5  
 ὡς κενός κενεός, εἴτε ἀνάπαλιν προτερεῦει μὲν ὁ ἡλεός, ἐξ αὐτοῦ δὲ συγκέκοπται ὁ  
 ἡλός. Ἰστέον δὲ ὅτι ἐν τῷ μεγάλῳ Ἑτυμολογικῷ εὖρηται κατὰ τινα γλῶσσαν καὶ πα-  
 1444 λεός ὁ μάταιος πλεονασμῷ τοῦ π ὁμοίως τῷ ἡγανον πῆγανον. ὅτι δὲ τὸ διέφθορας οὐ  
 μόνον | ἐνέργειαν δηλοῖ, ἵνα λέγῃ ὅτι τὰς φρένας διέφθειας, ἀλλὰ καὶ πάθος νόμῳ  
 μέσου παρακειμένου ἀκραιφνοῦς, ἵν' ἡ λέγων ὡς διεφθάρης τὰς φρένας, δεδήλωται 10  
 καὶ ἀλλαχοῦ καὶ ἐγκρίνεται μάλιστα τοῖς παλαιοῖς ὁ παθητικὸς οὗτος νοῦς. Τὸ δὲ  
 περὶ δαιτὶ πρόσκειται ἐπέπερ οἶονται οἱ ἐν δαιτὶ ἀνυπόστατοι εἶναι τὴν ἀλκήν, τοῦ  
 οἴνου στρατηγούντος αὐτοῖς. τὸ δὲ τοιοῦτον νόημα σαφέστερον ἐμφαίνει ἐν τῷ εἰ  
 5 γὰρ αὐτὸς ἐπελθὼν δαινυμένους κατὰ δῶμα μνηστήρας ἐξελάσαι τοῦ μεγάρου | ἐθέλει,  
 οὐκ ἂν αὐτῷ ἡ γυνὴ κεχάροίτο, ἅμα γὰρ ἐπανελθόντα ἰδοῦσα στερήσεται αὐτοῦ. Τὸ δὲ 15  
 περὶ δαιτὶ καινότερον συντέτακται δηλοῦν ἢ τὸ περὶ δαιτὸς ἢ τὸ ἐν δαιτί. Ἀγανός δὲ  
 κατὰ τοὺς παλαιούς σεμνός, καλός, λαμπρός, κόσμιος, ὅθεν πλεονασμῷ καὶ ὁ ἀγαυ-  
 ρός. εἰ δέ τι μετέχει τοῦ τοιοῦτου ἀγαυροῦ τὸ ἀγαύρισμα, ὅπερ ἐστὶ πάλῃς εἶδος, οὐκ  
 ἂν εἴη ἀκριβῶς ἀποφήνασθαι, ὥσπερ ἴσως οὐδὲ εἰ τὸ ἀγαυρός μὴ ἀπὸ τοῦ ἀγανός  
 ἀλλ' ἀπὸ τοῦ γαῦρος γίνεται· εἰ γὰρ ἐκεῖνο μὲν οὐκ ἔχει ἀπορίαν, ὡς τῆς ἐπενθέσε- 20  
 10 ως τοῦ ρ μὴ ἀναγκαζούσης προπαροξυτόνησιν, τοῦτο δὲ ἀπορηθεῖν ἂν, εἰ τὸ μὲν |  
 ἀπλοῦν βαρύνεται, ἡγουν τὸ γαῦρος, τὸ δὲ σύνθετον ἀγαυρός ὀξύνεται, δέον ὄν  
 προπαροξύνεσθαι. ἀλλὰ καὶ τοῦτο ἔχει λόγον διὰ τὸ συνακολουθῆσαι τῷ ἀφαιρός  
 καὶ τῷ ἀμαυρός καὶ τοῖς ὁμοίοις. Λύεται δὲ ἀγορὰ ὡς ἀπὸ δεσμοῦ τινος, ἀφ' οὗ ὁ  
 δῆμος παρήκται. αἰψηρὴν δὲ εἶπεν οὐκ ἐπιθετικῶς—οὐ γὰρ αἰψηρὴ ἔστιν ἀγορὰ 25 M 23<sup>9</sup>  
 πᾶσα—ἐπιρρηματικῶς δὲ μᾶλλον ἀντὶ τοῦ ταχύ, καὶ ἔστιν ὁμοιον τῷ τότε μοι χάνοι  
 εὐρεῖα χθῶν ἀντὶ τοῦ εὐρύ. Ἰστέον δὲ καὶ ὅτι ἔνδειξις τῆς τῶν μνηστήρων βίας, μάλ-

<sup>1</sup>1443.61 φρένας ἡλὲ διέφθορας O 128<sup>B</sup>1444.13 τότε — χθῶν Δ 182; Θ 150

1443.59–60 γραφῆναι — τοῖς παλαιοῖς vide v.d.Valk, *Researches* 576 n. 7 60 ἡλέε = ἡλίθιε schol. V β 243f 60–63 πεπλανημένε — ἡλός schol. T (Porph.) O 128b1; cf. Eust. in Il. 1009.12; 60 πεπλανημένε cf. etiam schol. CN β 243g 63–64 Ἰστέον — πῆγανον vide Reitzenstein, *Etymologica* 252 n.2; cf. etiam Eust. in Il. 244.45; schol. rec. Ar. Lysistr. 988 1443.64–1444.2 Ὅτι δὲ — οὗτος νοῦς schol. T O 128c; cf. Eust. in Il. 1009.14 cum adn. v.d.Valk 2–5 Τὸ δὲ — αὐτοῦ Eust. ipse; cf. Athen. 10.444c–d (= Antiph. fr. 19 K.–A.) 5–6 Τὸ δὲ — ἐν δαιτί Eust. ipse 6 ἀγανός = σεμνός vel καλός Ap. Soph. 7.2 (= Apion fr. 6 Neitzel) 6 ἀγανός = λαμπρός cf. schol. YP β 247e cum adn. Pontani ad schol. V β 209d 7 ἀγανός = κόσμιος add. Eust. 7 ἀγαυρός ~ ἀγανός Eust. ipse; aliter in Od. 1447.48–49 (vide adn.) 7–8 εἰ δέ — ἀποφήνασθαι Eust. ipse; corruptela vocis ἀγκύρισμα, cf. Hsch. α 582; Suid. α 261 8 ἀγαυρός ~ γαῦρος Eust. in Od. 1447.48–49 8–11 εἰ γὰρ

2 ἀνδρείαν P

3 ἡλίθιε Maior. : ἰλίθιε MP

4 εὖρ. δὲ καὶ P

25 αἰψηρὴν P : καὶ ψηρὴν M

It does not please the ancients to write *Leiokritos* with an omicron in the third syllable from the end, denoting the one who is chosen for his courage | to receive the plunder. The word *ēlee* is used instead of *ēlithie* [fool], deceived in your mind, as if it were *alee* deriving from *alē* [roaming]. It is also found with two syllables in the *Iliad*, in “deranged (*ēle*) you have lost your mind”,<sup>A</sup> and it is impossible to distinguish whether *ēlos* is the prototype, out of which *ēleos* originated by addition, as *kenos* produced *keneos* [empty], or on the contrary *ēleos* came first and hence *ēlos* was formed by syncope. One must know that in the Great Etymologicum one finds in connection to some word *paleos* meaning “useless” with redundant addition of the pi, as *ēganon* makes *pēganon*. It has been shown elsewhere that the verb *diephthoras* does not only | denote activity, meaning that he says “you have ruined your mind”, but also passivity, being a pure ambiguous perfect, meaning that he says “you are ruined in your mind”, and this passive sense is mostly adopted by the ancients. The phrase “over a banquet” is added because banqueters believe that they are irresistible in prowess, as the wine serves as their general. This kind of notion is shown more clearly in “for if he himself would come upon the suitors in his house and wish to drive them out of his halls, | his wife would not enjoy him, for as soon as she sees him coming she will lose him”. The phrase *peri daiti* has quite an unconventional syntax, meaning either “about a banquet” (*peri daitos*) or “in a banquet” (*en daiti*). According to the ancients *agauós* means “solemn”, “beautiful”, “radiant”, “seemly”, whence *agaurós* derives by redundant addition. It would be impossible to prove whether or not *agaúrisma*, a form of wrestling, has anything to do with this kind of *agaurós*, and whether *agaurós* originates not from *agauós* but from *gaúros* [splendid]. For the former is not problematic, since the addition of the rho does not force it to have an acute on the third syllable from the end, but the latter would be problematic, | if the simple form has a non-final accent, that is *gaúros*, but the compound *agaurós* has an acute on the final syllable, despite the fact that it ought to have had an acute on the third syllable from the end. But there is also a rationale for this, that it follows *aphaurós* [feeble] and *amaurós* [dark] and similar words. The assembly is “loosened” (*lyetai*) as though from some chain (*desmos*), whence *dēmos* [people] derives. Homer did not say *aipsērēn* as an epithet, since every assembly is not “quick”, but rather as an adverb meaning “quickly”, and it is similar to “then may earth gape *eureia* for me”,<sup>B</sup> meaning *eury* [broad-

— ὁμοίοις Eust. ipse; cf. schol. Hes. theog. 832; Probert, *Accentuation* 330 11–12 Λύεται — παρή-  
 κται cf. Eust. in Il. 107.6; δῆμος ~ δέω Or. 50.10–12; EGud. 353.4–11; 23–25 Stef.; EM 264.41–45 12–  
 13 αἰψήρην — εὐρό schol. DHM<sup>a</sup>Os (Arn.) β 257c1; cf. Aristarch. fr. 139 Matthaios 13–15 Ἰστέον  
 δε — Ὀδυσσεώς Eust. ipse

λον μὲν οὖν λυπηρὸν ὡς μάλιστα, τὸ τοὺς μὲν ἄλλους εἰς τὰ ἑαυτῶν σκίδνασθαι,  
 15 τοὺς δὲ μνηστήρας ἐς | δώματα Ὀδυσσέως.

β 260-61 "Οτι καὶ εὖξασθαι μέλλων ὁ Τηλέμαχος τὰς χεῖρας νίπτεται, καθὰ καὶ Πρίαμος  
 20 ἐν τῷ τέλει τῆς Ἰλιάδος καὶ Πηνελόπη δὲ ἐν τοῖς ἐξῆς ὑδρηναμένη | καθαρά χροῖ  
 St. | εἴματα ἐλοῦσα εὔχεται, ὡς αἰεὶ καθαριεύειν ἐν τοῖς θείοις χρεὼν ὄν. 5  
 96

β 263 "Οτι πόντον ἡεροειδέα λέγει κατὰ τοὺς παλαιούς ἢ τὸν μέλανα δίκην ἀέρος ἢ τὸν  
 βαθὺν ἢ τὸν ἀναπεπταμένον καὶ πλατύν, ἐξ οὗ μόνος ἀήρ καθοράται τοῖς πλέουσιν.

β 267-95 25 "Οτι | τῷ ῥηθέντι Μέντορι Ἀθηναῖ εἰκασθεῖσα λαλεῖ τε τὰ ἐφεξῆς εἰκότα καὶ  
 νῆα στεῖλαι φησιν αὐτῷ, τουτέστιν εὐτρεπίσαι, ἀφ' οὗ ῥήματος καὶ ὁ στόλος γίνεται,  
 καὶ αὐτὸς ὑπισχνεῖται ἅμα εὔσθαι. Καὶ ποιεῖ οὕτω ἀνὴρ τις ὢν, ὡς εἰκός, Ἀθηναῖ 10  
 30 κάτοχος, ὃ ἐστι συνετὸς καὶ | φρονήσας τὸ δέον, οὐ μὴν δὲ ἀλλὰ καὶ ζηλώσας ἐφ' οἷς  
 ὁ Λειώκριτος εἶπε σκώπτων, ὡς ὀτρυνεῖ τῷ Τηλεμάχῳ Μέντωρ ὁδόν. δεινότητος δὲ  
 Ὀμηρικῆς καὶ ταῦτα, ἵνα μὴ τὸν βασιλικὸν παῖδα εὐτελῶς ἀπασχολήσῃ πρὸς νηὸς  
 35 ὄπισιν καὶ ἐντυχίαν ὑπὲρ αὐτῆς πρὸς τοὺς | πολίτας.

β 270-80 "Οτι πρὸς παῖδα εὖ γεγονότα ῥηθήσεται ποτε τὸ οὐδ' ὀπιθεν κακὸς ἔσσεια οὐδ' 15  
 ἀνοήμων· εἰ δὴ τοι σοῦ πατρὸς ἐνέστακται μένος ἢ οἷος ἐκείνος ἔην τελέσαι ἔργον τε  
 ἔπος τε, ἡγουν οἷος ἦν ἔργῳ καὶ λόγῳ. ἔστι δὲ ἔργον μὲν τελέσαι τὸ ἀπαρτίσαι τὸ  
 40 | ἐγχειρηθέν, λόγον δὲ τελέσαι τὸ ἐντελῶς εἰπεῖν καὶ ἀμέμπτως, οὐ τὸ ἀνάπαλιν ἀτὰρ  
 οὐ τέλος ἴκεο μύθων. Τὸ δὲ ἐνέστακται εἴρηται μὲν ἐκ μεταφορᾶς τῶν ὕγρων, ὡς εἴ  
 τις εἶπῃ· εἰ σοι ἐνέστακται τοῦ πατρικοῦ μέλιτος· οὐκ ἔστι δὲ μακρὰν κακοζήλου 20  
 45 διὰ τὸ μὴ | προσκεῖσθαι τι σύστοιχον κατὰ ἀκολουθίαν τροπῆς· ὁμοιον καὶ παρὰ  
 Σοφοκλεῖ τὸ σύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη, ὃ ἐστι συγκοινωνόν· οὐδ'  
 ἐνταῦθα γὰρ κεῖται θαλασσία τις λέξις συγγενὴς πρὸς τὸ σύμπλουν. οὐκ ἀπέοικε δὲ  
 50 τούτων οὐδὲ τὸ ἀλλ' ἔμπηξ | καλάμην γέ σε ὄϊομαι εἰσορόωντα, ὡς ἐν τοῖς ἐξῆς πού  
 φανήσεται. πολλὰ δὲ καὶ ἄλλα τοιαῦτα. ἰστέον δὲ ὅτι ἔστιν εἰπεῖν ὡς τὸ ἐνέστακται 25  
 ἔοικεν ἡρτησθαι τῆς ἀρχικῆς σπερματικῆς τοῦ εἶναι δυνάμεως, ἵνα οὕτω πως κυριο-

<sup>A</sup>1444.18 καθὰ — τῆς Ἰλιάδος Ω 305-6 <sup>B</sup>19-20 ὑδρηναμένη — ἐλοῦσα δ 759; ρ 58 <sup>C</sup>31-32 ἐφ'  
 οἷς — ὁδόν β 246-51 <sup>D</sup>41 ἀτὰρ οὐ — μύθων I 56 <sup>E</sup>46-47 σύμπλουν — ποιουμένη Soph. Ant.  
 541 <sup>F</sup>49-50 ἀλλ' ἔμπηξ — εἰσορόωντα ξ 214

1444.21 ὡς αἰεὶ — ὄν schol. T Σ 449a; Eust. in Il. 132.21 21-24 Ὅτι — πλέουσιν schol. V β 263d1  
 26-27 στεῖλαι = εὐτρεπίσαι schol. BEHIM<sup>a</sup>N β 287b2 27 στόλος ~ στέλλω Choer. epim. Ps. 154.6-  
 8; EGud. 510.55-58 Sturz; EM 726.7-12; 728.15-18; cf. etiam Eust. in Il. 120.44; 1041.33; in Od. 1760.10  
 28-29 καὶ ποιεῖ — κάτοχος Eust. ipse; de Minerva = φρόνησις cf. Eust. in Od. 1431.4 cum adn. 32-  
 35 δεινότητος — πολίτας Eust. ipse 39-41 ἔστι δὲ — μύθων Eust. ipse 42-43 μεταφορᾶς τῶν  
 ὕγρων fort. e schol. deperdito 44-51 οὐκ ἔστι — τοιαῦτα Eust. ipse rhetorum magister; cf. ps.-  
 Hermog. inv. 4.12; 47 σύμπλουν = συγκοινωνόν cf. schol. Soph. Antig. 541; cf. etiam Eust. in Od. 1513.42



ly]. One must know that there is a display of the suitors' violence, or rather of the great pain they are causing, in that the others dispersed to their own houses whereas the suitors went to the | house of Odysseus. 15

| (v. 260–61) When Telemachus is about to pray he washes his hands, just 17  
as Priam does at the end of the *Iliad*,<sup>A</sup> and as Penelope later on “bathed herself  
| and put clean garments on her skin” and prayed afterwards,<sup>B</sup> since it is always 20  
necessary to be purified in divine affairs.

(v. 263) According to the ancients he calls the sea *ēeroeidēs* either since it is dark like air (*aēr*), because it is deep or because it is spread out broadly, for which reason air alone looks down upon the sailors.

(v. 267–95) Athena | takes the shape of the aforementioned Mentor and 25  
says a series of fitting things, that they should *steilai* ships for him, meaning “pre-  
pare”, from which verb *stolos* [expedition] derives, and he promises to follow  
him. He does this in his capacity of a man possessed by Athena, as it seems,  
meaning that he is intelligent and | mindful of what must be done. Furthermore, 30  
he was eager to accomplish what Leiocritus had said mockingly,<sup>C</sup> that Mentor  
will hasten Telemachus on his way. This is due to Homer's forcefulness, done in  
order that the royal child should not occupy himself with arranging for a ship  
and meeting with the citizens | for this purpose in a lowly fashion. 35

(v. 270–80) A well-born child will be told: “Never hereafter will you be inferior or thoughtless. If indeed great might is instilled in you from your father, as great as he was in accomplishing action and speech”, meaning “as great as he was in acting and speaking”. To “accomplish an action” (*ergon telesai*) means to bring what one | has undertaken to an end, but to accomplish a word (*logon telesai*) 40  
means to speak perfectly and without reproach, the opposite of which is “but you have not reached a fulfillment of words”.<sup>D</sup> The verb *enestaktai* [is instilled] was said as a metaphor from liquids, as if anyone were to say: if some of your father's honey has been instilled into you, and it is not far from bad taste since | 45  
nothing is added to follow up the trope. It is similar with the verse in Sophocles: “making myself a shipmate of your suffering”,<sup>E</sup> that is a partner. For here also there is no word related to “shipmate” and the sea. The following is not very different from these: “All the same, I think that you, | beholding the stubble”,<sup>F</sup> as 50  
shown somewhere later on, and there are many other such cases. But one must know that it is possible to say that *enestaktai* seems to be connected to the primal seminal force of existence, meaning that the word was used in its proper sense, in

51–54 ἰστέον — κακόζηλον Eust. ipse; de re cf. Eust. in Od. 1384.56–60; EGen. α 1235 unde EGud. 207.1–2 Stef.; EM 149.42–48 (= Hdn. γάμ. καὶ συμβ. 904.10–16 Lentz)

55 λεκτουμένη ἡ λέξις ἐκφύγη τὸ κακόζηλον. | προῖων δὲ παραφράζει τὸ πατὴρ μένος  
 ἐνέστακται, εἰπών· οὐδέ σε μήτις Ὀδυσσέως προλέλοιπεν. Ἀνοήμων δὲ ὁ ἀνόητος, οὗ  
 τὸ ἀνάπαλιν νοήμων, ὡς τὸ ἐπεὶ οὐ τι νοήμονες οὐδὲ δίκαιοι. Σημείωσαι δὲ ὅτι τὸ  
 60 χωρίον τοῦτο, οὗ ἀρχὴ μὲν τὸ οὐδ' ὀπιθεν | κακὸς ἔσσει οὐδ' ἀνοήμων, ὡς προσε-  
 61 χῶς ἐγράφη, τέλος δὲ | τὸ ἐλπώρῃ τοι ἔπειτα τελευτῆσαι τάδε ἔργα, [[ὡς εἰρήσεται]], 5  
 στρυφνότερον προῆκται τῷ ποιητῇ κατὰ ἀντιθετικὴν ἀκολουθίαν, ἥτοι κατὰ σχῆμα  
 ῥητορικὸν ἀντίθετον. ἔχει δὲ τίνα καὶ ἕτερα ἐμπερίβολα, οἷον νοήματος μετὰταξιν  
 τοῦ κατὰ τὴν ἀρχήν· οὐ γὰρ προτίθησι τὸν εἰ σύνδεσμον ἐν τῷ εἰ δὴ τοι καὶ ἐξῆς,  
 ὡς ἐν ἀντιθέτῳ σχήματι σύνηθες, ἀλλ' ὑποτίθησιν ἐν τῷ δευτέρῳ στίχῳ, ἔτι δὲ καὶ  
 διὰ μακροῦ ἀποδίδωσι τὸ ἐπειδὴ· μετὰ στίχους γὰρ ὀκτώ, ἐπεμβάλλει δὲ καὶ γνωμι- 10  
 1445 κὸν | λόγῳ σεμνότητος, ἐν ᾧ περὶ διαθέσεως παίδων φιλοσοφεῖ, παραμέμικται δὲ τῇ  
 τοιαύτῃ γνώμῃ καὶ αἰτία τις ὡς κατωτέρῳ ῥηθήσεται. ἔχει δὲ καὶ ἐτέραν ἐπεμβολὴν P 29<sup>r</sup>  
 τὸν τοῦ Ὀδυσσέως ἔπαινον ὡς καὶ λογίου καὶ πρακτικοῦ. ταῦτα δὲ πάντα περιβολῆς  
 ἴδια καὶ λόγον ποιεῖ ἐμπερίβολον Ἀθηνᾶ φρονήσει πρέποντα τῇ καὶ σοφῇ καὶ πρὸς  
 15 παῖδα φιλοσόφου λαλούσῃ τὸν Τηλέμαχον. ἔστι δὲ τὸ σαφῶς ὀρθὸν τῆς ὅλης τοῦ  
 5 χωρίου φράσεως τοιοῦτον· εἰ δὴ σοι, ὦ Τηλέμαχε, | μένος ἔνεστι τοῦ ἐνεργεστάτου  
 πατὴρ Ὀδυσσέως, οὐκ ἂν εἰς τὸ μέλλον ἔσῃ κακὸς οὐδὲ ἀτέλεστα πλεύσεις, εἰ δὲ  
 μὴ ἐκείνου καὶ τῆς Πηνελόπης ἐξέφυς, οὐ μοι ἐλπίς ἐπὶ σοὶ ἀγαθὴ. αἴτιον δὲ μοι  
 οὐκ ἀπεικὸς τοῦ διστάζειν ἐπὶ τῇ σῇ πρὸς τοὺς ἀγαθοὺς γονεῖς ὁμοιότητι τὸ πλεί-  
 ονας εὐρίσκειν παῖδας ἀνομοίους τῇ πατρικῇ ἀγαθότητι. ἐπεὶ δέ, ὡς ἡ δημηγορία 20  
 σου ἔδειξεν, οὐ πάνυ προλέλοιπέ σε ἡ τοῦ πατὴρ ἀρετὴ καὶ διατοῦτο οὐδὲ κακὸς  
 καὶ ἀνοήμων ἔσῃ, ἐλπίς τελευτηθῆναί σοι τὰ τοῦ σκοποῦ. καὶ ἔστιν ὡς ἐν ἐπιτόμῳ  
 εἰπεῖν τὸ πᾶν τοῦ λόγου τοιοῦτον· εἰ πατρώζεις, ἀγαθὸς ἔσῃ καὶ οὐ μάτην ὀδεύσεις,  
 10 μὴ τοιοῦτος | δὲ ὢν οὐκ ἀνύσεις ἃ θέλεις· ἀλλὰ μὴν πατρώζεις μὴ κακὸς ὢν μηδὲ  
 ἀνοήμων· ἔστιν ἄρα ἐπὶ σοὶ ἐλπίς ἀγαθὴ. Ὅρα δὲ ὅτι τὸ κατὰ γένεσιν πρεσβεῖον ὁ 25  
 ποιητὴς τῷ πατρὶ διδοὺς ἐμνήσθη μὴν καὶ τῆς Πηνελόπης, ἀνέκαμψε δὲ αὐτῇ εἰς  
 μόνον τὸν Ὀδυσσεά ἐν τῷ παῦροι γὰρ παῖδες ὁμοῖοι πατρί καὶ παῦροι πατὴρ ἀρείους  
 καὶ οὐδέ σε μήτις Ὀδυσσῆος προλέλοιπεν. [[ἔστι δὲ ὁ νοῦς τοῦ εἰρημένου Ὀμηρικοῦ

<sup>A</sup>1444.55–56 οὐδέ — προλέλοιπεν β 279<sup>B</sup>58 ἐπεὶ — δίκαιοι β 282; γ 133

1444.57 ἀνοήμων = ἀνόητος cf. schol. G<sup>1</sup>M<sup>a</sup> β 270i 58–62 Σημείωσαι — ἀντίθετον Eust. ipse;  
 de re cf. v.d.Valk, *TCO* 223; de voce στρυφνότης vide v.d.Valk I xcvi; de schemate cf. ps.-Hermog. inv.  
 4.2 62–63 ἔχει δέ — στίχῳ cf. schol. DM<sup>2</sup>s (Nican.) β 271a; cf. etiam Lindberg, *Hermogenes* 179  
 64 ἔτι — ὀκτώ Eust. ipse 64–1445.1 ἐπεμβάλλει — φιλοσοφεῖ cf. schol. BHM<sup>2</sup>NPT β 276e; Eust.  
 in Od. 1445.22–23 1–2 παραμέμικται — ῥηθήσεται Eust. in Od. 1445.28–33 2 ἔχει — πρακτι-

a way, and thereby escaped bad taste. | Soon he will paraphrase the verse “great 55  
 might is instilled in you from your father”, when he says: “nor has Odysseus’  
 wisdom abandoned you”.<sup>A</sup> The word *anoēmōn* means “thoughtless”, the opposite  
 of which is *noēmōn*, as in “because they are in no way thoughtful (*noēmōnes*)  
 or just”.<sup>B</sup> Note that this passage, beginning with “never hereafter | will you be 60  
 inferior or thoughtless”, as written just now, and ending with | “there is hope that 61  
 you will bring these tasks to completion”, [as will be stated,] is produced by the  
 poet in a rather astringent manner in an antithetical sequence, meaning that he  
 makes use of the rhetorical figure of antithesis. It also includes elements of abun-  
 dance (*emperibola*), such as the change in order of thoughts at the beginning.  
 For he does not put the conjunction “if” first in “if indeed in you” and so on, as  
 is customary in a figure of antithesis, but he puts it in the second verse. More-  
 over, he places the corresponding “because” far away, not until after eight vers-  
 es. He also inserts a maxim | for the sake of solemnity where he philosophizes 1445  
 about the disposition of children. This maxim is also mixed with an accusation,  
 as stated further down. It also includes another insertion, namely the praise of  
 Odysseus for his skill in speech and action. All of these things are characteristic  
 of abundance (*peribolē*) and he provides the speech with elements of abundance  
 as is befitting of Athena/prudence, who is wise and speaks to Telemachus, the  
 child of a philosopher. The normal and clear order of this whole passage is as  
 follows: if indeed, Telemachus, | you have a share in the might of your most 5  
 capable father Odysseus, you will not be inferior in the future and you will not  
 sail in vain, but if you are not born from that man and from Penelope, I have no  
 good hope for you. My reason to hesitate whether you are like your good parents  
 is not unwarranted, since one finds that most children are different from their  
 father’s goodness. However, as shown by your public speech, the virtue of your  
 father has certainly not failed you and for this reason you will not be inferior  
 or thoughtless, and there is hope that your objective will be reached. It is also  
 possible to summarize the whole content of the speech as follows: If you take  
 after your father, you will be good and not travel in vain; if you do not, | you will 10  
 not achieve what you want. But you most certainly take after your father and you  
 are not inferior or thoughtless. Accordingly, you have a good chance. Observe  
 that the poet, having bestowed honor onto Telemachus on account of his father,  
 recalled Penelope too but then returned to Odysseus alone in “few children are

κοῦ Eust. ipse; cf. in Od. 1444.39–41  
 9–13 Ὅρα δὲ — πορλέλοιπεν Eust. ipse

2–4 ταῦτα — Τηλέμαχον Eust. ipse; cf. in Od. 1431.4 cum adn.

- ἀντιθέτου τοιόσδε· Τηλέμαχε, εἴ σοι ἐνέστακται τι πατρικῆς ἀρετῆς, οἷος ἐκείνος  
 ἦν δεινὸς ἐπιτελεστής ὧν ἤθελεν, οὐκ ἂν εἰς κενὸν ὁδεύσης ἄρτι. εἰ δὲ ψεύδῃ τὸ ἐξ  
 15 Ὀδυσσέως καὶ Πηνελόπης εἶναι κακὸς | αὐτὸς ὧν καὶ μὴ κατ' ἐκείνους ἀγαθός, ὃ  
 δὴ πολλοὶ τῶν παίδων πάσχουσιν, οὐκ οἶδα εἰ τελευτήσεις ἅπερ ἐθέλεις. ἀλλὰ μὴν  
 πατρώζεις τά τε ἄλλα καὶ τὰ εἰς νοῦν· οὐκοῦν ἐλπωρὴ τοι τελευτῆσαι τάδε ἔργα.]] 5
- β 273 St. 97 | Ὅτι ἐν τῷ οὐ τοι ἔπειθ' ἀλήθ' ὁδὸς ἔσσεται οὐδ' ἀτέλεστος ἀστεῖως πρόσκειται τὸ  
 οὐδ' ἀτέλεστος· ἄλλως μὲν γὰρ ἀλία ἔσται τῷ Τηλεμάχῳ ἢ ὁδὸς ὡς διὰ θαλάσσης  
 πλεύσονται, ἧς ἐπὶ θινὶ κιῶν χειράς, ὡς ἐρρέθη, ἐνίψατο· οὐ μέντοι κατὰ τὸ ἀτέλεστον  
 ἀλήθ' ἔσται, ὅπερ ἐστὶ ματαία. Ἰστέον δὲ ὅτι ἐκ τῆς ὁδοῦ οὐ μόνον ὁδοιδοκεῖν τὸ  
 20 ὁδοσκοπεῖν, ἀλλὰ καὶ ὁδουροὶ κατὰ τοὺς παλαιοὺς οἱ | κακοῦργοι ὁδοφύλακες. 10
- β 275–80 Ὅτι ἐπὶ μὲν δυσελπίστου οἰκείου εἰπεῖν τὸ οὐ σε ἔπειτα ἔολπα τελευτήσῃ οἶα  
 μενοινᾷς, ἐπὶ δὲ τοῦ ἀνάπαλιν τὸ ἐλπωρὴ τοι ἔπειτα τελευτήσῃ τάδε ἔργα. εἰ δὲ καὶ  
 συνετός ἐστιν ἐκείνος πρὸς ὃν τοῦτο ρηθήσεται, καλὸν εἰπεῖν καὶ τὸ ἀλλ' ἐπεὶ οὐδ'  
 ὀπιθεν κακὸς ἔσσεια οὐδ' ἀνοήμων, ἐλπωρὴ τοι ἔπειτα καὶ τὰ ἐξῆς. Τὸ δὲ ἀνοήμων  
 ἐφερμηνεύων φησὶν· οὐδέ σε πάγχυ γε μήτις πατρικὴ προλέλοιπεν. 15
- β 276–77 Ὅτι γνωμικῶς λαλεῖ τὸ παῦροι γάρ τοι παῖδες ὁμοῖοι πατρὶ πέλονται. οἱ πλείονες  
 25 κακίους, παῦροι δὲ τοι πατρός ἀρείους, ὅποῖος δηλαδὴ ὁ Ἡρακλῆς πρὸς Ἀμφιτρύω-  
 να καὶ Ἀχιλλεὺς πρὸς Πηλέα καὶ Ἐκτωρ πρὸς Πρίαμον καὶ τις δὲ Κοπρέως υἱὸς ἐν  
 Ἰλιάδι εὗρηται μέγ' ἀμείνων οἰκείου πατρός. οὐ περὶ φαύλων δὲ πατέρων ὁ λόγος,  
 ἀλλ' ἀγαθῶν, διὸ καὶ ἐδέησεν εἰπεῖν ὡς οἱ πλείους υἱοὶ κακίους. τὸ δὲ πατρός ἀρείους 20  
 πρὸς ἐρμηνείαν ἐπῆκται τοῦ ὁμοῖοι πατρί· ἄλλως γὰρ ὁμοῖοι καὶ οἱ ὁμονοητικοὶ καὶ  
 φίλιοι, ὡς ἐν Ἡσιόδῳ δηλοῦται.
- β 282–84 Ὅτι ἀφραδέας τοὺς μνηστήρας εἰπὼν ἐρμηνεύει εὐθύς τὴν λέξιν διὰ τοῦ ἐπεὶ  
 οὐτὶ νοήμονες οὐδὲ δίκαιοι, πάλιν δὲ διασαφῶν τὸ οὐτὶ νοήμονες ἐπάγει οὐδέ τι ἴσασι  
 30 θάνατον. καὶ νῦν μὲν ἀφραδέας, ἥτοι | κακοφράδμονας καὶ κακοβούλους, τοὺς μνη- 25  
 στήρας ἔφη, ἐν δὲ τοῖς ἐξῆς καὶ ἐπὶ τῶν ἐν Ἄδου σκιοειδῶν ψυχῶν τὴν λέξιν τίθησιν.  
 ὅρα δὲ καὶ ὅτι ἀφραδέας ὀνομάσας τοὺς μὴ νοήμονας μὴδὲ δικαίους ἐνέφηγε τῇ

<sup>A</sup>1445.18 ἧς ἐπὶ — ἐνίψατο β 260–61 <sup>B</sup>25 Κοπρέως υἱὸς Ο 639–44 <sup>C</sup>28 ὡς — δηλοῦται Hes. op. 182 <sup>D</sup>30 ἐπὶ τῶν — τίθησιν λ 475–76

1445.16–19 Ὅτι — ματαία Eust. ipse; cf. schol. V et M<sup>a</sup> β 273d/e 19 ὁδοιδοκεῖν = ὁδοσκοπεῖν Hsch. ο 91; cf. etiam Suid. ο 54; ps.-Zon. 1427.5–6 19–20 ὁδουροὶ cf. Hsch. ο 99; 101; Phot. ο 44; schol. Pind. Pyth. 2.57, quibus in locis vox oxytono neque proparoxytono accentu munitur; cf. ps.-Zon. 1425.14–5 23 Τὸ δὲ — προλέλοιπεν Eust. ipse 23–24 Ὅτι γνωμικῶς — ἀρείους cf. schol. BHM<sup>a</sup>NPT β 276e 24–27 ὅποῖος — κακίους Eust. ipse; cf. Eust. in Il. 1035.43 27–28 τὸ δὲ — δηλοῦται Eust. ipse; cf. schol. Hes. op. 182b; cf. etiam Eust. in Il. 124.2 28–29 Ὅτι — θάνατον Eust. ipse 29 ἀφραδέας = κακοφράδμονας schol. J β 282b 29–30 ἀφραδέας = κακοβούλους cf. schol. JM<sup>1</sup> β 282b 31–32 ὅρα — ἀκολουθεῖν Eust. ipse

P 2 ἐπιτελεστής scripsi : ἐπιτελετής M<sup>ms</sup>. (deest P, vide ad 422.28–424.5) 12 καὶ deest in P 22 φίλοι P

like their father”, “few are better than their father” and in “nor has the wisdom of Odysseus failed you”. [The meaning of the aforementioned Homeric antithesis is this: Telemachus, if some of your father’s virtuousness has been instilled into you, as forceful as he was in accomplishing whatever he wanted, your journey now will not be in vain. However, if you are lying about your descent from Odysseus and Penelope, if you are | inferior and not as good as they are, which occurs with many children, I am not sure whether you will accomplish what you want. But you certainly do take after your father in all respects, including your mind. Accordingly “there is hope that you will bring these tasks to completion”.]

(v. 273) In “then your journey will neither be *halios* nor unfulfilled” the phrase “nor unfulfilled” is added as a witticism. For in one sense Telemachus’ journey will indeed be *halios* [pertaining to the sea] because he will sail over the sea, along the shore of which he went and washed his hands.<sup>A</sup> However, it will not be unfulfilled and thus *halios*, which means “in vain”. One must know that from *hodos* not only *hodoidokein* derives meaning *hodoskopein* [watch the road], but also *hodouroi*, denoting rogues watching the road | according to the ancients.

(v. 275–80) It is fitting to say about a hopeless matter “I have no hope then that you will accomplish what you strive for”, and in the opposite case “there is hope then that you will accomplish these tasks”. If the person addressed is intelligent it is good to add: “but since you will not be inferior or thoughtless in the future, there is hope for you” and so on. Explaining the word *anoēmōn* he says “nor had your father’s wisdom entirely failed you”.

(v. 276–77) He says the following in the form of a maxim: “Few children indeed are like their fathers. The majority are worse, but few are certainly better than their father”, such as Heracles | compared to Amphytryon, Achilles to Peleus, Hector to Priam and the son of Copeus in the *Iliad*, who was much better than his father.<sup>B</sup> This account does not concern bad fathers but good ones, and for this reason he had to say that most sons are worse. The phrase “better than their father” is inserted to explain “similar (*homoioi*) to their father”, since *homoioi* usually also means “like minded” and “friendly”, as Hesiod shows.<sup>C</sup>

(v. 282–84) Having called the suitors *aphradees* he immediately explains the word through the phrase “since they are neither thoughtful nor just”. Then he elucidates it yet again by following up “neither thoughtful” with “nor do they know any death”. Now he called the suitors *aphradees*, that is | “bad in counsel” and ill-advised, but later on he will also use this word referring to the shadowy spirits in Hades.<sup>D</sup> But observe that by using the word *aphradees* for people who are neither thoughtful nor just, he showed that fair judgment follows prudence.

φρονήσει τὴν δικαιοσύνην ἀκολουθεῖν. ἐν τούτοις δὲ κεῖται καὶ ἀναφώνησις περὶ μνηστήρων πᾶν γοργή ἐν τῷ θάνατος δὴ σφιν σχεδὸν ἐστὶν ἐπ' ἡματι πάντας ὀλέσθαι.

β 285–86 "Ὅτι προθυμοποιὸν εἰς ὁδὸν τὸ σοί δ' ὁδὸς οὐκέτι δηρὸν ἀπέσσεται ἦν σὺ μειονῶς, φίλου δὲ ἀρχαίου ἔνδειξις τὸ τοῖος γάρ τοι ἐταῖρος ἐγὼ πατρώϊός εἰμι.

β 289–91 35 "Ὅτι ἐτοιμασίας ἐφοδίων φραστικὸν τὸ ὀπλισὸν ἦῖα καὶ | ἄγγεσιν ἄρσον ἅπαν- 5  
τα, οἶνον ἐν ἀμφιφορεῦσι καὶ ἄλφιτα μυελὸν ἀνδρῶν δέρμασιν ἐν πυκινούσιν. "Ἐστὶ δὲ ὀπλίῃσι μὲν συνήθως τὸ ἐτοιμάσαι, ὡς καὶ ναῦς ὀπλίζεται κατωτέρω, ἥτοι σκευάζεται εἰς κέλευθον, ἐν τῷ ὧκα δ' ἐφοπλίσαντες ἐνήσομεν εὐρεῖ πόντῳ, ὃ ἐστὶν ἐμβαλοῦμεν, ἐπαφήσομεν. ἦῖα δὲ νῦν τὰ ἐφόδια, ὃ ἐστὶ βρώματα εἰς ὁδὸν ἐπιτήδεια, παρὰ τὸ ἰέναι κατ' ἔλλειψιν τοῦ ἐξ ἀρχῆς ἰ διὰ τὸ εὐφυνότερον. κεῖται δὲ που ἡ λέξις καὶ ἐπὶ ἀπλῶς 10  
βρωμάτων παρὰ τῷ ποιητῇ, ἔτι δὲ καὶ ἐπὶ ἀχύρων, ἃ καὶ αὐτὰ λέγεται οὕτως ἢ ὡς M 23'  
40 ἀπλῶς βρώματα, ζῶων δηλαδή, ἢ παρὰ τὸ ἰέναι, | ὡς κοῦφα καὶ οἷα κινεῖσθαι πάσῃ πνοῇ. εἰ δὲ καὶ ῥῆμά ἐστιν ἦῖα δηλοῦν τὸ ἐπορευόμεν, ὡς τὸ ἦῖα γουνούμενος, ἐτέρου τοῦτο λόγου. οἱ δὲ παλαιοὶ φασὶ καὶ τοιαῦτα· ἦῖα κυρίως κατὰ Ἐρατοσθένην ὁσπρίων καλάμαι, καὶ δυσυλλάβως ἐν συναιρέσει ἦα, ὡς καὶ Φερεκράτης· τὴν γαστέρ' ἦων 15  
καὶ ἀχύρων σεσαγμένους. Ὅμηρος δὲ τὰ ἀπλῶς βρώματα ἦῖα λέγει, δηλοῖ δὲ καὶ τὸν εἰς ναῦς ἐπισιτισμόν. Τὸ δὲ ἄγγεσιν ἄρσον ἀντὶ τοῦ γέμισον ὡς ἐκ τοῦ παρακολουθοῦντος· ἤρμονται γὰρ τὸ πληροῦν τῷ πληρουμένῳ. Τοῦ δὲ ἅπαντα ἐρμηνεία τὸ οἶ-  
45 νον καὶ ἄλφιτα. Οἱ δὲ ἀμφιφορεῖς κεραμεοὶ ἦσαν ἀμφοτέρωθεν | φερόμενοι, ὃ ἐστὶν ἄμφωτοι, δῖωτοι. τούτοις ἀστείως ἂν τις εἰκάσῃ τοὺς εὐριπίστους καὶ ῥᾶον ἀναπει- 20  
θομένους κολακείαις ἢ διαβολαῖς, οὓς ἀράμενος τῶν ὧτων ὁ κολακεύων ἢ διαβάλλων οἴχεται, καὶ μᾶλλον εἴπερ οἱ τοιοῦτοι φιλοῦσιν οἶνου ξυμφορτοὶ γίνεσθαι. Ἰστέον δὲ ὅτι πίθου μὲν εἴη ἂν ἐλάττων ὁ ἀμφιφορεὺς, βίκου δὲ οὐκ ἐξ ἀνάγκης· τὸ γοῦν οἶνου φοινικίνου βίκος τις ὑπανεφύγνυτο οὐ πᾶν βραχὺ ἄγγειον τὸν βίκον εἶναι δηλοῖ. ὁ δὲ παρὰ Ξενοφῶντι ἐν Ἀναβάσει καὶ τισιν ἄλλοις δόξει ἂν ἴσος λαγύνῳ εἶναι. "Ὅρα 25

<sup>A</sup>1445.36–37 ὧκα δ' — πόντῳ β 295 <sup>B</sup>38 κεῖται δὲ — βρωμάτων N 103 <sup>C</sup>39 ἐπὶ ἀχύρων ε 368  
<sup>D</sup>40 ἦῖα γουνούμενος δ 433 <sup>E</sup>41 ἦῖα — καλάμαι Eratosth. fr. 55 Strecker <sup>F</sup>42 τὴν γαστέρ' — σε-  
σαγμένους Pherecr. fr. 172 K.–A. <sup>G</sup>47 οἶνου — ὑπανεφύγνυτο Ephippus fr. 8.2 K.–A. <sup>H</sup>49 ὁ δὲ  
— εἶναι Xen. anab. 2.3.14

1445.32–33 ἐν τούτοις — ὀλέσθαι Eust. ipse; cf. in Od. 1436.34–35 35–36 ὀπλίῃσι = ἐτοιμάσαι cf. schol. Y β 289b 36 ὀπλίζεται = σκευάζεται εἰς κέλευθον cf. schol. V β 289a et 295b 37 ἐνήσομεν = ἐμβαλοῦμεν schol. V β 295e 37 ἐνήσομεν = ἐπαφήσομεν Eust. ipse 37–38 ἦῖα — εὐφυνότερον schol. DEs β 289d; cf. β 410; δ 363; ε 266; ι 212; μ 329 38 κεῖται — ποιητῇ Eust. in Il. 922.54–55; cf. schol. D et bT N 103; schol. DEHP β 289c; schol. PQ ε 368; Ap. gl. Hom. 74.240.8; Ap. Soph.; 82.33–83.1; Hsch. η 247; Phot. ε 81 39 ἔτι — ἀχύρων Eust. in Od. 1539.16; cf. schol. D N 103; schol. V β 289e1; schol. BPT et V ε 368; schol. Ap. Rhod. 1.659–61a; schol. Nic. alex. 412a; Ap. gl. Hom. 74.240.8; Ap. Soph. 83.1; Or. 69.14; Hsch. η 247; Suid. η 144; EM 423.2; ps.-Zon. 982.19; Eust. in Il. 922.56 39–40 παρὰ — πνοῇ cf. schol. DE β 289e1 cum app. crit. ad l. 78 Pontani; cf. schol. D N 103 40–41 εἰ δὲ — λόγου schol. DE β 289e1 41–43 οἱ δὲ παλαιοὶ — ἐπισιτισμόν e schol. an lex.



Here there is a very rapid announcement concerning the suitors in “death is indeed near and will destroy them all on one day”.

(v. 285–86) The following expression is encouraging for a journey: “this journey that you are eager for will no longer be far away”, and this is an indication of an old friend: “so true a friend of your father’s house am I”.

(v. 289–91) The following verse expresses the preparation of provisions: “gather provisions and | pour everything into vessels, wine in two-handled containers and barley, the marrow of men, into tightly sewn skins”. The verb *hoplisai* usually means to prepare, just as a ship *hoplizetai* further down, meaning that it is prepared for its voyage, in “having quickly fitted it out (*ephoplisantes*) *enēsomen* the broad sea”,<sup>A</sup> that is “we shall dash against”, “we shall graze against”. Here the word *ēia* means “provisions”, that is “food that will be of service on the road”, deriving from *ienai* [go] by omission of the iota at the beginning for the sake of greater euphony. The word is also used by the poet somewhere simply about food<sup>B</sup> as well as about “chaff”,<sup>C</sup> which is called thus either because it is food, namely of animals, or deriving from *ienai*, | since it is light and will move with every wind. If *ēia* is also a verb meaning “I walked”, as in “I went (*ēia*) uttering prayers”,<sup>D</sup> this follows another rationale. The ancients also say that according to Eratosthenes *ēia* in its proper sense means stalks of pulse,<sup>E</sup> and that by contraction there is *ēia* in two syllables, as in Pherecrates: “crammed their stomach with pulse stalks (*ēiōn*) and bran husks”.<sup>F</sup> Homer simply calls “food” *ēia*, and it signifies the provisions for a ship. The phrase *angesin arson* [join it to vessels] means “fill”, inferred from its consequence, since filling is suitable for an object that is filled. There is an explanation of what “everything” means in “wine and barley”. The word *amphiphoreis* indicates ceramic vessels carried on both sides, | meaning that they were *amphōtoi*, “double eared”. It would be witty to liken people who are unstable and easily persuaded by flattery or false accusations to these vessels; those whom the flatterer or accuser draws by the ears and then disappears, especially if they love getting filled with wine. One must know that the *amphiphoreus* would be smaller than the *pithos* but not necessarily smaller than the *bikos*. At any rate, the phrase “a *bikos* was tapped on date wine”<sup>G</sup> shows that the *bikos* is not a very small vessel. But the *bikos* in Xenophon’s *Anabasis*<sup>H</sup> and certain other

deperdito; cf. Phot. η 81 43 ἄρδω = γεμίζω cf. schol. Opp. hal. 602 43–44 ὥς ἐκ — ἀλφίτα Eust. ipse 44–45 Οἱ δὲ — ἀμφωτοί schol. V β 290b; schol. E β 290c1; cf. Eust. in Il. 12.89.6 45 ὅι-ωτοι cf. schol. M<sup>1</sup> β 290c1; cf. Or. 31.12–13; Hsch. α 4169; EGen. α 752; EGud. 126.16–17 Stef.; EM 93.20–22; Sym. α 840 45–46 τοῦτοις — οἴχεται Plut. vit. pud. 536a (= Bion fr. 51 Kindstrand) 46–47 καὶ μᾶλλον — γίνεσθαι Eust. ipse 47 ἴστέον — ἀνάγκης Eust. ipse 47–49 τὸ — εἶναι cf. Athen. 1.29d; cf. 14.642e; Koukoules, *Λαογραφικά* 98

δὲ ἐν τῷ οἴνου φοινικίνου ὅτι καὶ φοινίκων ἀπεθλίβετο οἶνος, οὕτω δὲ καὶ λωτοῦ.

- 50 | Ἰστέον δὲ ὅτι καθ' ὁμοιότητα τοῦ ἀμφιφορέως λέγεται παρὰ τοῖς παλαιοῖς καὶ ἀμφιδουλος ὁ ἐξ ἀμφοτέρων γονέων δοῦλος, καὶ ἀμφίβολοι παρὰ Ἀρριανῶ καὶ ἑτέροις οἱ ἀμφοτέρωθεν βαλλόμενοι, καὶ παῖδες ἀμφιθαλεῖς οἷς ἄμφω περίεσιν οἱ γονεῖς· τὸ 5 μέντοι ἀμφισβητεῖν καὶ ἀμφίσβαινα ὅφιν ἐκατέρωθεν βαίνων ἐκ τοῦ ἀμφὶς ἐπιρρηματος γίνεται, οὗ χρήσις καὶ ἐν τῷ ἀμφὶς φράζονται. ὥς δὲ καὶ χρύσειοι ἀμφιφορεῖς ἦσαν δηλοῖ ἐν τῇ Ἰλιάδι ὁ ποιητής. Ἄλφιστα δὲ οὐκ αὐτόχρημα πάντως ἄλευρα· φησὶ γοῦν Ἡρόδοτος· ἄλευρά τε | καὶ ἄλφιστα. καὶ εἴη μὲν ἂν καὶ ἑτέρα τις τούτων δια-  
98 55 φορά, δοκεῖ δὲ τὸ | ἄλφιστον εὐτελέστερον ἀλεύρου εἶναι, εἰ δὲ οἱ μεθ' Ὀμηρον ἐπὶ 10 κριθίνων ἀλεύρων ἢ καὶ ἐπὶ πιτύρων τὸ ἄλφιστον τιθέασιν παρὰ τὸ ἄλφεσθαι ἴταις, ὃ ἐστὶν εὐρίσκεσθαι πτωχοῖς, δι' εὐτέλειαν, ἀλλ' ὁ ποιητὴς οὐχ' οὕτως ἐκδέχεται, ἀλλὰ τὸ ἀπλῶς ἄλευρον ἄλφιστον λέγει διὰ τὸ ἐν τῷ ἀλείεσθαι φαίνειν, ἡγουν φαίνειν καὶ λευκαίνεσθαι, ἢ φονεύεσθαι, ὅθεν καὶ μυλήφατον ἄλφιστον, ὅπερ ὅτι οὐκ ἐξ ἀνάγκης πί-  
15 τυρον ἢ πιτυρῶδες ἐστὶ δηλοῦσι, καὶ τὰ τῶν τρυφώντων ψαιστά, ἄλφιστα ὄντα κατὰ Πausανίαν οἶνω καὶ ἐλαίῳ μεμαγμένα ἢ δεδευμένα. ὁμοίως καὶ ἡ Ἀχίλλεια μάζα  
60 ἔχουσα τι, ὥς εἰκός, ἐξαίρετον, | ἣς Ἀχίλλεια ἐλέγετο τὰ ἄλφιστα, ὧν μνημονεύειν καὶ τὸν Κωμικὸν ἐν Ἰππευσί φασιν τινες. μυελὸν δὲ ἀνδρῶν τὰ ἄλφιστα λέγει ἀντὶ τοῦ μυε-  
λοποιαί, θρεπτικά, τοῦτο δὲ εἶπε διὰ τοὺς οἰομένους μὴ μετέχειν καὶ τὰ ὅσα δύναμε-  
ὥς τινος ψυχικῆς ζωτικῆς, διὸ ἔφη που καὶ τὸ λίπε δ' ὅστέα θυμός καὶ ἔοικεν ὥσπερ 20 χροῦν καὶ χρώτα τὸ πᾶν σῶμα λέγειν, ἀπὸ μέρους τῆς ἐπιφανείας δηλαδή, οὕτω καὶ ἐνταῦθα διὰ τοῦ ἐνδομυχοῦντος μυελοῦ τὴν ὅλην παραδηλοῦν τοῦ θρεπτικοῦ ἐνέργειαν, ὁμοίως δὲ καὶ ἐν τῷ λίπεν ὅστέα θυμός ἐκ μέρους τῶν ὁστών τὸ πᾶν δηλῶσαι  
1446 σῶμα, ἵνα ὥσπερ τοῦτο παντελῆ | δηλοῖ φθορὰν σώματος, οὕτω καὶ σύστασιν αὐτοῦ τὸ μυελὸς ἀνδρῶν. Δέρματα δὲ πυκινὰ λέγει ἢ ἀπλῶς τὰ στερεὰ ἢ τὰ συνερραμμένα 25 καλῶς· κακορραφία μὲν γὰρ τὸ μὴ πυκινὸν δηλοῖ, πυκινὸν δὲ τὸ εὐραφές. διὸ προϊ-

<sup>A</sup>1445.50 ἀμφίβολοι Arrian. fr. 67 Roos-Wirth <sup>B</sup>52 ἀμφὶς φράζονται B 13; 30; 67 <sup>C</sup>53 ὥς δὲ — ὁ ποιητὴς Ψ 92 <sup>D</sup>54 ἄλευρά — ἄλφιστα Hdt. 7.119.3 <sup>E</sup>57–58 μυλήφατον ἄλφιστον β 355 <sup>F</sup>58–59 ψαιστά — δεδευμένα Paus. att. fr. ψ 1 Erbse <sup>G</sup>60 Ἀχίλλεια — τινες Ar. eq. 819 <sup>H</sup>61 λίπε δ' — θυμός M 386 etc.

1445.49 Ὅρα — λωτοῦ Eust. ipse; cf. in Il. 871.53 50 ἀμφιδουλος — δοῦλος Ael. Dion. fr. α 105 Erbse; cf. Hsch. α 3992; Phot. α 1324; EM 87.54 51 ἀμφίβολοι — βαλλόμενοι cf. Eust. in Od. 1406.36 51–52 παῖδες — γονεῖς Ael. Dion. fr. α 107 Erbse; cf. EGen. α 1556 (unde EM 92.34–35); Eust. in Il. 1283.5; cf. etiam schol. D X 496; schol. vet. Ar. av. 1737b; Hsch. α 4019; Suid. α 1729 52–53 τὸ μέν-  
τοι — φράζονται Eust. ipse, Ael. Dion. ante oculos habens; 52 ἀμφισβητεῖν Ael. Dion. fr. α 110 Erbse; 52 ἀμφίσβαινα ὅφιν Ael. Dion. fr. α 109 Erbse 53–55 Ἄλφιστα — εἶναι Eust. ipse 55–56 εἰ δὲ — εὐτέλειαν cf. EM 73.17–19; Eust. in Il. 868.26; 55 ἐπὶ κριθίνων ἀλεύρων cf. e.g. Hsch. α 2900; Phot. α 1071; Suid. α 1452; 56 παρὰ τὸ — δι' εὐτέλειαν cf. schol. HY β 354b cum adn. Pontani; schol. CDÉs β 290f; Eust. in Il. 868.38 56 ἄλφιστον ~ ἐν τῷ ἀλείεσθαι φαίνειν (i.e. φαίνειν) Eust. ipse 57 ἄλφιστον ~ ἐν

22 λέγει PM<sup>a.c.</sup> 25 φθορὰν P 26 μὴ M<sup>s.l.</sup> (corr.) : deest in P

writers would seem to be equal to a *lagynos* [flask]. Observe in “date wine” that wine was pressed from dates; it was also made from lotus. | One must know that like *amphiphoreus* the ancients also say *amphidoulos*, a slave from both parents, and that *amphiboloi* in Arrian<sup>A</sup> and other writers designate those who are thrown from both sides, and *paides amphialeis* denote children who have both parents alive. However, *amphisbêtein* [disagree] and *amphisbaina*, a snake that walks in both directions, originates from the adverb *amphis* [on both sides], which is also used in “they declare opinions on both sides (*amphis*)”.<sup>B</sup> The poet shows in the *Iliad* that there were also golden *amphiphoreis*.<sup>C</sup> The word *alphita* does not only mean “meal” (*aleura*). Herodotus, at any rate, says: “*aleura* and *alphita*”.<sup>D</sup> The difference appears to be, among other things, that | *alphiton* is cheaper than *aleuron*, even if writers after Homer used *alphiton* referring to barley meal or bran deriving from *alphesthai itais*, that is “invented by poor people”, because of its cheapness. However, the poet does not understand the word in this way but simply calls “meal” *alphiton* since it *phaei*, that is “shines” and “becomes white” or “is killed”, when ground (*aleisthai*), whence *mylēphaton alphiton* [“meal bruised in a mill”]<sup>E</sup> derives, which shows that it is not necessarily “bran” or something “bran-like”, and the *psaista* [lit. “ground”] of people living in luxury are *alphita* mixed with or drenched in wine and olive oil according to Pausanias.<sup>F</sup> There is a similar case with the Achillean cake, which has a status of preeminence, as it seems, | and the *alphita* used for it were called Achillean, which some say that the Comedian mentions in *Knights*.<sup>G</sup> Homer calls barley “the marrow of men” meaning “marrow-giving”, “nourishing”. This he said on account of those who believe that the bones do not have a share in the life force of the soul. For this reason he said somewhere “the spirit left the bones”,<sup>H</sup> and just as he appears to call the whole body “skin” (*chrōs*), naming the whole through the part that is its surface, so he seems to denote the whole activity of nourishment through the marrow hidden inside. Similarly, “the spirit left the bones” signifies the whole through the part that is the bones. Hence, just as this phrase denotes the complete | destruction of the body, the “marrow of men” signifies its constitution. He calls the skins *pykina*, meaning simply that they are solid or that they are stitched together

τῷ ἀλείσθαι φάειν (= φονεύεσθαι) cf. schol. V β 355d1; Plut. aet. Rom. et Gr. 289f; Eust. in Il. 868.38; in Od. 1445.57; 1450.19; 1859.4 59–60 ὁμοίως καὶ — τινες Paus. att. fr α 181 Erbse 61 μυελοποιά schol. V β 290i; 61 μυελοποιά = θρεπτικά Eust. ipse 61–62 τοὺς οἰομένους — ζωτικῆς schol. T M 386d; Eust. in Il. 910.41–43; dissensit e.g. Ptol. judic. 2.20.1–3 62–64 ἔοικεν — ἐνέργειαν Eust. ipse; de medullis cf. Plat. Tim. 73b; Alex. probl. 129 Ideler; 62–63 χρώς synecdochice cf. Eust. in Il. 467.28–30 64 ὁμοίως — σῶμα schol. b M 386c1 64–1446.1 ἵνα — ἀνδρῶν Eust. ipse 1 πυκνός = στερεός cf. e.g. schol. PQ η 88 2 τὰ συνερραμμένα καλῶς schol. BEHM<sup>a</sup>N β 291b

ὦν εὐραφέα δέρματα ἐρεῖ τὰ εὐάρμοστα, ἔνθα παραφράσας τὸ δέρμασι πυκνικοῖς ἐρεῖ  
 εὐρραφέεσι δοροῖσιν, [[ὦν ζητητέον τὴν κλίσιν,]] ἅπερ ἐν μιᾷ λέξει κώρυκος λέγε-  
 ται παρὰ τὸ χωρεῖν, ἔτι δὲ καὶ θύλακος, ἴσως δὲ καὶ φασκώλιον, ὡς δηλοῖ ὁ εἰπών·

5 | φασκώλιον· δερμάτινον βαλάντιον οἷον θυλάκιον καὶ φάσκωλος· ἡ ἱματιοφορίς, ὡς  
 φησιν Αἴλιος Διονύσιος, εἰ δὲ καὶ τὸ φασκώλιον ἐπὶ ἄλλου μάλιστα σηματομένου 5 P 29<sup>v</sup>  
 τίθεται. ἀλλ' αἱ ἀχάναι, ὃ ἐστι κίσται, Περσικὰ μέτρα ἦσαν, ἐν οἷς ἀπετίθεντο ἐπι-  
 σιτισμοὶ τοῖς θεωροῖς, ὡς καὶ ἐν τοῖς ἐξῆς που δηλωθήσεται. οἱ δὲ παλαιοὶ καὶ τὸν  
 παρὰ τῷ Κωμικῷ σάκταν θύλακον ἐρμηνεύουσι, ὡς δηλοῖ ὁ εἰπών· σάκτας· θύλακος,  
 μάρσιππος, γίνεται δὲ αὐτὸς ἀπὸ τοῦ σάττω σάξω τὸ φορτίζω. Ὅρα δὲ καὶ ὅτι ἀρ-  
 χαῖον ἔθος δέρμασιν ἀντὶ σάκκων χρῆσθαι εἰς ἀλφίτων φυλακὴν, ἵνα μὴδὲν ἐκείθεν 10  
 10 διαφορήται | στεγούσης τῆς πυκνότητος.

β 291–92 "Οτι οὐς οἱ μεθ' Ὁμηρον ἐκουσίους καὶ ἐθελουσίους φασὶ καὶ μάλιστα ἐκοντάς  
 καὶ ἐθελοντάς Ἀττικῶς, ἐθελοντῆρας φησιν ὁ ποιητῆς εἰπών· ἐγὼ δ' ἀνὰ δῆμον ἐταί-  
 ρους ἐθελοντῆρας συλλέξομαι.

β 292–93 "Οτι πολύνανος ἡ Ἰθάκη, ὡς δηλοῖ τὸ εἰσὶ δὲ νῆες πολλαὶ ἐν ἀμφιάλῳ Ἰθάκῃ, νέαι 15  
 ἡδὲ παλαιαί. Καὶ ὅρα ὡς τὸ νέον καὶ παλαιὸν καὶ ἐπὶ νηῶν τίθεται, ὅθεν ὁ Κωμικός  
 λαβὼν ἀρχὴν παίζει, τὰς μὲν μῆπω πλευσάσας παρθένους λέγων καὶ μῆπω ἀνδρῶν  
 ἄσπον ἐλθούσας, τὰς δὲ παρ' Ὀμήρῳ παλαιὰς γράϊας ἀποκαλῶν.

β 294 15 "Οτι τὸ ἐπιόψομαι νῆα ἢ τις ἀρίστη ἀντὶ τοῦ πάνυ | προσεκτικῶς περιβλέψω,  
 καὶ ἐπαινεῖται ἡ λέξις καὶ δηλοῖ ἐπίτασιν τινα ἢ πρόθεσις. κεῖται δέ τι καὶ ἐν Ἰλιάδι 20  
 τοιοῦτον.

β 299–300 17 | "Οτι ἐκφραστικὸν γοργὸν δαπάνης τῆς τῶν μνηστήρων τὸ εὖρε δ' ἄρα μνηστή-  
 20 ρας ἀγήνορας αἰγας ἀνιέμενους, σιάλους θ' εὖοντας ἐν αὐλῇ. "Εστι | δὲ τὸ μὲν εὖειν  
 ἀρχαῖον οὕτω ἐπινοηθέντος τοῦ μαδᾶν ὕδατι ζέοντι, καὶ γίνεται ἀπ' αὐτοῦ καὶ ἡ εὐ-  
 στρα, ὡς δηλοῖ καὶ ὁ Κωμικός, ἡπερ ἐστὶν ἐργαστήριον ἐν ᾧ χοῖροι καὶ τοιαῦτα εὖον- 25  
 25 ται. οἱ δὲ παλαιοὶ φασιν οὕτω· εὖστρα· βόθρος ἐν ᾧ περιφλέγουσι τὰς τῶν ὤων | τρίχας,

<sup>A</sup>1446.3 εὐρραφέεσι δοροῖσιν β 354; 380 <sup>B</sup>5 φασκώλιον — Διονύσιος Ael. Dion. fr. φ 4 Erbse  
<sup>C</sup>7 σάκταν Ar. plut. 681 <sup>D</sup>8 σάκτας — μάρσιππος Paus. att. fr. σ 2 Erbse <sup>E</sup>14 τὰς δὲ — ἀποκαλῶν  
 Ar. eq. 1300–15 <sup>F</sup>15 κεῖται — τοιοῦτον I 167 <sup>G</sup>23 ὡς — ὁ Κωμικός Ar. eq. 1236 <sup>H</sup>24–25 εὐ-  
 στρα — τρίχας e fonte deperditio

1446.2–3 εὐραφέα = εὐάρμοστα Eust. ipse 3 ζητητέον τὴν κλίσιν cf. 1450.12 4 ἅπερ — θύλα-  
 κος Eust. in Od. 1450.12; Hsch. δ 2219; 4 κώρυκος ~ χωρεῖν schol. BE ε 267; cf. Eust. in Od. 1534.51–52  
 6 εἰ δὲ — τίθεται scil. φασκώλιον = ἱματιοφορεῖον cf. synag. φ 53; Phot. φ 80; Suid. φ 127; EGud. 550.10–11  
 Stef.; EM 789.5 6–7 αἱ ἀχάναι — δηλωθήσεται Ael. Dion. fr. α 202 Erbse; cf. Eust. in Od. 1954.10–11  
 8–9 σάκτας ~ σάττω schol. vet. Ar. plut. 681c; cf. Hsch. σ 135; Eust. in Il. 588.13 9 σάττω = φορτίζω  
 cf. Eust. in Il. 588.13; ps.-Zon. lex. 1632.5 9–10 Ὅρα — πυκνότητος Eust. ipse de vita Heroum; cf.  
 ad Eust. in Od. 1398.58–59 10 ἐθελοντῆρας = ἐκουσίους schol. BHM<sup>a</sup>V β 292b 10 ἐθελοντῆ-  
 ρας = ἐθελουσίους Hsch. α 648 10 ἐκοντάς cf. Stob. 4.5.88; Ael. Dion. ε 11; Arcad. 27.12; schol. vet.

2 εὐραφέεσι P ὦν — κλίσιν M<sup>s.l.</sup> : deest in P 12 ἐκουσίως καὶ ἐθελουσίως  
 PM<sup>a.c.</sup> 16 παλαιαί M : παλαιέ P 24–25 εὖστρα Erbse 26 εὖστρα Erbse

well. The word *kakorrhaphia* denotes something that is not *pykinon*, whereas *euraphes* signifies something that is. For this reason he will call well-joined skins *euraphea* later on, where he will also paraphrase “in tightly-sewn skins” (*dermasi pykinois*) and say “in leather bags stitched together well” (*ejrrapheessi doroisin*),<sup>A</sup> [[and one must search for the inflection of these.]] In one word they are called *kōrykos* [leather sack] deriving from *chōrein* [contain]. Another name for the same thing is *thylakos* and perhaps also *phaskōlion*, as shown by the person who said: | “*phaskōlion*: a leather purse similar to a *thylakion*” and “*phaskōlos*: 5 a trunk for clothing”, as Aelius Dionysius says,<sup>B</sup> even if *phaskōlion* is especially used with another signification. But the *achanai*, that is “baskets”, were Persian containers in which provisions were stored away for those who went to consult the oracle, as shown somewhere later on. The ancients also interpret the word *saktas* in the Comedian<sup>C</sup> as “purse”, as shown by the person who said: “*saktas*: purse, pouch”.<sup>D</sup> This word originates from *sattō saxō* meaning “load”. Observe also that it is an ancient custom to use skins instead of bags to preserve barley, in order that nothing should leak out | since the solidity keeps it closed up. 10

(v. 291–92) Writers after Homer say *hekousioi* and *ethelousioi* and especially *hekontes* and *ethelontes* in the Attic dialect for those whom the poet called *ethelontēres* in “I will gather willing (*ethelontēres*) companions throughout the people”.

(v. 292–93) Ithaca is rich in ships, as shown in “there are many ships on sea-girt Ithaca, young as well as old”. Observe that “young” and “old” were also applied to ships, whence the Comedian takes his cue in a joke where he calls ships that have never sailed “maidens” and says that they have not yet been intimate with men, and those who are “old” in Homer he calls “old women”.<sup>E</sup>

(v. 294) The phrase “*epiopsomai* the ship that is best” means “I will search for | attentively”. The word is recommended, and the preposition indicates some 15 sort of intensification. A similar thing is found in the *Iliad* too.<sup>F</sup>

| (v. 299–300) The phrase “there in the halls he found the reckless suitors flaying goats and singeing hogs in the hall” is a rapid description of the extravagance 17 of the suitors. The | act of singeing (*heuein*) is ancient, since immersing meat in 20 boiling water had not yet been invented. From this word *heustra* originates, as the Comedian shows,<sup>G</sup> which is an implement on which pigs and such animals are singed. The ancients say this: “*heustra*: a pit in which the hairs on swine are | burnt”,<sup>H</sup> 25

Soph. El. 70 et EM 436.4 (= Hdn. cath. 78.3 Lentz); Eust. in Il. 884.20 10–11 ἐθελοντήρας = ἐθελοντάς schol. V β 292b 14–15 Ὅτι — περιβλέψω cf. schol. HM<sup>a</sup> β 294b1 15 καὶ — πρόθεσις cf. Eust. in Il. 810.26 17–19 Ὅτι — αὐλή Eust. ipse 19–21 Ἔστι — ζέοντι cf. schol. A Φ 362a; Schmidt, *Weltbild* 188–90 22–23 ἢ περ — εὔονται cf. schol. vet. Ar. eq. 1236a; Poll. 6.91.8–9; Hsch. ε 7216; Phot. ε 2343; EM 398.29–30; Eust. in Il. 1286.20

κατὰ Πανσανίαν δὲ τὸ ἐκ σταχύων καυθέντων ἔδεσμα τοὺς ἀνθέρικας ἀποβαλλόν-  
των, ἦτοι ὁ περικεκαυμένος στάχυς, ἔτεροι δὲ ὅτι ἡ ὠρίμη κριθή ἢ καὶ ἀμφίκαυστις  
παρὰ Αἰλῖω Διονυσίῳ, κωμικοὶ δὲ καὶ ἐπὶ γυναικείου μορίου φασίν, Κρατῖνος δὲ τὴν  
30 ὁσφὺν | οὕτως ἔφη. ἀπὸ δὲ τοῦ εὔειν καὶ μάλιστα ἴσως τοῦ λάμπειν καὶ τὸ σταθεύειν,  
ἦτοι χλιαίνειν, καὶ ὁ ἐσταθευμένος καὶ ὁ παρ' Αἰσχύλῳ σταθευτὸς ἡλίου φλογί. Τὸ 5  
34 δὲ ἀνιεμένους ἀντὶ τοῦ ἐκδέροντας, ὡς ἀπὸ τοῦ | συμβαίνοντος· ἐκ τῶν κάτω γὰρ ἐπὶ  
τὰ ἄνω ἵενται οἱ τοιοῦτοι· ἢ τοιαύτη οὖν ὁμοιότης καὶ ἐν Ἰλιάδι λέγει τὴν Ἐκάβην  
35 | κόλπους ἀνιεμένην ἀντὶ τοῦ γυμνοῦσαν, διὸ ἐπάγει ἐκεῖ τὸ ἐτέρῃ δὲ μαζὸν ἀνέσχε.  
σημειοῦνται δ' ἐνταῦθα οἱ παλαιοὶ παρατηροῦντες ὡς οὔτε σπένδοντας οὔτε εὐ-  
χομένους θεοῖς Ὀμηροῦ τοὺς μνηστήρας ποιεῖ. Ὀδυσσεὺς μέντοι δι' ὅλης τῆς ποι- 10  
ήσεως οὐ τοιοῦτος φαίνεται, ὅπου γε οὐδὲ ὁ Σωκράτης, φασί, παρήκε τὸ ἐπὶ τοῖς  
τοιοῦτοις εὐσεβές. Σίαλος δὲ ὁ σιτευτὸς χοῖρος παρὰ τὸ σιτεῖσθαι ἄλις.

β 301–8 St. 99 "Οτι παντοῖος | ὦν τὴν ῥητορείαν ὁ ποιητὴς ἀλλάσσει νῦν τῷ πρῶν σφοδρῷ  
Ἀντινόῳ τὸ ἦθος καὶ ἱλαρώτερον ποιεῖ αὐτὸν μετὰ τὴν ἀγορὰν προσφερόμενον τῷ  
40 Τηλεμάχῳ, τρέψαντα τὸν θυμὸν εἰς ἄκαιρον | γέλῳτα· γελάσας γάρ, φησίν, ἰθὺς ἦκει 15  
καὶ ἐμφὺς τῇ χειρὶ καὶ ὑπαγόρην αὐθις προσειπὼν καὶ μένος ἄσχετον λέγει, ἃ καὶ πᾶς  
ἂν εἴποι θυμοῦ μὲν ἀποτρέπων τινά, τρυφᾶν δὲ παρακελευόμενος· φησὶ γάρ· μὴ τί  
τοι ἄλλο ἐν στήθεσσι κακὸν μελέτω ἔργον τε ἔπος τε, ἔπος μὲν ὅποια ἐμβριθῶς εἴπας,  
ἔργον δὲ ὅποιοις ἐγχειρήσειν μελετᾶς, ἀλλὰ μοι ἐσθιέμεν καὶ πινέμεν, ὡς τὸ πάρος περ.  
ταῦτα δέ τοι μάλα πάντα τελευτήσουσιν, ὃ ἐστὶν ἐκτελέσουσιν οἱ δεῖνα. Καὶ ὅρα ὡς 20 M 24<sup>r</sup>  
παροῖνου ἀνδρὸς φθέγγεται ῥήματα, ἴσως δὲ καὶ ἐπικερτομεῖ τῷ μείρακι ὡς μέχρι  
45 μὲν ἄρτι ὄντι τοιούτῳ καὶ ἀφελῶς | ἀσωτευομένῳ, νῦν δὲ αἴφνης ἐκ τοῦ σχολάζειν  
γαστρὶ πειρωμένῳ μεταβάλλεσθαι. Ἐν δὲ τῷ ἀλλὰ μοι ἐσθιέμεν περισσὴ κεῖται συν-  
ήθως ἢ ἀντωνυμία.

β 306–7 "Οτι λόγος ἐνταῦθα τῷ Ἀντινόῳ εἰρωνικὸς ἀποτελεωτῶν εἰς μαντικὴν φήμην 25  
τὸ ταῦτα δέ τοι μάλα πάντα τελευτήσουσιν Ἀχαιοὶ νῆα καὶ τὰ ἐξῆς· οὕτω γὰρ ἀληθῶς  
ἀπέβη. Ἐν τούτοις δὲ καὶ ἡ Πύλος θηλυκῶς λέγεται ἐν τῷ ἐς Πύλον ἡγαθέην.

<sup>A</sup>1446.25–26 κατὰ Πανσανίαν — στάχυς Paus. att. fr. ε 84 Erbse <sup>B</sup>28–39 ἔτεροι δὲ — ἔφη Ael. Dion.  
fr. α 108 Erbse <sup>C</sup>29 Κρατῖνος — ἔφη Cratin. fr. 409 K.–A. <sup>D</sup>33 σταθευτὸς — φλογί Aesch.  
Prom. 22 <sup>E</sup>35 ἐτέρῃ — ἀνέσχε X 80

1446.28–30 κωμικοὶ — ἔφη cf. schol. vet. Ar. eq. 1236a; Hsch. κ 1923; EGen. α 715; EM 90.31–  
35 30–31 σταθεύειν ~ εὔειν schol. vet. et rec. Aesch. Prom. 22d; Thom. Mag. ecl. 330.15–19  
Ritschl 31 ἐσταθευμένος cf. Hsch. ε 6355 32–34 Τὸ δὲ — τοιοῦτοι schol. V β 300d (mut.  
verb.) 34–37 ἢ τοιαύτη — εὐσεβές schol. DEHM<sup>2</sup>O (exeg.) β 300c1; 36–37 Ὀδυσσεὺς — φαί-  
νεται add. Eust. ipse; 37 Σωκράτης corruptela pro συμβώτης 37–38 Σίαλος ~ σιτεῖσθαι ἄλις cf.  
schol. Nic. ther. 108a; Suid. σ 352; EM 711.58–712.10; cf. etiam schol. β 300g1/2; Eust. in Il. 747.54;  
1241.36; 1752.8–9 38–40 Ὅτι — γέλῳτα Eust. ipse Homeri varietatem dicendi laudans; 39–

1–2 ἀποβαλλόντων P 2 ἢ<sup>1</sup> om. P 6 τοῦ<sup>2</sup> MPP.c.: τῆς P.a.c. ἐπὶ deest in P  
12 τοιούτοις M : τούτοις P 22 ὄντι M<sup>s.l.</sup> : deest in P



but according to Pausanias<sup>A</sup> it is the eddible part on the ear of corn that has been roasted and separated from the awn, meaning “roasted ear of corn”. Others say that it is ripe barley, also called *amphikaustis* in Aelius Dionysius.<sup>B</sup> The comedians also use it referring to the female genitals, and Cratinus<sup>C</sup> calls the loin | in 30 this way. From *heuein*, perhaps especially in the sense “shine”, the verb *statheuein* derives too, that is “scorch”, and *estatheumenos* [scorched] and in Aeschylus: “scorched (*statheutos*) by the sun’s flame”.<sup>D</sup> The word *aniemenoi* means “flaying”, deriving its name from what | happens. For the skins are loosened (*ientai*) from 34 below upwards (*anō*). In the *Iliad*,<sup>E</sup> such a similarity says that Hecabe | *aniemenē* 35 her bosom, meaning “stripped naked”, and for this reason he adds “with the other hand she held up her breast”. Here the ancients add a note observing that Homer does not present the suitors making libations or praying to the gods. Odysseus, on the other hand, never appears like that throughout the whole poem, where not even Socrates, they say, disregarded the religious duty in such matters. The word *sialos* denotes the fattened pig, from *siteisthai halis* [feeding in abundance].

(v. 301–8) The poet is a versatile rhetorician and now changes the character of Antinous from vehement to more cheerful when he addresses Telemachus after the assembly, turning his anger into an untimely | laughter. For laughing, 40 he says, Antinous went straight up to him, grabbed him by the hand, addressed him *hypsagorēs* once again and said “check your wrath”, which anyone would say when dissuading someone from anger and ordering him to indulge himself. For he says “tend to no other wicked deed and speech in your breast”, a speech such as the one you uttered severely, a deed such as the one you seek to undertake, “but eat and drink as you used to. All of these things will surely be fulfilled for you”, that is “so-and-so will achieve it”. Observe that the words are spoken by a drunk man; perhaps he is even mocking the boy who until recently had spent 45 such a simple and wasteful life | but now suddenly stopped devoting his time to the stomach and turned to this undertaking. In the phrase *alla moi esthiemen* [“but eat”] the pronoun is redundant.

(v. 306–7) Antinous speech here is ironic, serving as a prophetic *pheme* “these things the Aechaeans will surely fulfill for you, a ship” and so on, since this is what happened. Here Pylus is also used in the feminine gender in “to holy (*ēgatheē*) Pylus”.

40 ἀκαιρον γέλωτα cf. schol. DHM<sup>a</sup> β 302a 43 τελευτήσουσιν = ἐκτελέσουσιν cf. schol. J β 306a2 43–45 Καὶ ὅρα — μεταβάλλεσθαι schol. DEHM<sup>a</sup> β 305a 45–46 Ἐν δὲ — ἀντωνυμία Eust. ipse; aliter schol. M<sup>a</sup> et B β 305b1/2 46–47 Ὅτι — ἀπέβη Eust. ipse; cf. in Od. 1437.58–61 47–48 Ἐν — ἡγαθέην cf. Eust. in Od. 1394.47–49

β 309–20 50 | Ὅτι ὁ μὴ συναναπανόμενος ἀνδράσι τρυφῶσιν εἴποι ἂν τὸ τοῦ Τηλεμάχου, ὡς  
οὐ πῶς ἔστιν ὑπερφιάλοισι μεθ' ὑμῖν δαίνυσθαι τ' ἀέκοντα καὶ εὐφραίνεσθαι ἔκηνον. ὁ  
δὲ ἀπειλούμενος βλάβην παλαιοῖς ἐχθροῖς δαπανηροῖς τῶν αὐτοῦ δύναται εἰπεῖν τὸ  
55 ἢ οὐχ' | ἄλις ὡς τὸ πάροιθεν ἐκείρετε πολλὰ καὶ ἐσθλὰ κτήματ' ἐμά, ἐγὼ δ' ἔτι νήπιος  
ἦα; νῦν δ' ὅτε δὴ μέγας εἰμὶ καὶ ἄλλων μῦθον ἀκούων πυνθάνομαι, καὶ δὴ μοι ἀέξεται ἔν- 5  
δοθι θυμός, πειρήσω, ὥς χ' ὕμμι κακὰς ἐπὶ κῆρας ἰήλω. Τηλεμάχου δὲ καὶ ταῦτα λόγοι  
60 πρὸς | Ἀντίνοον. Ἐνθα ὅρα ὅτι καὶ ὁμολογεῖ πῶς τὰ κατὰ τὸν Μέντην ὡς ἐξ ἐκείνου  
ἀκούσας τὸ ποιητέον, οὐ μὴν θεόθεν διδαχθεὶς ὡς Ἀντίνοος φθάσας ἐπέσκωψεν. ἐν  
τούτῳ δὲ καὶ διδακτὴν εἶναι δηλοῖ τὴν φρόνησιν, ὃ δὴ καὶ τῶν λοιπῶν ἀρετῶν ἐστίν  
1447 ἴδιον. Τὸ δὲ | κείρειν συνήθης λέξις τῷ ποιητῇ, ὡς προοδηλωται, ὅπερ σημαίνει τὸ 10  
εἰς κόρον δαπανᾶν. Τὸ δὲ πολλὰ καὶ ἐσθλὰ ἐπίτασις τοῦ κακοῦ· ἦν γὰρ ἂν φορητὸν  
5 εἰ πολλὰ μὲν ἔκειρον, οὐκ ἐσθλὰ δὲ ἢ ἐσθλὰ μὲν, οὐ πολλὰ | δέ· νῦν δὲ καὶ κατὰ πο-  
σὸν καὶ κατὰ ποιὸν ἐπηύξηται. Κτήματα δὲ καὶ νῦν λέγει οὐ μόνον τὰ ἐν οἴκῳ, ἀπερ  
οἱ μεθ' Ὀμηρον καὶ χρήματα παρὰ τὴν χρῆσιν καλοῦσιν, ἀλλὰ τὸν ἅπαντα βίον, 15  
τόν, ὡς <δ> ποιητὴς ἔφη, πολύν. Εἰς δὲ τὸ μέγας εἰμὶ, ἀφελῶς ἅμα καὶ | ἐμφαντικῶς 15  
ρήθην, χρήσιμον ἐτυμολογήσαι τὸ μέγας, ὃ σύγκειται, ὥσπερ τὸ μάκαρ, ἐκ τοῦ μῆ  
στερητικοῦ καὶ τοῦ Κῆρ, ἢ θανατηφόρος Μοῖρα, ὁ μὴ κῆρ ὑποκείμενος, οὕτω καὶ  
αὐτὸ ἐκ τοῦ τοιοῦτου μῆ καὶ τοῦ γῆ, ἵνα ἢ μέγας ὁ μὴ πρὸς γῆ ὦν, ἀλλ' ὑπεραναβάς  
15 τὴν γῆν. | οὐκοῦν λέγει ὁ Τηλέμαχος οὐκέτι ταπεινὸς εἶναι καὶ ὡς οἶον πρόσγειος  
καὶ πεδινός, ἀλλ' ὑπέργειος καὶ ὑψηλός, καὶ αὐτὸ δὴ τοῦτο μέγας, ἡλικίας τε μεγέθει 20  
καὶ ἀξίας ποιότητι ὡς βασιλέως υἱὸς καὶ διατοῦτο μὴ προσήκων ἀτιμίαις. Ἰστέον  
20 δὲ ὅτι ὁ μέγας οἶα | συγκοπεῖς ἐκ τοῦ ὁ μέγας, οὐ κλητικὴ μὲν ἐνικὴ παρ' Αἰσχύ-  
λῳ ἐν τῷ ᾧ μεγάλε Ζεῦ—αἱ δὲ λοιπαὶ πλάγιοι πάγχρηστοι—ἄκλιτος μένει διόλου,  
καθὰ καὶ ὁ Μέγας τὸ κύριον, ἐξ οὗ πατρωνυμικὸν ὁ Μεγάδης. τοιοῦτῳ δὲ λόγῳ  
κατὰ τινος οὐδὲ ὁ μάρτυς διαβαίνει εἰς κλίσιν, ἐπειδὴ συντέμνεται ἐκ τοῦ μάρτυρος. 25  
Ἑρωδιανὸς δὲ καθάπαξ ἡμαρτήσθαι τὸ μέγας περὶ τὴν εὐθείαν γράφει καὶ διατοῦ-

<sup>A</sup>1446.62 ὡς Ἀντίνοος — ἐπέσκωψεν α 384–87  
Aesch. sept. 822 <sup>D</sup>21 ὁ Μεγάδης Π 695  
Lentz

<sup>B</sup>8 τόν — πολύν γ 301 etc.

<sup>C</sup>20 ᾧ μεγάλε Ζεῦ  
<sup>E</sup>22–25 Ἑρωδιανὸς — ἔχει Hdn. κλ. ὄν. 636.39–637.4  
Lentz

1446.60–63 Ἐνθα — ἐπέσκωψεν Eust. ipse 63–64 ἐν τούτῳ — ἴδιον cf. Eust. in Od. 1434.26;  
64 ὁ δὴ — ἴδιον cf. Aristot. pol. 1277b.25–26 1447.1–2 κείρειν = εἰς κόρον δαπανᾶν cf. schol.  
AbT Φ 204c; Eust. in Il. 1231.39; cf. etiam schol. M<sup>1</sup> β 312e 2–6 Τὸ δὲ — ἐπηύξηται Eust. ipse  
6–9 Κτήματα — πολύν Eust. ipse, cf. in Il. 1261.39; cf. etiam Eust. in Od. 1434.19; 7 χρήματα ~ χρήσις cf.  
Suid. χ 475 9–10 ἀφελῶς — ῥήθην Eust. ipse rhetorum discipulus 11–12 μάκαρ ~ μὴ ἐτ κῆρ  
cf. Or. 101.16–21; 105.20; epim. Hom. μ 33; EGud. 377.41–46 Sturz; EM 573.48; schol. Opp. hal. 1.409; Tz.  
exeg. Il. 410.9–10 Pap.; Tz. in Hes. op. 135, p. 126.18–19 Gaisf.; Eust. in Il. 114.31–32; 757.49–50 13–  
14 μέγας ~ μὴ + γῆ Choer. epim. Ps. 146.7–12; EGud. 382.41–42; Tz. exeg. Il. 270.11 Pap.; EM 574.38–40;  
Eust. in Od. 1930.47 15–19 οὐκοῦν — ἀτιμίαις Eust. ipse 19–21 Ἰστέον δὲ — διόλου cf. Choer.  
in Th. Alex. can. 1.307.25 (= Hdn. κλ. ὄν. 753.34 Lentz); Tz. in Hes. op. 118, p. 100.8–12 Gaisf.; Eust. in Il.

15 <δ> addidi

23 δι' ὅλου P

| (v. 309–20) He who does not rest together with men living in luxury 50  
 would say what Telemachus says, that “There is no way that I will feast in your  
 arrogant company against my will and enjoy myself in peace”. He who threatens  
 to harm old enemies who waste his possessions can say: “or is it not | enough 55  
 that you have ravaged many and good possessions of mine in the past, when I  
 was still a foolish child? Now when I have grown up, when I hear reports from  
 others and my spirit increases within me indeed, I shall attempt to send evil de-  
 struction upon you”. These words Telemachus says to | Antinous too. Observe 60  
 here that Telemachus agrees in some respect with what was said about Mentès,  
 that it was from him that he heard what needed to be done and not because he  
 was taught by the gods, as Antinous previously mocked him.<sup>4</sup> Hereby he also  
 shows that it is possible to learn prudence, which is indeed separate from the  
 other virtues. The word | *keirein* is customary for the poet, as previously shown, 1447  
 meaning “spend until satisfaction is reached”. The phrase “many and good” is  
 an intensification of their wickedness, since it would have been bearable if they  
 ravaged many but not good or good but not many | things. Now, however, the 5  
 deed is amplified both in quantity and quality. Here he uses *ktēmata* refer-  
 ring not only to the possessions in the house, which writers after Homer call  
*chrēmata* deriving from *chrēsis* [use], but to all livelihood, the *poly* [much rich-  
 es] as the poet said.<sup>5</sup> Regarding the phrase *megas eimi* [I am grown up], which  
 is said with simplicity as well as | with emphasis, it is useful to etymologically 10  
 unfold the word *megas*. As *makar* derives from *mē* expressing negation and *Kēr*,  
 the goddess of fate that brings death, and means “he who is not subjected to  
*Kēr*”, so does *megas* derive from the same *mē* and *gē* [earth], meaning that *megas*  
 denotes someone who is not close to the earth but walks high above the earth.  
 | Surely then, Telemachus says that he is no longer lowly, earthly, as it were, and 15  
 belonging to the ground, but above the earth and lofty. This is precisely what  
*megas* means, in magnitude of age and quality of esteem, being the son of a king  
 and therefore not subject to dishonor. One must know that *megas*, | formed by 20  
 syncope from *megalos*, the vocative singular of which is found in Aeschylus in  
 “great (*ō megale*) Zeus”<sup>6</sup>—the other inflections are used everywhere—remains  
 completely noninflected, as does the proper name *Megas*, out of which the pat-  
 ronymic *Megadēs*<sup>7</sup> derives. By a similar rationale the word *martys* [witness] also  
 lacks inflexion according to some, because it is cut short from *martyros*. Hero-

1214.54–55; Od. 1843.17–18

Sturz; EM 574.33–34; cf. Eust. in Il. 1081.54–56

Eust. in Il. 114.13–15; in Od. 1807.5

21 Μέγας — Μεγάλης cf. Choer. epim. Ps. 146.8–10; EGud. 382.29–21

21–22 τοιοῦτω — μάρτυρος ex eodem fonte ignoto

το μηδὲ σchein ἀκόλουθον κλίσιν· μέγας γὰρ μεγάλου φαμέν, ἑτεροκλίτως δηλαδή.  
 ἡμάρτηται δὲ κατ' ἐκείνον, ἐπείπερ ἡ βραχὺ ἔχον τὸ ᾧ ὤφειλεν ὀξύνεσθαι κατὰ τὸ  
 25 Ἀρκάς, φυγὰς, ἡ βαρυνόμενον | ἐκτείνειν τὸ ᾧ, ὦν οὐθέτερον ἔχει. Τὸ δὲ ἀέξεται  
 θυμός οἱ μὲν ἐπὶ ὀργῆς ἐνόησαν, ἵνα λέγη ὡς ἔμαθ' ἤδη θυμοῦσθαι καὶ μὴ διὰ τέ-  
 λους ἀόργητος εἶναι, αὐξηθέντος τοῦ δυνάμει εἰς τὸ κατ' ἐνέργειαν, ἕτεροι δὲ ἐπὶ 5  
 ψυχῆς τὸν θυμὸν ἐκλαμβάνονται, χρώμενοι συνηγόρῳ τῷ Γαληνῷ εἰπόντι ἐν τοῖς  
 εἰς Τίμαιον ὅτι αὐξανομένῳ τῷ σώματι συναυξάνονται καὶ τῆς λογικῆς ψυχῆς αἱ  
 δυνάμεις, λέγει δὲ καὶ Ἡρόδοτος ὅτι αὐξομένῳ τῷ σώματι συναύονται καὶ αἱ φρένες,  
 γηράσκοντι δὲ συγγηράσκουσιν. ὁ δὲ γε πάραρος Σαρδαναπάλος παρανοήσας τὸν  
 30 ἐνταῦθα Ὀμηρικὸν θυμόν, ἤγουν χόλον, | ἔφη εὖ εἰδὼς ὅτι θνητὸς ἔφυσ σὸν θυμόν 10  
 ἄεξε τερπόμενος θαλίῃσι καὶ ἐξῆς, ὡς παρὰ τῷ Δειπνοσοφιστῇ κεῖται, θυμὸν ἀέξειν  
 ἐκεῖνος νοήσας οὐ τὸ χολοῦσθαι—ἐφ' οἷς χρεῶν ἤγουν—οὐδὲ τὸ τὴν ψυχὴν τε-  
 λειοῦσθαι εἰς τὸ τὰ σπουδαῖα ἐνεργεῖν, ἀλλὰ τὸ πρὸς ἐπιθυμίαν ζῆν. παραφέρει δὲ  
 St: 100 ὁ αὐτὸς σοφιστὴς καὶ ἑτέρους ὅμοια τῷ Σαρδαναπάλῳ | ληροῦντας. Ἐν τούτοις  
 δὲ διὰ τὴν τοῦ θυμοῦ διπλόην ἐνθυμητέον καὶ τὸ ἀνεθυμιάτο πάλιν τὸ προϋπάρχον 15  
 μῖσος, ἤγουν ἀνενεοῦτο, ἴσως μὲν ῥηθὲν ὡς ἀπὸ θυμοῦ τοῦ κατὰ τὴν ὀργήν, μάλιστα  
 35 δὲ ληφθὲν ἀντὶ τοῦ ἐκ δευτέρου εἰς ψυχὴν ἤρχετο, ἐπειδὴ καὶ | δευτέρωμά ἐστιν,  
 ὅτε ἡ ἀνα πρόθεσις δηλοῖ. Τὸ δὲ ἀκούων πυνθάνομαι ἀντιστρόφως εἶπεν ἀντὶ τοῦ  
 πυνθανόμενος ἀκούω. Τὸ δὲ πειρήσω ἔχει καὶ παθητικὴν κίνησιν ἐν ἄλλοις παρὰ  
 τῷ ποιητῇ, ὡς πολλαχοῦ δηλοῦται. Τὸ δὲ ἐπὶ κῆρας ἰήλω ἀντὶ τοῦ ἐπιβαλῶ, ἐπιπέμ- 20  
 ψω θάνατον. Θυμοῦ δὲ προβολὴ ὁ λόγος οὗτος Τηλεμάχῳ· πλευνσεῖται μὲν γὰρ εἰς  
 Πύλον, οὐ πειράσεται δέ τι τοιοῦτον, οἷα διὰ μόνην πλεύσας πατρὸς ἀκουήν, οὐ μὲν  
 ὥστε βλάψαι ἢ Πύλονδ' ἐλθὼν ἢ αὐτοῦ τῷδ' ἐνὶ δῆμῳ. Ἔνθα καὶ ὅρα τὸ τῷδ' ἐνὶ δῆμῳ  
 40 πρὸς σαφήνειαν ῥηθὲν τοῦ αὐτοῦ, ὅπερ ἐστὶ χρονικὸν ἐπίρρημα παθὸν | ἔλλιψιν·  
 ἔστι γὰρ τὸ αὐτοῦ ἀντὶ τοῦ ἐπὶ τούτου τοῦ χώρου ἢ τοῦ τόπου ἢ τοῦ δήμου, τούτοις 25

<sup>A</sup>1447.37 τῷ Γαληνῷ — αἱ δυνάμεις fr. deest apud Schröder et Larrain <sup>B</sup>28 αὐξομένῳ — συγγη-  
 ράσκουσιν Hdt. 3.134 <sup>C</sup>29–30 ὁ δὲ γε — κεῖται Athen. 8.336a <sup>D</sup>30 εὖ εἰδὼς — θαλίῃσι potius  
 Choeril. Ias. *SH* 335.1–2 <sup>E</sup>32 παραφέρει — ληροῦντας Athen. 15.687f <sup>F</sup>33 ἀνεθυμιάτο — μί-  
 σος Polyb. 15.25.24

1447.23 ἑτεροκλίτως cf. Choer. in Th. Alex. can. 1.122.19–21 (= Hdn. κλ. ὄν. 616.31–33 Lentz); epim.  
 Ps. 68.24–25; EM 553.28–30 25–28 Τὸ δὲ — αἱ δυνάμεις e fonte ignoto; huc respicit Eust. in Il.  
 1104.12–13; 25–26 θυμός = ὀργή cf. schol. D A 23 et 173; B 196; I 109; schol. T O 24b2; Porph. qu. Vat.  
 75.11–14 Sodano; 26 θυμός = ψυχὴ cf. schol. Y β 315e; 27–28 τῷ Γαληνῷ — δυνάμεις cf. schol. bT Λ 115c  
 = Antipat. SVF 3.251.22–27 (unde Eust. in Il. 834.58–60); Hipp. diaet. 1.6; Suid. η 627; de quaestione  
 vide Waszink 2009, 430–31 28–29 Ἡρόδοτος — συγγηράσκουσιν cf. Stob. 4.50b.81 29 πά-  
 ραρος add. Eust. (in fonte ἀδιανοητότερος dicitur); de voce cf. Theocr. 15.8 cum Eust. in Il. 672.60;  
 1319.11 30 εὖ εἰδὼς — καὶ ἐξῆς cf. Diod. Sic. 2.23 (= Ctesias *FGH* 688.1b); A. P. 16.27; Tz. chil.

5 τὸ PM<sup>s.l.</sup> 7 συναυξάνονται Maior. 11 ἀέξειν M: ἄξεσθαι P 12 οὐδὲ scripsi: ἄλλὰ  
 MP 13 ἀλλὰ MP: καὶ Maior. 24 exspectes τοπικὸν ἐπίρρημα

dian<sup>F</sup> writes that *megas* was subject to a mistake in the nominative and for this reason it does not have an ensuing inflexion. For we say *megas megalou* [nom. and gen.], that is with a differing inflexion. There was a mistake in it, since if it had a short alpha it ought to have had an acute on the final syllable, as with *Arkás* [Arcadian], *phygás* [fugitive], or a non-final accent | and a long alpha, but it has none of these. Some have interpreted the phrase “my *thymos* increases” as referring to anger, meaning that he says: I have/he has now learned to be angry and not remain idle until the end, as potentiality has been increased into actuality. Others have interpreted it as referring to the soul, invoking Galen who said in this *Commentary on Timaeus*<sup>A</sup> that when the body increases, the powers of the rational soul increase together with it. Herodotus also says that “when the body increases, the spirit increases together with it, and when the body grows old, the spirit grows old together with it”.<sup>B</sup> The distraught Sardanapalos misunderstood the Homeric *thymos* here, that is “anger”, | and said “know well that you are mortal by nature, and increase your *thymos* enjoying feasts” and so on,<sup>D</sup> as found in the Learned Banqueter.<sup>C</sup> He believed that to increase one’s *thymos* meant neither to be angry—evidently with those one must be angry with—nor to fulfill one’s soul by doing serious things, but to live according to one’s desires. The same sophist alleged that there are others who are just as delirious as Sardanapalos.<sup>E</sup> Because of the ambivalence of *thymos* here, one must bear in mind the phrase “the previous hatred *anethymiato*”,<sup>F</sup> meaning “was renewed”, perhaps said deriving from *thymos* in the sense “anger”, but especially used in the sense “it returned into the soul”, since there is | a reiteration here, which the preposition *ana* denotes. The phrase “hearing I learn” he says as an inversion of “learning I hear”. The word *peirēsō* [I shall attempt] has a passive inflexion elsewhere in the works of the poet too, as often shown. The phrase *epi kēras iēlō* means hurl or send death. The speech is a discharge of anger from Telemachus, since he will sail to Pylus but not try anything of this sort. For he sails only in order to learn about his father, not in order to harm anyone “after arriving at Pylus or here, in this district”. Observe also the phrase “in this district” (*tōid’ eni dēmōi*) here, said in order to clarify “here” (*autou*), which is a temporal adverb subjected to | ellipsis. For *autou* means “in (*epi* [with gen.]) this land” or “place” or “district”, and

3.456–60    30 ἀέξειν = τελευτῆσθαι cf. schol. E β 315d    32–35 Ἐν τούτοις — δηλοῖ Suid. α 2230 (amplif.); cf. etiam Const. VII Porph. de virt. et vit. 2.143.9–11; de insid. 226.31–33    35 Τὸ δὲ — ἀκούω schol. BM<sup>1</sup>x β 315a    35–36 Τὸ δὲ — δηλοῦται cf. Eust. in Il. 445.13–15; 745.34; in Od. 1599.6  
36–37 ἰήλω = ἐπιβαλῶ schol. V β 316gl (mut.)    37 ἰήλω = ἐπιπέμψω schol. G<sup>1</sup>H β 316h    37–39 Θυμὸς — δῆμῳ cf. schol. DEHM<sup>a</sup> (exeg.) β 316d (mut. verb.)    39–41 Ἐνθα — δῆμῳ cf. Eust. ipse; cf. in Il. 1290.10–11; 230.19–2

δὲ ταυτόν ἐστι τὸ τῷδ' ἐνὶ δῆμῳ· ὁμοιον γὰρ εἶπεῖν ἐπ' αὐτοῦ τοῦ δήμου καὶ ἐν τούτῳ τῷ δῆμῳ.

β 318–20

Ἵτι ἔμπορον ὁ ποιητὴς τὸν ἀλλοτρίας νεὼς ἐπιβαίνοντα λέγει, ὡς αὐτὸς ἐρμηνεύει εἰπὼν· εἴμι ἔμπορος· οὐ γὰρ νεὼς ἐπήβολος οὐδ' ἐρετῶν γίνομαι. τοῦτον δὲ οἱ μεθ' Ὀμηρον ἐπιβάτην φασίν, ὡς ἐμπόρου παρ' αὐτοῖς λεγομένου τοῦ μεταβολέως 5 P 30<sup>+</sup> καί, ὡς εἶπεν, πραγματευτοῦ καὶ μάλιστα τοῦ διὰ θαλάσσης περὶ ὧντος παρὰ τὸν πόρον. καὶ τοιοῦτος μὲν ὁ παρ' Ὀμήρῳ ἔμπορος καὶ ὁ παρὰ τοῖς μεθ' Ὀμηρον ἐπι- 45 βάτης. Ἀττικοὶ | δὲ τοὺς ἐν ταῖς τριήρεσι κωπηλάτας ἐπικώπους λέγοντες ἐπιβάτας καλοῦσι τοὺς μαχητάς. Ἰστέον δὲ ὅτι ἀπορίαν ἔχει πῶς δῆποτε ὁ μὲν ἔμπορος καὶ ὁ μεγαλέμπορος προπαροξύνεται τῆς ὀξείας τοῦ πόρος ἀναστελλομένης ἐν αὐτοῖς, ὡς 10 που φράζει ὁ Τρύφων, ὁ δὲ λογεμπόρος παρὰ τοῖς ὕστερον κατεβίβασε τὸν τόνον εἰς τὴν παραλήγουσαν. ὁμοιον δὲ εἰς ἀπορίαν καὶ τὸ ἥπιος ὀξυνθὲν ἐν τῷ Ἀσκληπιός· ἐκ τοῦ ἥπιου γὰρ ἔγνωσται συγκεῖσθαι ὁ Ἀσκληπιός, ἀπορηθήσεται δὲ τὰ εἰς τόνον καὶ τὸ γαῦρος, εἰ ἐκ βαρυτόνου ὀξύνεται μετὰ σύνθεσιν ἐν τῷ ἀγαυρός, ἔτι δὲ καὶ 50 τὸ ἀβρός, εἶπερ ἐκ τοῦ α̃ | στερητικοῦ καὶ τοῦ βάρους βαρυτόνου δασυνθὲν Ἀττικῶς 15 καὶ συγκοπὲν ὠξυτονήθη, ἴσως δὲ καὶ τὸ ἀμυδρός διὰ τὸ μύδρος. οὕτω δὲ καὶ τὸ ἄθροός· διατί μὴ ἐξ ὀξείας καὶ βαρείας ἄθροῦς γέγονε περισπασθέν, ὡς διπλός διπλοῦς, ἀλλὰ ἄθρους; καθ' ὁμοιον δὲ λόγον καὶ διατί μὴ ἐκ τοῦ οἷς οἷος τὸ συναίρεμα τῆς γενικῆς οἷος γέγονεν, ὡς λάαος λᾶος, οἷον λᾶος ὑπαὶ ῥιπῆς, ἀλλὰ οἷός; ὁμοίως καὶ διατί ὁ μωρός ὀξύνεται καὶ μὴ ἐκ τοῦ μὴ ὀρᾶν γινόμενος μήρορος μῶρος κατὰ 20 κράσιν συνήθη προπερισπᾶται, ὡς τὸ μῆαλλον μᾶλλον, ἀλλὰ ὀξύνεται; καὶ τὸ τετράορον δὲ τέτρωρον εἶλοντό τινες | προπερισπᾶν διὰ τὴν ἐν τῷ ἀπλῷ τῆς παραλη- 55 γούσης ὀξείαν καὶ τὴν ἐφεξῆς βαρείαν. τούτων οὕτως ἡπορημένων τὸ μὲν τέτρωρον ἐκνικᾷ προπαροξύνεσθαι καὶ μετὰ κράσιν διὰ τὴν ἀναγωγὸν τοῦ τόνου σύνθεσιν,

<sup>A</sup>1447.42–47 Ἵστέον — παραλήγουσαν Tryph. fr. 2.11 Velsen

<sup>B</sup>53 λᾶος ὑπαὶ ῥιπῆς M 462; Θ 192

1447.42–45 τοῦτον δὲ — μαχητάς schol. DE (Porph.) β 319c1 45–47 Ἵστέον — παραλήγουσαν cf. Eust. in Il. 463.40; Lentz ad Hdn. cath. 227.22 47–48 ὁμοιον — Ἀσκληπιός cf. Eust. in Il. 463.39–40; 860.10; 1226.24; de re cf. etiam Arcad. 44.14; Philop. coll. voc. c α 29; Lentz ad Hdn. cath. 123.1 48–49 ἀπορηθήσεται — ἀγαυρός de veriloquio cf. Or. 14.1–2 («οὕτως εὖρον ἐν τῷ περὶ Παθῶν Ἡρωδiano»); EGen. α 19 et 20; aliter de accentu (ἀγαυρός ~ γαῦρος) schol. Hes. theog. 832; Eust. in Il. 705.64; aliter de veriloquio (ἀγαυρός ~ ἀγαυός) Eust. in Il. 919.28; 1161.32; in Od. 1444.7; Lentz haec Herodiano (παθ. 167.1–10) col. Or. 14.1–2 attribuit 49–50 ἔτι δὲ — ὠξυτονήθη de veriloquio cf. Or. 3.11–12; EGud. 3.6–7 Stef.; EM 4.12–15; 50 δασυνθὲν Ἀττικῶς add. Eust. 50 ἴσως — μύδρος de veriloquio cf. EGen. α 700; de re cf. Eust. in Il. 463.41 51 οὕτω — ἄθρους cf. Eust. in Od. 1387.5–6 = Ael. Dion. fr. α 46 Erbse; cf. schol. H<sup>1</sup>O α 27d 52–53 καθ' ὁμοιον — οἷός cf. Choer. in Th. Alex. can. 1.372.18–37 (Hdn. cath. 408.27 Lentz) 53–54 ὁμοίως — ὀξύνεται de veriloquio cf. Or. excerpt. 128 Micciarelli Collesii; EGud. 402.12–13 Sturz; EM 593.12; Eust. in Il. 2.45.37; 54 μᾶλλον ~ μὴ ἄλλον cf.



“in (*eni* [with dat.]) this district” is the same as these, since it is a similar thing to say “in (*epi* [with gen.]) this district” and “in (*eni* [with dat.]) this district”.

(v. 318–20) The poet calls someone who boards the ship of another *emporos*, as he himself explains saying: “I will go as an *emporos*, since I do not possess a ship or rowers”. Writers after Homer call this an *epibatēs*, since *emporos* for them means that same as *metaboleus* [trader] and “businessman”, so to speak, especially one who makes his way (*peran*) over the sea, deriving from *poros* [way]. Such is the *emporos* in Homer and the *epibatēs* in later writers. Attic writers, | 45 however, call the rowers in triremes *epikōpoi* [men-at-oar] but the warriors are called *epibatai*. One must know that there is a problem as to how *emporos* and *megalēmporos* [grand merchant] can have an acute on the third syllable from the end, as the acute of *póros* is drawn back in them, as Tryphon says somewhere,<sup>A</sup> whereas *logempóros* [merchant of words] in later writers brought the accent forward to the second syllable from the end. There is a similar problem with *ēpios* [gentle] with a final acute in *Asklēpiós*, since *Asklēpiós* is known to derive from *ēpios*. There is also an accent problem in *gaúros* [proud], seeing as a word that originally had a non-final accent acquired an acute on the final syllable after being compounded to produce *agaurós* [proud]. The same applies to *habrós* [delicate], seeing as it has an acute on the final syllable although it derives from the privative alpha | and *báros* [weight] with a non-final accent, provided with a 50 rough breathing according to the Attic dialect and subjected to syncope. Perhaps this is also the case with *amýdrós* [dim] formed through *mýdros* [red-hot iron]. The same applies to *athróos* [packed], which has a non-final acute; why did it not become *athróus* with a circumflex like *diplóos* *diploús* [double] but *áthrou*? Likewise, why did the contraction of the genitive of *óis* *óios* [“sheep”, nom. and gen.] become *oiós* rather than *oios* like *láaos* *lâos* [“stone”, gen.], as in “the onrush of the stone (*lâos*)”?<sup>B</sup> Similarly, why does *mōros* [dull] have an acute on the final syllable and not a circumflex on the second from the end as would usually be case if it was formed by crasis from *mē* *horan* [not see], becoming *mēoros* *mōros*, like *mēallon* [not-anything-else] *mállon* [rather]? Furthermore, some preferred to put a circumflex on the second syllable from the end in *tetráoron* | *tétrōron* 55 [four-yoked] because of the acute on the second syllable from the end in the non-compounded form and the ensuing non-final accent. Out of these problematic cases *tétrōron* won the right to have an acute on the third syllable from the end even after the crasis because of the tendency of recessive accentuation

EGud. 379.5–6 Sturz      54–55 καὶ τὸ τετράορον — βαρεῖαν de veriloquio cf. Eust. in Il. 573.28; 707.1; 1312.5–6      55–56 τέτρωρον — σύνθεσιν Eust. ipse; huc respicit in Od. 1734.7

τὸ δὲ μωρός πάλαι ποτὲ ὀρθῶς εἶχε τοῦ προπερισπᾶσθαι, ὡς τὸ ᾧ μῶρε, μῶρε, μὴ  
 θεῶν κίνει φρένας καὶ τὸ ᾧ πλεῖστα μῶροι καὶ φρενῶν τητῶμενοι, ὕστερον δὲ συνε-  
 ξέδραμε τῷ πυλῶρός, θυρωρός καὶ τοῖς ὁμοίοις, ὡς καὶ τὸ ἀγαιρός καὶ ἀβρός καὶ  
 ἀμυδρός τῷ ἀφαιρός, ἀμαυρός, ἀγρός, ἀδρός καὶ εἴ ποῦ τι ἕτερον τοιοῦτον, καθὰ  
 60 καὶ πρὸ ὀλίγου ἐρρέθη, τὸ δὲ οἶος οἶός ὡξυτονήθη ὡς ὀκνήσαν | περισπασθῆναι, ἵνα 5  
 μὴ συνεκδράμῃ τῷ οἶος ὁ μόνος, περὶ δὲ γε τοῦ ἀθρόος προείρηται μὲν ἐν τῇ α ῥα- M 24<sup>v</sup>  
 ψωδία, ἔστι δὲ καὶ νῦν εἰπεῖν ὡς οὐκ εὐλόγως παροξυνθὲν ἐν τῇ ἀπλότητι—ὦφειλε  
 γὰρ ὡς ἄλλως σύνθετον προπαροξύνεσθαι—εἰκότως μετὰ τὴν κράσιν βαρύνεται,  
 ὡς τὸ χειμάρρους, ἵνα ἢ ὡς χειμάρροος χειμάρρους, οὕτω ἄθροος ἄθρους, καὶ ἀπο-  
 λάβῃ ἐν γούν τῇ συναίρεσει τὴν ὀφειλομένην ὀξείαν τῇ ἀρχούσῃ πρὸ συναίρεσε- 10  
 ως. τὸν δὲ παραλόγως ὀξύνεσθαι δοκοῦντα Ἀσκληπιὸν ὁ Δημοσθένης ἐθεράπευ-  
 σεν, Ἀσκληπιον προπαροξυτόνως τολμήσας προφέρειν αὐτόν, ὡς καὶ Πλούταρχος  
 1448 ἱστορεῖ. καὶ οὕτω μὲν | ταῦτα. τὸ δὲ λογεμπόρος διατί παροξύνεται καὶ μὴ πρὸ δύο  
 συλλαβῶν ἔχει τὴν ὀξείαν κατὰ τὸ συνέμπορος καὶ μεγαλέμπορος, λύση ἂν ἕτερός  
 τις εὐ εἰδὼς ἢ κατὰ Δημοσθένην ἢ καὶ πως ἐτέρως. τοῦ δὲ κοινότερον λεγομένου 15  
 ἐμπόρου χρήσις καὶ παρὰ τῷ Δειπνοσοφιστῇ ἐν τῷ Στώακας ἐμπόρους λήρου λό-  
 γων καὶ παιδοπίπας, ἔνθα Στώακες μὲν ὑποκοριστικῶς οἱ Στωϊκοί, παιδοπίπαι δὲ  
 οὐς ἀγρίους ἔφη σεμνότερον ὁ Κωμικός, σύγκειται δὲ ἡ λέξις πρὸς ὁμοιότητα τοῦ  
 5 παρθενοπίπα, | ὁ κεῖται ἐν τῇ Ἰλιάδι. Ἐπήβολος δὲ οὐ ποιητικὴ λέξις ἀλλὰ Ἀττι-  
 κὴ κατὰ τοὺς παλαιούς, οἱ καὶ προφέρουσι· Σοφοκλῆς· εἴθ' εὐ φρονήσαντ' ἐσίδοιμι 20  
 φρενῶν ἐπήβολον καλῶν σε, Πλάτων ἐν πρώτῳ νόμων· | ἐπήβολον γεγονότα ὥστε  
 St. 101 τυχεῖν τῆς καλλίστης παιδείας, Ξενοφῶν ἐν τετάρτῳ Παιδείας· γίνονται κατὰ νόμον  
 ἐπήβολοι, Ὑπερίδης κατὰ Δημάδου· μήτε πόλεως μήτε πολιτείας ἐπήβολους γενέ-  
 σθαι, Ἀρχιππος· ἐγενόμην χρημάτων ἐπήβολος. καὶ οὕτω μὲν οἱ παλαιοί, παρὰ δὲ

<sup>A</sup>1447.57 ᾧ μῶρε — φρένας Ar. av. 1238<sup>B</sup>57 ᾧ πλεῖστα — τητῶμενοι Soph. El. 1326<sup>C</sup>60 περὶ

δὲ — ῥαψωδία Eust. in Od. 1387.5-12

<sup>D</sup>63-64 τὸν δὲ — ἱστορεῖ Plut. vit. dec. orat. 845b-c<sup>E</sup>1448.3 Στώακας — παιδοπίπας Athen. 13.563e<sup>F</sup>4 οὐς — ὁ Κωμικός Ar. nub. 349<sup>G</sup>5 παρθε-

νοπίπα Λ 385

<sup>H</sup>5-6 εἴθ' εὐ — καλῶν σε Soph. fr. 108 Radt<sup>I</sup>6 ἐπήβολον — παιδείας Plat. legg. 1.666e <sup>J</sup>7 γίνονται — ἐπήβολοι revera Plat. leg. 724b<sup>K</sup>8 μήτε — γενέσθαι Hyperid. fr. 78 Jensen<sup>L</sup>8 ἐγενόμην — ἐπήβολος Archipp. fr. 39 K.-A.

1447.56-58 τὸ δὲ μωρός — τοῖς ὁμοίοις Eust. ipse de analogia; de forma μῶρος cf. Arcad. 79.12; Phot. ε

651; Suid. μ 1341-42; Tz. in Ar. plut. 404 et nub. 398a; in Il. 245.38; 299.21; Od. 1749.38-39

58-59 ὡς

καὶ τὸ ἀγαιρός — ἕτερον τοιοῦτον Eust. ipse

59-60 τὸ δὲ — μόνος Eust. ipse; cf. Philop. coll. voc.

b o 5 et d o 7

60-63 ἔστι δὲ — συναίρεσεως Eust. ipse

63-64 τὸν δὲ — ἱστορεῖ cf. Eust. in Il.

463.37-40; cf. etiam Philop. coll. voc. c α 29

1448.3-4 ἔνθα — Κωμικός Eust. ipse

4 σύγκει-

ται — τῇ Ἰλιάδι cf. Choer. orth. 250.17-20; EGud. 454.30-34 Sturz; EM 654.53-56

5-11 Ἐπήβολος

1 περισπασθῆναι M : προπερισπασθῆναι P

9 ἀθρόος P (accent.)

20 ἐσίδοιμί πῶς Porph.

21-22 ὥστε τυχεῖν MP : deest in cett. test.

22 παιδείας MP : ᾧδῃς cett. test.

κατὰ δύν-

αμιν cett. test.

23 πόλεως MP : πολέμου Porph. : πόλιν EM

in compounds; *mōrós* used to have a correct circumflex on the second syllable from the end in ancient times, as in “Oh! fool, fool (*môre, môre*)! Do not rouse the wrath of the gods!”<sup>A</sup> and “Utterly foolish (*môroi*) and senseless”;<sup>B</sup> but later on it followed *pylōrós* [gate keeper], *thyrōrós* [door keeper] and similar forms, just as *agaurós*, *habrós* and *amydrós* followed *aphaurós* [powerless], *amaurós* [dark], *agrós* [field], *hadrós* [strong] and all such words, as recently stated; *ōis* *ōíos* was accentuated with an acute since it refused to | have a circumflex, in order to avoid coinciding with *oíos* meaning “alone”; as for *athrōos* this word has previously been addressed in rhapsody alpha,<sup>C</sup> but it can be repeated now that the acute on the second syllable from the end in the non-contracted form lacks good reason, since it ought to have had an acute on the third, as it is a compound. However, there is a good reason why it has a non-final accent after the crasis, as with *cheimároos* [winter-stream], meaning that as *cheimároos* forms *cheimárous*, so does *áthroos* form *áthrous*. Hence, at least in the contracted form it adopts the acute on the first syllable that was due even before the contraction. As for *Asklēpiós*, which seems to have a final acute unreasonably, it was cured by Demosthenes, daring to pronounce his name *Asklēpios* with an acute on the third syllable from the end, as Plutarch relates.<sup>D</sup> So much | for that. Some other well informed person should solve the problem why *logempóros* has an acute on the second syllable from the end and not on the third like *synémporos* [partner in business] and *megalémporos* [big-time merchant], proceeding either as Demosthenes or in some other way. Usage of the more common *émporos* is found in the Learned Banqueter, in “The Stoans are merchants (*émporoi*) of nonsense and boy-oglers”;<sup>E</sup> where the Stoics are called Stoans as a nickname. The word “boy-oglers” is the same as what the Comedian called *agrioi* [savage] more solemnly,<sup>F</sup> and the word originates in a similar manner as *parthenopipa* [maiden-ogler] | 5 which is found in the *Iliad*.<sup>G</sup> The word *epēbolos* is not poetic but Attic according to the ancients, who offer the following: Sophocles: “If only I could see you sane, being in possession (*epēbolos*) of a good mind”;<sup>H</sup> Plato in the first book of the *Laws*: “having achieved it (*epēbolos gegonōs*), as to attain the finest education”;<sup>H</sup> Xenophon in the fourth book of the *Education*: “they attained (*ginontai epēboloi*) it by custom”;<sup>I</sup> Hyperides’ *Against Demades*: “they attained (*epēboloi genesthai*) neither a city nor citizenship”;<sup>J</sup> Archippus: “I attained (*egenomēn epēbolos*) money”.<sup>K</sup> And this is what the ancients say, but in later writers the word was neglect-

— ὀνόματος ε Porphyrion; cf. EM 357.19–29; 5 Ἐπήβολος — τοὺς παλαιούς Porph. qu. Vat. 7.4–5 Sodano; schol. BDEHM<sup>a</sup>Ox β 319g1; 5–6 Σοφοκλῆς — καλῶν σε Porph. qu. Vat. 6.9–12; 6–7 Πλάτων — τῆς καλίστης cf. Porph. qu. Vat. 6.12–14 Sodano; Tim. lex. Plat. 986b; 7 Ξενοφῶν — ἐπήβολοι cf. Tim. lex. Plat.

τοῖς ὕστερον ἢ λέξις ἡμέλῃται. γίνεται δὲ παρὰ τὸ βάλλειν τὸ τυγχάνειν σκοποῦ  
 10 βόλος, ἥβολος καὶ ἐπήβολος | ὁ ἐπιτυχής, ὡς καὶ ἀλλαχοῦ ἐδηλώθη οὐ πρὸ πολλῶν.  
 ἔτεροι δὲ φασιν οὕτω· ἐπήβολος· ἐπιτυχής, ἐγκρατής, ἀπὸ τῆς βουλῆς ἢ βολῆς καὶ  
 τοῦ βάλλειν. Πορφύριος δὲ μάλιστα τὴν ἐτυμότητα παρέδειξε τοῦ τοιοῦτου ὀνό-  
 ματος. δοκεῖ δὲ ἀπὸ τοῦ ἐπιτυχῶς βάλλειν οὐ μόνον ὁ ἐπήβολος παρῆχθαι, ἀλλὰ 5  
 καὶ ὁ βελτίων, ἔτι δὲ καὶ ἀβέλτερος ὁ ἀνόητος, φασί, καὶ εὐήθης μετὰ χαυνότητος.

β 321–22 Ὅτι σχῆμα ἀμφιβολίας τὸ ἐκ χειρὸς χεῖρα σπάσεν Ἀντινόοιο ρεῖα· ἄδηλον γὰρ  
 εἶτε τὴν ἑαυτοῦ ὁ Τηλέμαχος χεῖρα τῆς τοῦ Ἀντινόου ἐξέσπασεν εἶτε ἀνάπαλιν. διατί  
 15 δὲ ἐξέσπασεν; ἢ διότι γελῶν ὁ Ἀντίνοος ἐδεξιώσατο | ἐμφὺς τῇ τοῦ Τηλεμάχου χειρί,  
 ὡς προεῖρηται, ἢ καὶ ὡς δεδιὼς μὴ ἐπιβούλως ἄπτηται τῆς χειρὸς. τὸ δὲ ρεῖα τὴν τοῦ 10  
 νεανίου ἐμφαίνει ῥωμαλεότητα. Σημειῶσαι δὲ ὅτι καὶ ἐν Ἰλιάδι ἐκ χειρῶν ἀμφιβο-  
 λίας γίνεται σχῆμα ἐν τῷ χεῖρας ἐπ’ ἀνδροφόνους θέμενος στήθεσ’ ἐταίρου, ἔνθα οὐ  
 σαφὲς εἶτε τὰς ἑαυτοῦ χεῖρας ὁ Ἀχιλλεὺς τοῖς τοῦ Πατρόκλου ἐπέθετο στήθεσιν εἶτε  
 καὶ ἀνάπαλιν τὰς ἐκείνου τοῖς ἑαυτοῦ.

β 323 Ὅτι δηλωτικὸν ὕβρεως τὸ οἷ δ’ ἐπελώβευον καὶ κερτόμεον ἐπέεσσιν. ἔστι δὲ 15  
 λώβῃ ἢ ἐν κοινῷ ὕβρις, οἰονεῖ λαόβῃ, ἢ μέσον λαοῦ ἐπεμβαίνουσά τι, ἢ παρὰ τὸ  
 20 λώπιον ἢ μετὰ ἐκδυσιν | ἐπαγομένη γυμνῷ τι.

β 325–36 Ὅτι μερίζει ὡς ἐν ἡθοποιῇα κατὰ προσωπικὴν ἀοριστίαν ὁ ποιητὴς τοὺς μνη-  
 στήρας καὶ τοὺς μὲν τινὰς ποιεῖ δεδιότας καὶ λέγοντας· ἢ μάλα Τηλέμαχος φόνον  
 ἡμῖν μερμηρίζει ἢ ἐκ Πύλου ἀγαγὼν ἀμύντορας ἢ καὶ Σπάρτηθεν, ἐπειδὴ περ ἔεται αἰ- 20  
 νῶς ἢ καὶ εἰς Ἐφύρην ἐθέλει, πείραν ἄρουραν, ἐλθεῖν, ὄφρ’ ἐνθεν θυμοφθόρα φάρμακα  
 ἐνείκῃ, ὃ ἐστὶν ἐνέγκῃ, ἐν δὲ βάλλῃ κρητῆρι καὶ ἡμέας πάντας ὀλέσσει, ἐτέρους δὲ θαρ-  
 σαλέωτερον διακειμένους πλάττει ἐν τῷ λέγειν τίς δ’ οἶδεν εἰ καὶ αὐτὸς πλεύσας τῇλε  
 25 φίλων ἀπόλῃται ἀλώμενος ὥσπερ Ὀδυσσεύς; εἴτα ποιεῖ αὐτοὺς | προστιθέντας καί  
 τι ἀστέιον, ὡς· οὕτω κεν καὶ μάλλον ὀφέλλειεν πόνον ἄμμιν. τίς δὲ ὁ πόνος; κτήματα 25  
 γάρ κεν πάντα δασαίμεθα, οἰκία δ’ αὐτε τούτου μητέρι δοῖμεν ἔχειν ἢ δ’ ὅς τις ὀπνίει.

<sup>A</sup>1447.11 Πορφύριος vide app. font. ad 1447.5–11

<sup>B</sup>17 χεῖρας — ἐταίρου Σ 317; Ψ 18

986b; Eust. errorem fonti debet, cf. EM 357.25–26; v.d.Valk, *Researches* I 204–5; 7–8 Ὑπερίδης — γενέ-  
 σθαι cf. Porph. qu. Vat. 6.14–16 Sodano; EM 357.25–26; 8 Ἀρχιππος — ἐπήβολος Porph. qu. Vat. 6.16–  
 7.2 Sodano; 9–10 γίνεται δὲ — πρὸ πολλῶν Eust. in Od. 1404.51; cf. Porph. qu. Vat. 5.4–6; 10–11 ἔτεροι  
 δὲ — βάλλειν schol. DEHM<sup>a</sup>O β 291g1 11–12 βελτίων ~ ἐπιτυχῶς βάλλειν cf. EGen. β 89 (unde EM  
 195.20–23) 12 ἀβέλτερος ~ ἐπιτυχῶς βάλλειν EGud. 2.21–22 Stef.; EM 3.14–17; Tz. in Ar. ran. 988b  
 12–13 ἀβέλτερος = ἀνόητος καὶ εὐήθης μετὰ χαυνότητος Ael. Dion. fr. α 4 Erbse 13–14 Ὅτι — ἀνά-  
 παλιν fort. schol. Arn. vel Nican. excidit; cf. Carnuth, *Nican. Od.* 31; cf. Eust. in Od. 1448.16–18; schol.  
 M<sup>a</sup> et E β 321b1–2; Philox. fr. 49 Theodoridis 15 ὡς προεῖρηται Eust. in Od. 1398–43–44 15–  
 16 τὸ δὲ ρεῖα — ῥωμαλεότητα Eust. ipse 16–18 Σημειῶσαι — ἑαυτοῦ cf. schol. A Σ 317; schol. AT  
 Ψ 18ab; Eust. in Il. 1145.9–13; 1285.6–9 18 Ὅτι — ἐπέεσσιν cf. schol. V β 323d 19 ἔστι — ἐπεμ-  
 βαίνουσά τι Eust. in Il. 91.25; cf. schol. Opp. hal. 613; EGen. λ 159 (l. 1); EGud. 375.23–24 Sturz; Eust.

12 χεῖρας τ’ ἐπ’ P

16 ἢ deest in P

ed. From *ballein*, “to hit the mark with an object”, originate *ēbolos* and *epēbolos*, | 10  
 he who hits the mark, as shown elsewhere, quite recently. Others say as follows:  
 “*epēbolos*: hitting the mark, having attained”, deriving from *boulē* [will] or *bolē*  
 [a hit] and *ballein* [hit]. Porphyry in particular demonstrated the etymology of  
 this word.<sup>A</sup> It appears as if *epēbolos* is not the only word to derive from *epitychōs*  
*ballein* [successfully hit], but also *beltiōn* [better] and *abelteros* meaning “unintel-  
 ligent”, they say, and vainly simple-minded.

(v. 321–22) The phrase “he withdrew the hand from the hand of Antinous  
 with ease” is a figure of ambiguity. For it is not clear whether Telemachus with-  
 drew his own hand from that of Antinous or the other way around. Why did | 15  
 he withdraw it? Either because Antinous laughed while greeting Telemachus  
 and grabbing his hand, as previously stated, or because he feared that he had  
 grabbed his hand with some treachery in mind. The word “with ease” indicated  
 the strength of the young man. Note that in the *Iliad* there is also a figure of  
 ambiguity concerning hands in “laying the man-slaughtering hands on the chest  
 of the friend”,<sup>B</sup> where it is not clear whether Achilles put his own hands on the  
 chest of Patroclus, or those of Patroclus on his own.

(v. 323) The phrase “they made a mockery (*epelōbeuon*) of him and taunted  
 him with words” is an indication of arrogance. The word *lōbē* is what is com-  
 monly called *hybris*, as though it were *laobē*, that which comes (*epembainein*) to  
 someone in the middle of the people (*laos*), or it derives from *lōpion* [robe], that  
 which assails someone naked | after undressing. 20

(v. 325–36) Just as in an *ēthopoiia* the poet divides the suitors by indefi-  
 niteness of person and makes some of them afraid, saying “Surely Telemachus  
 meditates murder for us, either bringing avengers from Pylus or Sparta, since  
 he is terribly eager, or he wishes to go to Ephyra, the fertile land, in order to *ene-*  
*ikēi*”, meaning “in order to bring”, “spirit-destroying drugs from there and place  
 them into the mixing vessel and kill us all”. Others he fabricates as being of a  
 more hopeful disposition: “who knows, perhaps he will die on his voyage too,  
 far away from his dear ones, just as Odysseus did?”. Then he has them | add a 25  
 witticism, saying that “in that case he would become indebted to us for much  
 hard work.” What hard work is he referring to? “For we would divide up ev-  
 erything and give back the house to his mother and the man who marries her”.

in Od. 1937.1; aliter schol. Bx β 323c (v. adn. Pontani) 19–20 ἢ — γυμνῶ τινα Eust. in Il. 91.26–27;  
 schol. fort. excidit; dissensit schol. H ψ 15 20–24 Ὅτι — Ὀδυσσεύς Eust. ipse rhetorum magister  
 Homeri artem in utramque partem disputandi laudat; de ἡθοποιῖα cf. Eust. in Il. 218.45–219.3; 417.2  
 (cum adn. v.d.Valk); 908.5–7 24–26 εἴτα — ὀπύει cf. Eust. in Od. 1448.36–39

Καὶ ὄρα ὅπως δωμάτων μόνον παραχωρήσαι θέλουσιν οἱ μνηστήρες τῇ Πηνελόπῃ, ὅτι μὴ καὶ αὐτὰ εἰλαπινάσαι δύνανται. Σημείωσαι δὲ καὶ ὅτι δεξιώτατα ὁ ποιητὴς ὑποβάλλει τῷ ἄκροατῇ ἐπινοεῖν ὕλην γραφῆς καὶ λογιῶσθαι ὡς ἐνῇ τῷ ποιητῇ πλάσασθαι τὸν Τηλέμαχον ἐκ Πύλου λαβεῖν τὰ πρὸς ἄμυναν ἢ ἀπὸ Σπάρτης ἢ καὶ ἀπὸ Ἐφύρης τῆς προϊστορηθείσης τῆς διὰ Μήδειαν πολυφαρμάκου, ὡς | ἰστορεῖ 5 Ἀπολλόδωρος ὁ Ἀθηναῖος, ἀφῆκε δὲ τὰ τοιαῦτα τὸ δυσκατεργαστότερον ἐπιλεξάμενος, ἐπεὶ μὴδὲ εἶχεν ἀπὸ τῆς ἱστορίας ἐνδεδομένον τοιοῦτόν τι συμπλάσαι. Ὅρα δὲ καὶ οἷον οἱ κακοὶ ἐν φόβοις αἰεὶ ὄντες καὶ ἀνειδωλοποιούμενοι τὰ δεινά. Τὸ δὲ ἔεται αἰνῶς σεμνότερον εἴρηται, ὡς ἴσον τῷ ὀρμαίνει, δέον ὃν εἰπεῖν χολοῦται ἢ μαίνεται ἢ τι τοιοῦτον. Ἐφύρην δέ, φασί, τὴν ἐν Θεσπρωτίᾳ λέγει, οὐχ' ὡς ἐνιοὶ τὴν Κόρινθον· ἐκείνη γὰρ καὶ μετωνομάσθη, φασί, Κίχυρος. Εἰς δὲ τὸ *πίερα* ἔστιν εἰπεῖν ὡς καὶ ἡ ῥηθεῖσα Ἐφύρη πολλὰ μὲν φύει λυγρά, τὰ θυμοφθόρα δηλαδὴ φάρμακα, 35 πολλὰ δὲ καὶ | ἐσθλά, ἐξ ὧν δηλαδὴ ἔζων οἱ ἐκεῖ. *Θυμοφθόρα* δὲ τὰ φθαρτικά λογισμοῦ κατὰ τοὺς παλαιούς καὶ ἀναιρετικά. Τὸ δὲ *ὀφέλλειν* ἀορίστου πρώτου ἐστὶν εὐκτικὸς τοῦ ὠφελεῖν καθ' ὁμοιότητα τοῦ τύψει, ποιήσει καὶ τῶν ὁμοίων. *Πόνον* 15 δὲ εἰρωνικῶς τὴν ἐνέργειαν λέγει, ἥτοι τὸ κατὰ τὴν μνηστείαν ἔργον, ὡς εἴ τις ἐν τρυφῇ ἀκκιζόμενος μόχθον εἶπη τὸ τρυφᾶν, ᾧ χαίρειν μάλιστα οἶδεν ἀπόνως αὐτός. καὶ ἄλλως δὲ ὁ πόνος οὗτος τὸν πολὺν βίον ἐμφαίνει τοῦ Ὀδυσσέως, ὃν δάσασθαι δύσεργον ἂν τοῖς ἐριστικοῖς μνηστῆρσι γένοιτο καί, ὡς αὐτοὶ φασί, πόνος ἠΰξη- 40 μένος. Ἰστέον δὲ ὅτι καὶ τὸ *ἀλεγύνετε δαΐτας* | τοιοῦτου πόνου ἐστὶν ἐνδεικτικόν, 20 εἴπερ ἐκ τοῦ ἀλεγύνειν τὸ ἄλγος γίνεται, ὅπερ ἐστὶ πόνος. Τὸ δὲ *δοῖμεν* ἀποβολῇ τοῦ μὴ τὸ δοῖεν γεννᾷ· πολλὰ δὲ καὶ ἄλλα τοιαῦτα.

β 337–50 43 | Ὅτι θάλαμος ἦν ὑπόροφος τῷ Ὀδυσσεὶ εὐρὺς ὅθι νητὸς χρυσὸς καὶ χαλκὸς ἔκει- 45 το ἐσθῆς τ' ἐν | *χηλοῖσιν* ἄλις τ' εὐῶδες ἔλαιον. ἐν δὲ *πίθοι* οἶνοιο παλαῖοι ἡδυπότοιο ἔστασαν, ἄκρητον θεῖον ποτὸν ἐντὸς ἔχοντες· καὶ ὄρα ἔπαινον ἀγαθοῦ οἶνου. Ἰσταντο 25 δὲ ἐξείης ποτὶ τοῖχον ἀρηρότες, ἵνα τὸ μέσον τοῦ θαλάμου εἴη ἄλλως | χρήσιμον, ἐφυλάσσετο δὲ ὁ οἶνος εἴ ποτε, φησίν, | Ὀδυσσεὺς οἴκαδε νοστήσειε καὶ ἄλγεα πολλὰ μο-

<sup>A</sup>1448.29 Ἐφύρης τῆς προϊστορηθείσης α 259<sup>B</sup>29–30 ὡς — ὁ Ἀθηναῖος Apollod. *FGrH* 244 F 180<sup>C</sup>39 ἀλεγύνετε δαΐτας α 374; β 139; θ 38

1448.26–27 Καὶ ὄρα — δύνανται Eust. ipse 27–31 Σημείωσαι — συμπλάσαι Eust. ipse, cf. in Od. 1394.2–7; 29 τῆς διὰ Μήδειαν πολυφαρμάκου schol. HOT β 259f; Eust. in Od. 1415.53–59; cf. schol. D et AT A 741 (= Crates fr. 14 Broggiato); Mette, *Parateresis* 174 (fr. 84 d) 31–32 Ὅρα — τὰ δεινά Eust. ipse 32 Τὸ — τοιοῦτον Eust. ipse; cf. Lindberg, *Hermogenes* 209 33 Ἐφύρην — Κίχυρος schol. M<sup>a</sup>V<sup>b</sup>VP (Arn.) β 328a1 34–35 Εἰς — οἱ ἐκεῖ Eust. ipse 35 θυμοφθόρα = φθαρτικά λογισμοῦ schol. M<sup>a</sup>V<sup>b</sup>VPY β 329e 35 θυμοφθόρα = ἀναιρετικά schol. V β 329d 35–36 Τὸ δὲ — τῶν ὁμοίων Eust. ipse; cf. Eust. in Il. 1080.12 36–39 Πόνον — ἠΰξημένος schol. M<sup>a</sup>VP β 334a1 (mut. et amplif.); 39 ὀφέλλω = αὐξάνω schol. V β 334d 39–40 Ἰστέον — πόνος Eust. ipse; 40 ἄλγος ~ ἀλεγύνειν (ἀλέγειν) cf. Or. 611.41–42 Sturz; Choer. epim. Ps. 156.15; EGen. α 413; EGud. 82.1–2



Observe how the suitors want to concede only the house to Penelope, since they cannot feast on this too. Note that the poet is very skillful in secretly making the listener reflect upon the material he worked with in his writing, and consider the fact that the poet could have fabricated Telemachus acquiring means to defend himself from Pylus, Sparta or Ephyra described earlier on,<sup>A</sup> which became rich in potions due to Medea, as | Apollodorus the Athenian relates.<sup>B</sup> However, the poet rejected this, considering it a difficult material to work with because he did not have anything from the historical records to add in fabricated form that allowed for such a thing. Observe the extent to which evil people always live in fear and imagine awful things. The phrase “he is terribly eager” was stated rather solemnly, corresponding to “he longs for”, whereas he ought to have said “he rages” or “raves” or something like that. By “Ephyra”, they say, he refers to the one in Thesprotia, not Corinth, as some believe. For the former was renamed Cichyros, they say. Concerning the word *pieira* [fertile] it is possible to say that the aforementioned Ephyra generated many baneful things, that is spirit-destroying drugs, but also many | good things as well, which the inhabitants there lived on. According to the ancients, *thymophthora* denotes things that destroy one’s faculty of reasoning and bring death. The *ophelleien* [would be liable] is a first aorist optative of *ōphela* in likeness to *typseie* [strike], *poiēseie* [do] and similar words. He says “hard work” ironically for “activity”, that is the activities connected to the wooing, as if someone who lives in luxury were to feign ignorance and call the act of indulging oneself “toiling”, which such a man knew how to enjoy without feeling pain more than anyone else. In another sense this “hard work” indicates the great amount of livelihood that Odysseus owns, which would be troublesome to divide for the quarrelsome suitors, and thus be, as they themselves say, an increased amount of hard work. One must know that “devote yourselves (*alegy-nete*) to banquets”<sup>C</sup> | indicates this kind of hard work, since *algos*, which means “hard work”, originates from *alegynein*. The word *doimen* [may we give] generates *doien* [may they give] after losing the mu. There are many other such words.

| (v. 337–50) Odysseus had a high-roofed, broad storehouse, where “gold and bronze lay piled up, clothing in | coffins and an abundance of fragrant olive oil. Inside there were jars of old wine, sweet to drink, containing the unmixed, divine beverage”. Observe this praise of good wine. And they stood “orderly in a row close to the wall”, in order that the middle of the store-house should be

Stef.; EM 58.8–10; Sym. α 480      **40–41** Τὸ δὲ — τοιαῦτα cf. Choer. in Th. Alex. can. 2.264.15–18 (= Hdn. ῥήμ. 822.32–33 Lentz); cf. etiam Eust. in Il. 176.5; 938.39–40      **57–59** Καὶ ὄρα — ἐν καιρῷ schol. EHM<sup>a</sup> β 342d; cf. Merianos, *Οικονομικὴς ἰδέες* 100–1

γῆσας. κληῖσται δ' ἔπесαν σανίδες πυκινῶς ἀραρυῖαι, δικλίδες· ἐν δὲ γυνὴ ταμίη νύκτας  
 τε καὶ ἡμάρ ἔσκεν, ἢ πάντα φύλασσε νόου πολυῖδρείησιν, ὃ δὴ περιφραστική ἐρμηνεία  
 55 ἐστὶ τοῦ κεδνὴ καὶ κεδνὰ εἰδυῖα καὶ | πυκιμῆδης. ἦν δὲ ἡ ταμία Εὐρύκλεια, ἦν καὶ  
 μαῖαν μετ' ὀλίγα προσφωνεῖ ὁ Τηλέμαχος, ἔνθα καὶ ἡδὺν οἶνον ἐρεῖ καὶ λαρὸν. Καὶ  
 59 ὄρα οἶά τε τὰ ἡρώϊκὰ ταμεῖα καὶ ὡς οἰκονομικὴν μέθοδον ἐνταῦθα | παραδίδωσιν ὁ  
 ποιητής, διδάσκων χρῆναι τοὺς οἰκοδεσποτοῦντας κειμήλια ἔχειν εἰς χρήσιν τὴν ἐν P 30<sup>v</sup>  
 60 καιρῷ. Θάλαμον δὲ τὸ | ταμεῖον λέγει, ἐνδοτάτω πάντως ὄν καὶ αὐτό, καὶ διατοῦ-  
 το τὴν τοῦ θαλπεινοῦ κλησιν εἰληγός, ὑπορόφου μὲν ὄντος διὰ τὸ ἴσως ὑπερῶον καὶ  
 οὕτω ἀνεπιβούλευτον, εὐρέος δὲ διὰ τὸν βασιλικὸν πλοῦτον πολὺν ὄντα. Πόθεν  
 δὲ ὄροφος ἐν τῇ Ἰλιάδι δηλοῦται. ἰστέον δὲ ὅτι ἐντεῦθεν ὄροφίας ὁ ἐν ταῖς οἰκίαις 10  
 μυοθήρας ὄφης. Νητός δὲ χρυσὸς ὁ σεσωρευμένος εἰς πλήθος παρὰ τὸ νῶ νήσω, ἐξ  
 οὗ καὶ τὸ ἐπενήνεον, περὶ οὗ προδεδήλωται. ὁμώνυμον δὲ τῷ ῥηθέντι νῶ νήσω καὶ  
 τὸ παρ' Ἡσιόδῳ πρωτότυπον τοῦ νήθω, ὃ καὶ αὐτὸ σώρευσίν τινα δηλοῖ τῶν νηθο-  
 1449 μένων σωμάτων, ὡς εἶναι καὶ ἐκεῖ τὰς | κλωθομένας ἵνας νητάς. Χηλός δὲ γίνεται  
 μὲν ἀπὸ τοῦ χῶ χῆσω τὸ χωρῶ, ἐξ οὗ καὶ ὁ χηραμός, ὃν οἱ τῆς Δωριέων γῆς ἄρτι 15  
 χηλαμὸν φασὶν ἰδιωτικῶς. λέγεται δὲ κατὰ τοὺς παλαιοὺς καὶ ἀντίπηξ καὶ κιβωτός  
 καὶ λάρναξ καὶ σωρός. Εὐῶδες δὲ ἔλαιον ἴσως μὲν καὶ τὸ ἐκ τῆς ἐλαίας, εἰκὸς δὲ καὶ M 25<sup>r</sup>  
 ἔσκευάσθαι τιμιώτερον, ὅποιον καὶ τὸ παρὰ τοῖς παλαιοῖς ἱρινον ἢ σαμψύχινον ἢ εἴ  
 τι τοιοῦτον ἔλαιῶδες μῦρον, ὅποιοις ἐχρῶντο οἱ βασιλεῖς. Κληῖσται δὲ σανίδες αἱ  
 5 θύραι πρὸς | διαστολὴν τῶν ἀπλῶς σανίδων. Δικλίδες δὲ διχόθεν κλειόμεναι, δι- 20  
 θυροι, περὶ ὧν ἐν τοῖς εἰς τὴν Ἰλιάδα εἴρηται ἀκριβῶς. Οἶνον δὲ παλαιὸν Ὀμήρου  
 εἰπόντος οἱ ὕστερον ἀστεῖως μεταλαβόντες γέροντα τὸν τοιοῦτον εἶπον, οἶον γέρων  
 Θάσιος οἶνος, ὅπερ ἡδύτερον ὁ κωμικὸς Ἀλεξὶς φράζων φησὶν· οἶνος καὶ μάλα πολὺς  
 γε, ὁδόντας οὐκ ἔχων, ἤδη σαπρός, γέρων δαιμονίως. τοιοῦτον δέ, φασί, παλαιὸν ἡδύπο-

<sup>A</sup>1448.63 ἐπενήνεον H 428; 431 <sup>B</sup>63 παρὰ τὸ — προδεδήλωται cf. Eust. in Il. 741.62 <sup>C</sup>64 παρ' Ἡσιόδῳ Hes. op. 777 <sup>D</sup>5 περὶ ὧν — ἀκριβῶς Eust. in Il. 914.19 <sup>E</sup>6–7 γέρων Θάσιος Eubul. fr. 121 K.–A. (Athen. 1.28f; Epinic. fr. 1 K.–A. (Athen. 10.432c) <sup>F</sup>7 οἶνος — δαιμονίως Alexis fr. 172 K.–A.

1448.59–60 καὶ διατοῦτο — εἰληγός scil. θάλαμος ~ θάλπω cf. EGen. s.v. θάλαμος; EGud. 253.17–19 et 27–30 Sturz; EM 441.16–18; Eust. in Il. 640.9; in Od. 1541.20 60–61 ὑπορόφου — ἀνεπιβούλευτον cf. schol. GM<sup>a</sup> β 337f 61 εὐρέος — ὄντα Eust. ipse vel fort. schol. excidit 61–62 Πόθεν — δη- λοῦται Eust. in Il. 36.48–50; 1358.50–52 62 ἰστέον — ὄφης cf. schol. vet. Ar. vesp. 206b; Poll. 7.120.5–6; Hsch. o 1299; Phot. o 696 62 νητός = σεσωρευμένος schol. V β 338c1; cf. Ap. Soph. lex. 116.14–15 63–64 ὁμώνυμον — νήθω cf. Eust. in Il. 1166.58; in Od. 1436.63; Suid. v 290 64–1449.1 ὃ καὶ — νη- τάς Eust. ipse; cf. etiam Suid. v 316; de voce ἱς cf. Lampe s.v. «thread» 1 χηλός ~ χάω (= χωρέω) Or. 164.28 (= Philox. fr. 203); cf. schol. M<sup>a</sup> β 339d 1 χηραμός ~ χάω Or. 164.31 (= Philox. fr. 204); cf. EGud. 564.53 Sturz 1–2 ὄν – ἰδιωτικῶς Eust. ipse; vox χηλαμός tantum ex Eustathio nota; cf.

3 καὶ<sup>1</sup> deest in P καὶ<sup>2</sup> deest in P 5 ἡρώϊκὰ P : εἰρωϊκὰ M ταμεῖα M<sup>s.l.</sup> (fort. add.) : deest in P 10 ὄροφίας M<sup>s.l.</sup> (corr.) : deest in P 17 καὶ<sup>4</sup> PM<sup>s.l.</sup> (corr.) 18 καὶ P : deest in M 23 θάσιος M : θράσιος P 24 πολὺς MP : ἡδύς Athen. ACE

useful for something else. The wine was kept, he says, “if ever | Odysseus should 50  
 return home after suffering many afflictions. There were double-folding doors of  
 planks joined tightly together. Inside there was a woman housekeeper watching  
 night and day, guarding it all with her mind’s richness in wisdom”, which is a peri-  
 phrastic explanation of *kednē* [diligent] and *kedna eiduia* [skilled in diligence]  
 and | *pykimēdēs* [with a dense mind]. This housekeeper was Eurycleia, whom 55  
 Telemachus soon addresses “nurse”, where he also calls the wine “sweet” and  
 pleasant. Observe the nature of the heroic storehouse, and that the poet here  
 hands down | a strategy for household management, teaching that the masters of 59  
 a house should have a storage for when times of need come. He calls the store-  
 house | *thamos*, which is the innermost part and therefore got the name from 60  
 keeping warm (*to thalpeinos*). It is called “high-roofed” because it is probably sit-  
 uated on the upper floor and thereby protected from breaking and entering. It is  
 also called “wide” because the wealth of a king is great. Whence *orophos* derives  
 is shown in the *Iliad*. One must know that *orophias* derived from there, the snake  
 hunting rats in houses. The gold is *nētos*, “piled up” copiously, deriving from *nō*  
*nēsō*, out of which *epenēneon* originates,<sup>A</sup> as previously shown.<sup>B</sup> The homonym  
 to this *nō nēsō*, which is found in Hesiod,<sup>C</sup> is the prototype of *nēthō* [spin], which  
 also signifies a kind of piling up of the bodies that are spun together, meaning  
 that the spun threads | are also *nētai* [piled up]. The word *chēlos* [coffin] 1449  
 originates from *chō chēsō* meaning “make way”, out of which *chēramos* [hollow rock]  
 originates, which people from the land of the Dorians call *chēlamon* today in  
 their everyday tongue. According to the ancients it is also called *antipēx*, *kibōtos*,  
*larnax* and *sōros*. The “fragrant oil” perhaps denotes that from olives, but it is  
 likely that it was also prepared in a more honorable manner, such as the *irinos*  
 [iris perfume] of the ancients or *sampsychinos* [marjoram perfume] or some oth-  
 er form of oily perfume of the kind that kings used. *Sanides* termed *klēistai* [that  
 can be shut] means “doors” rather than | simply “planks”. The word *diklides* 5  
 means that they were closed from both sides, “double-doors, and it has been  
 thoroughly addressed in the notes on the *Iliad*.<sup>D</sup> Since Homer calls the wine  
 “old”, later writers wittily term such wine “an old man”<sup>E</sup> using a metaphor, as in  
 “the old Thasian” wine, which Alexis claims to be quite sweet, saying: “wine and  
 lots of it, having no teeth, already now mellow, marvelously turned an old man”.<sup>F</sup>

Eust. in Il. 1248.51–52; Koukoules, *Λαογραφικά* I 309–10; II 353; *Τραμματικά* 52      2 *χηλός* = ἀντίπηξ  
 vel κιβωτός vel λάρναξ schol. bT Π 221a (cf. Eust. in Il. 1056.45–46)      2 σωρός cf. s.v. λάρναξ Hsch. λ  
 339; synag. λ 31; Phot. λ 102; Suid. λ 125      3–4 εἰκὸς δὲ — βασιλεῖς cf. schol. β 339f      4–5 Κληίσται  
 — σανίδων cf. schol. β 344g; cf. etiam Eust. in Il. 770.60      5–6 Δικλίδες — ἀκριβῶς schol. DEM<sup>a</sup>sx β  
 345b      7–8 ὅπερ — δαιμονίως Athen. 10.441d      8 τοιοῦτον — Ὀμηρος Athen. 1.10d

τον οἶνον τοῖς κωθωνιζομένοις δίδωσιν Ὅμηρος. εἰκὸς δὲ τὸν εἰρημένον γέροντα καὶ  
σαπρὸν οἶνον καὶ σαπρίαν ἀρσενικῶ γένει λεχθῆναι, οὐ χρήσις ἐν τοῖς τοῦ Ἀθηναίου  
10 παρ' ᾧ ἐπαινῶν τις οἶνον, ὄν, | φησί, καλέουσι σαπρίαν, ἐπάγει· οὐ καὶ ἀπὸ στόματος  
στάμνων ἀνοιγομένων ὄζει ἰών, ὄζει ῥόδων, ὄζει δ' ὑακίνθου ὁσμὴ θεσπεσία, κατὰ πᾶν  
δ' ἔχει ὑπερεφές δῶ ἀμβροσία καὶ νέκταρ. τὸν δὲ τοιοῦτον ὑπονοητέον ἀνθοσμίαν εἶ- 5  
ναι, οὐ τὸ σκευαστικὸν ἄρτυμα παραδίδωσιν ὁ Δειπνοσοφιστής, γνωστοῦ πάνυ τοῖς  
τότε ὄντος, ὃν διαλύσας Ἰωνικῶ τρόπῳ Ἀλκμὰν ὁ μελοποιὸς ἀνθεὸς ὄσδοντα ἔφη. ὥς  
δὲ καὶ παρέφρασε τις τὸν παλαιὸν οἶνον ἐν τῷ ἐὰν ἢ πολλαῖς πρεσβέων ἐτέρου οἶνου  
15 περικαλλέσιν ὥραις, ἐν τοῖς τοῦ Ἀθηναίου κεῖται. ὥς δὲ ὁ παλαιὸς οἶνος καὶ γεραδὸς  
καὶ πολὺς ἐκλήθη πρὸς τινῶν, | καὶ ὅτι ὁμφακίας παραδέδοται οἶνος μετὰ πολλοὺς 10  
χρόνους ἀκμάζων, καὶ ὥς Ἰταλικὸς οἶνός τις ἦν μέλας μὲν τὴν ἀρχήν, μετὰ πολλὰ δὲ  
ἔτη λευκὸς γινόμενος κοῦφος λίαν ἐκείνος καὶ τρυφερός, ὁ Ἀθήναιος ἱστορεῖ, λέγων  
καὶ ὅτι ὁ παλαιὸς οὐ πρὸς ἡδονὴν μόνον, ἀλλὰ καὶ πρὸς ὑγίαν προσφορώτερος πέσσει  
τε γὰρ μᾶλλον τὰ σῖτα καὶ λεπτομερὲς ὦν εὐανάδοτός ἐστι δύναμιν τε τοῖς σώμασιν  
ἐμποιεῖ καὶ τὸ αἷμα ἐνέρευθεος ποιεῖ καὶ εὐανάδοτον καὶ τοὺς ὕπνους ἀταράχους παρέχει. 15  
ἐπιδέχεται δὲ καὶ πλείω κρᾶσιν διὰ τὸ μάλιστα θερμὸς γίνεσθαι παλαιούμενος. λέγει δὲ  
20 ὁ αὐτὸς | καὶ αἴθοπα τὸν μέλανα, ὥς δυναμικώτατον διὰ θερμότητα καὶ μένοντα ἐν  
ταῖς ἔξεσι τῶν πινόντων πλείστον χρόνον· ὁ γὰρ λευκὸς ἀσθενής, φησί, καὶ λεπτός.  
παρὰ Χίοις δέ, φασί, πρῶτοις ἐγένετο μέλας οἶνος, οἱ πρῶτοι καὶ φυτεύειν καὶ θερα-  
πεύειν ἀμπέλους μαθόντες παρὰ Οἰνοπίωνος υἱοῦ Διονύσου τοῦ καὶ συνοικίσαντος 20  
τὴν νῆσον τοῖς ἄλλοις ἀνθρώποις μετέδωκαν. κεῖται δὲ παρ' αὐτῷ καὶ Ἀλέξιδος τὸ  
οὐδὲν ἔοικ' ἀνθρωπος οἶνῳ τὴν φύσιν· ὁ μὲν γὰρ ἀπογηράσκων ἀηδὴς γίνεται, οἶνον δὲ  
τὸν παλαιότατον σπουδάζομεν, ὅτι οὐ δάκνει ἀλλ' ἰλαροὺς ἡμᾶς ποιεῖ. Ὅρα δὲ καὶ τὸ  
25 νύκτας τε καὶ ἡμαρ· | ἐνικῶς γὰρ τὸ ἡμαρ, ἐπεὶ οὐκ ἀφῆκε τὸ μέτρον πληθυνθῆναι  
καὶ αὐτό. Παιδευτικὸν δὲ εἰς οἰκονομίαν καὶ τὸ πολυῖδριν τὴν ταμίαν εἶναι, ὃ ἐστι 25  
πολύπειρον, συνετήν. διὰ διφθόγγου δὲ ἡ πολυῖδρεία, ὥς καὶ ἡ αἰδρεία ἀπὸ τοῦ ἴδρις  
ἴδρεως, ὥς καὶ ἡ ἐλεγχεία διὰ τὸ τὰ δ' ἐλέγχεα λέλειπται.

<sup>A</sup>1449.9–11 οὐ χρήσις — νέκταρ Athen. 1.29e–f <sup>B</sup>10–11 οὐ καὶ — νέκταρ Hermipp. fr. 77.6–9 K.–A.

<sup>C</sup>11–13 οὐ τὸ σκευαστικὸν — ἔφη Athen. 1.31f–32c; διαλύσας Ἰωνικῶ τρόπῳ add. Eust. ipse, cf. adn. ad in Od. 1415.27–29 <sup>D</sup>13 ἀνθεὸς ὄσδοντα Alcman PMGF 92b <sup>E</sup>13–14 ὥς δὲ — κεῖται Athen. 1.29d

<sup>F</sup>14 ἐὰν ἢ — ὥραις Archestr. SH 190.15–16 <sup>G</sup>14 ὥς δὲ — πρὸς τινῶν Athen. 1.29b <sup>H</sup>15 καὶ ὅτι — ἀκμάζων Athen. 1.26d <sup>I</sup>15–16 καὶ ὥς — τρυφερός Athen. 1.27c <sup>J</sup>17–19 ὁ παλαιὸς — παλαιού-  
μενος 1.26a–b <sup>K</sup>19–22 λέγει δὲ — μετέδωκαν 1.26b–c <sup>L</sup>23–24 κεῖται δὲ — ποιεῖ Athen. 2.36f

<sup>M</sup>23–24 οὐδὲν ἔοικ' — ποιεῖ Alexis fr. 280 K.–A. <sup>N</sup>27 τὰ δ' ἐλέγχεα λέλειπται Ω 260

1449.24–25 Ὅρα — αὐτό Eust. ipse 25–26 Παιδευτικὸν — εἶναι cf. schol. E β 346g; Eust. in

4 δὲ ῥόδων M<sup>a,c</sup>. Athen. C : δὲ καὶ Athen. E (deest A) 8 ἐτέρου οἶνου MP Athen. CE (deest A) : ἐτέων Porson 10 παραδίδεται P 13 ὑγίαν sic MP Athen. C : ὑγίαν Athen. E (deest A) 14 τοῖς M<sup>s,l</sup>. (corr. vel fort. add.) : deest in P 20 Διονύσου P : Διονυσίου M 23 ὅτι οὐ... ἀλλ' MP : ὁ μὲν... ὁ δ' Athen. CE (deest A)

Such is, they say, “the old wine, sweet to drink” that Homer allots to the drunk. It seems as though this “old man” and “mellow” wine is also called *saprias* in the masculine gender, which is used in Athenaeus,<sup>A</sup> where someone praises the wine that | they call *sapria*, | he says, and the same man adds “from the mouth when  
 10 the jars are opened, it smells of violets, it smells of roses, it smells of hyacinth, a divine scent, and ambrosia and nectar fills the whole high-roofed house”.<sup>B</sup> One must suppose that this is the *anthosmia* [bouquet], brought about by *artyma* [seasoning], as the Learned Banqueter relates,<sup>C</sup> well attested among the writers living in those times. Dissolving this in an Ionic manner the melic poet Alcman said “the smell of the flower”.<sup>D</sup> In the work of Athenaeus<sup>E</sup> we also find that someone paraphrased “old wine” in “if it grows older than another wine by many lovely seasons”.<sup>F</sup> Athenaeus also relates that old wine was called *geraos*  
 15 [old] and *polios* [gray-haired] by some;<sup>G</sup> | that *omphakias* is reported to be a wine that flourished after many years;<sup>H</sup> and that this was an Italic wine that was dark at the outset but turned light and delicate as the years passed.<sup>I</sup> He also says that old wine is “not only pleasurable, but also quite advantageous for one’s health, since it helps to digest the food better and consists of finer particles, which makes it easy to break down. It also gives force to the body, it makes the blood red and easily dissolved, and it brings undisturbed sleep. It accepts mixture with more  
 20 water since it grows hotter as it ages”.<sup>J</sup> The same writer<sup>K</sup> | says that dark wine is called *aithops* [burning] since it is more powerful in heat and stays within those who drink it for a long time. For white wine is weak, he says, and delicate. It was among the Chians, they say, that dark wine was first produced, and the same people were also the first to cultivate and tend to vines, having learned this from Oenopion the son of Dionysus—he who also made the people on the island live together in a community—and they passed on their knowledge to other people. In Athenaeus<sup>L</sup> there is also the verse of Alexis: “In no way does human nature reassemble wine. For as a man grows old he becomes unpleasant, but we are eager for the oldest wine, since it does not bite but makes us happy”.<sup>M</sup> Ob-  
 25 serve the phrase “nights and day”. | For “day” is in the singular, since the meter did not allow for it to be in the plural. The fact that the handmaid is *polyidris*, that is much-experienced, intelligent, is instructive in household management. The word *polyidreia* [abundance of knowledge] is written with a diphthong, as is *aïdreia* [want of knowledge] deriving from *idris idreōs* [knowing], just as *elencheia* [reproach], considering “these shameful things (*elenchea*) are left”.<sup>N</sup>

Od. 1448.57–59      26 πολυίδρις = πολυπειρος schol. V β 346e      26 συνετή cf. Eust. in Il. 205.12  
 26–27 διὰ — ἀλείπεται cf. Eust. in Il. 676.17; cf. etiam in Od. 1656.15–16; 1939.1–3

β 349–50<sup>29</sup> | Ὅτι εἰς παρασκευὴν συμποσίου χρήσιμον τὸ ἄγε | δὴ μοι οἶνον ἐν ἀμφιφορεῦσιν  
 30 | ἄφυσσον ἡδύν, ἤγουν ἐκ πίθου ἀπάντλησον εἰς ἀμφιφορεῖς.

β 350–51<sup>103</sup> Ὅτι παιδεύων ὁ ποιητὴς ἄχρι καὶ τῶν σμικροτάτων τιμαλφεῖν τοὺς γονεῖς  
 ποιεῖ τὸν Τηλέμαχον ἐπιτάσσοντα τῇ μαίᾳ περὶ οἶνου, ὥς φησι· μετὰ τὸν λαρώτα-  
 35 τος, ὃν σὺ φυλάσσεις, | κείνον οἰομένη τὸν κάμμορον, τὸν πατέρα Ὀδυσσεά δηλαδή. 5  
 τὴν δὲ μαίαν ταύτην προιών Ὅμηρος τροφὸν ἐρμηνεύσει ἐν τῷ κώκυσε δὲ φίλῃ τρο-  
 φός. Ὅρα δ' ἐνταῦθα ὅτι ἡ ἐκτείνεται τὸ  $\bar{\omega}$  τοῦ λαρώτατος κατὰ τὸν κανόνα τῶν διὰ  
 40 τοῦ  $\acute{\omega}$ τατος, ἵνα κατάρξῃ δακτύλου | ποδὸς καὶ πάντως ἔσται ἡ πρὸ τοῦ  $\bar{\omega}$  συλλαβῇ  
 συνεσταλμένη, τουτέστι τὸ  $\bar{\lambda}\alpha$ , καὶ μεσολαβήσῃ ἐν ἡρώφῳ στίχῳ τροχαῖος καὶ οὕτω  
 χωλεύσει τὸ ἔπος, ἢ ἐν ἐκτάσει μένει τὸ  $\bar{\lambda}\alpha$ , ὥς τοῦ λαρός ἐκτείνοντος τὸ δίχρονον 10  
 45 καὶ γίνεται κατὰ τὸν ῥηθέντα | κανόνα συστολῇ τῆς  $\bar{\rho}\sigma$  συλλαβῆς τοῦ λαρότατος  
 καὶ οὕτως εὐρεθήσονται συλλαβαὶ βραχεῖαι τρεῖς ἐφεξῆς, ἤγουν τρίβραχυσ πούς. καὶ  
 ἔστι μὲν οὐδὲ τοῦτο ἀγαθὸν ἐν μέτρῳ δακτυλικῷ, κρεῖττον δὲ ὅμως τοῦ προτέρου,  
 50 ὥς τῆς ἐπικειμένης ὀξείας δυναμένης τὸν βραχὺν | χρόνον μηκύναι τοῦ  $\bar{\rho}$ , καθὰ καὶ  
 ἐπὶ τοῦ Τρῶες δ' ἐρρίγησαν ὅπως ἴδον αἰδολὸν ὄφιν, ὥστε καὶ τοῦ  $\bar{\lambda}\alpha$  ἐκτεταμένου μέ- 15  
 νοντος ἐκταθήσεται τὸ  $\bar{\rho}\sigma$  συνήθως διὰ τῆς ὀξείας, ὥς καὶ ἐν τῷ Τηλέμαχ' οὐ τις σεῖο  
 55 κακοξινότερος ἄλλος. Τὸ δὲ κείνον οἰομένη ἀντὶ τοῦ | ἐλπίζουσα, ὃ ταυτόν ἐστι τῷ  
 νομίζουσα ἐλθεῖν.

β 353–77 Ὅτι ἐφοδίων συσκευῆς φραστικὸν τό τε οἶνον ἀφύσσειν, ὥς πρὸ βραχέων ἐγρά-  
 φη, καὶ τὸ τόσους ἐμπλησον ἀμφορεῖς καὶ πώμασιν ἄρσον ἅπαντας, ὅπερ ἐστὶ περι- 20  
 60 φρασις τοῦ πωμάζειν καθ' ὁμοιότητα λεχθὲν τοῦ ἄγγελσιν | ἄρσον ἅπαντα, ἐν δέ μοι  
 ἄλφιτα χεῦον εὐρραφέεσσι δοροῖσι, περὶ ὧν πρὸ ὀλίγων ἐγράφη, τόσα δ' ἔστω μέτρα  
 μυληφάτου ἀλφίτου ἀκτῆς, περὶ οὗ καὶ αὐτοῦ εἴρηται οὐ πρὸ πολλῶν. Τηλεμάχου δὲ  
 1450 καὶ ταῦτα, ὅς τοὺς μὲν ἀμφιφορεῖς τοῦ οἶνου εἰς δώδεκα μετρεῖ, τὰ δὲ | μέτρα τοῦ  
 ἀλφίτου εἰς εἴκοσιν. Ἀσφαλιζόμενος δὲ αὐτὸς καὶ ἐπισπεύδων τὴν γραίαν μαίαν 25  
 ἐπάγει· αὐτὴ δ' οἷῃ ἴσθι, τὰ δ' ἀθρόα πάντα τετύχθω· ἐσπέριος γὰρ αἰρήσομαι, ὅτε δη-

<sup>A</sup>1449.37 κώκυσε — τροφός β 361

<sup>D</sup>59–60 ἄγγελσιν — ἅπαντα β 289

πρὸ πολλῶν Eust. in Od. 1445.53–60

<sup>B</sup>51 Τρῶες δ' — ὄφιν M 208

<sup>E</sup>61 πρὸ ὀλίγων ἐγράφη Eust. in Od. 1446.2–3

<sup>C</sup>53–54 Τηλέμαχ' — ἄλλος υ 376

<sup>F</sup>63 εἴρηται οὐ

1449.29–31 Ὅτι — ἀμφιφορεῖς Eust. ipse; 31 ἄφυσσον = ἀπάντλησον cf. schol. EHM<sup>1</sup>NV<sup>b</sup>Ys β 349e  
 31–36 Ὅτι παιδεύων — δηλαδή Eust. ipse; cf. in Od. 1448.57–59; 1449.25–26 37–54 Ὅρα δ' — ἄλ-  
 λος Eust. ipse; cf. in Il. 1114.38–40 et 45; in Od. 1526.9–10; de re cf. S. West, *Commentary* ad loc.; KBG  
 1:1.558 adn. 3; 38–39 κατὰ τὸν κανόνα τῶν διὰ τοῦ  $\acute{\omega}$ τατος Choer. in Th. Alex. can. 2.76.11–17 et 22–29;  
 schol. Dion. thr. 535.29–32; ps.-Hdn. part. 202.2–8 Boissonade; 48–53 κρεῖττον — ὀξείας cf. Eust. in Il.  
 900.11; Choer. in Heph. 205.1–7 Consbruch; schol. Dion. thr. 52.16–22; Jo. Sic. in Hermog. id. 6.490.12–  
 21 Walz; Grossmann, *Doctrina metrica* 8; vide etiam Prodr. vit. auct. 140–53 Migliorini = p. 136 de la



| (v. 349–50) The following verse is useful for the preparations of a symposium: “come on, | draw up sweet wine in jars”, that is pour it from a container into jars. 29 30

(v. 350–51) Even in the smallest details the poet teaches that one should honor one’s parents and makes Telemachus order the nurse about wine, as he says: “the most pleasant next to that which you guard while | thinking of that unfortunate man”, that is his father Odysseus. Later on, Homer explains the meaning of *maia* with the word *trophos* in “the dear nurse (*trophos*) wailed” [2.361]. Observe here that it is possible that the omega is elongated in *larōtatos* [most pleasant] according to the canon about words in *-ōtatos*, meaning that a dactylic foot begins here, | and the syllable before the omega is shortened, that is the *-la-*, which puts a trochaic verse in the middle of a heroic line, thereby maiming the meter. Alternatively, | the *-la-* remains long, as in *larós* [pleasant], which has a long dichronic vowel, and the syllable *-ro-* in *larotatos* is shortened according | to the same canon, thus giving rise to three short syllables in a row, that is a tribrach. The latter alternative is not perfect in a dactylic meter, yet it is better than the first one since the acute can elongate the short | length of *-o-*, as in “The Trojans shuddered as they saw the nimble snake (*aīōlōn ōphīn*)” [12.208], meaning that although *-la-* remains long the *-ro-* will be elongated as is customary due to the | acute accent, as in “Telemachus, no other man is more inhospitable (*kakoxeinōtērōs*) than you” [*Odyssey* 20.376]. The phrase *keinon oiomenē* means | “hoping for him”, which is that same as “thinking that he will come”. 35 40 45 50 55

(v. 353–77) The following phrase describes the preparation of provisions: “pour up wine”, as recently written, and fill so many jars and “join them all to lids (*pōmasin arson*)”, which is a circumlocution of *pōmazein*, said in a manner that is similar to “join everything | to vessels (*angesin arson*)” [2.289], “pour barley into well-sewn leather sacks”, which has recently been discussed, “and let there be so many measures of mill-ground meal of barley”, which has also been addressed quite recently. These are the words of Telemachus, who measures the jars of wine to twelve and the | measures of barley to twenty. As a safeguard for himself and in order to make the old nurse hasten he adds: “You alone must know this, prepare everything packed closely. For I will carry it tonight”, evidently because he will do it in secret from his mother | “upstairs, mindful of the 5 1450

Porte du Theil; 53–54 ὥς καὶ — ἄλλος Eust. ipse; cf. in Il. 1114.45; huc respicit Eust. in Od. 1526.9–10; 1896.33–37 54–55 Τὸ δὲ — ἐλθεῖν cf. schol. DEHM<sup>a</sup> β 351b 57 πρὸ βραχέων ἐγράφη Eust. in Od. 1445.34–35 58–59 περίφρασις τοῦ πωμάζειν Eust. ipse; cf. in Od. 1626.57

5 λαδὴ τὴν μητέρα λήσεται | κοίτου μεδομένην ἐν ὑπερώοις, ὃ ἐστὶν ἐπὶ ὕπνῳ | κοι-  
 6 ταζομένην. Προίων δὲ καὶ ὄρκον τῆς γραδὸς λαμβάνει μὴ τάδε μυθήσασθαι τῇ μητρὶ  
 πρὶν γ' ὅτ' ἂν ἐνδεκάτῃ τε δυωδεκάτῃ τε γένηται ἢ αὐτὴν ποθέσαι καὶ ἀφορμηθέντος  
 ἀκοῦσαι· τότε γὰρ οὐ ψευστέον τῇ δεσποίνῃ. διατὶ δὲ ταῦτα; ὥς ἂν μὴ κλαίονσα κατὰ  
 χροῖα καλὸν ἰάπτῃ. Καὶ ἡ γραῦς ἡ καὶ ὀλοφυραμένη καὶ κωκύσασα ἐπὶ τῇ ἀποδη- 5  
 μίᾳ τοῦ τροφίμου δεσπότου πείθεται καὶ θεοῦ μέγαν ὄρκον ἀπόμνησιν ὥς ἀπητή-  
 10 θη. βιωτικά δὲ καὶ ταῦτα τοῦ ποιητοῦ καὶ κοινωνίας ἀνθρώπων | συστατικά. Ὅρα  
 δὲ τὸ ἄλφριτα χεῦον, ὥς καὶ κατωτέρω πάλιν ἄλφριτα χεῦε καθ' ὁμοιότητα ῥηθὲν τοῦ  
 τύμβου χεῦε καὶ τῶν τοιούτων, ἐπεὶ καὶ χωῶδες οἶον τὸ ἄλφριτον καὶ διατοῦτο χυτὸν  
 καὶ αὐτὸ καθὰ καὶ ἡ χυτὴ γῆ. Τὸ δὲ δοροῖσιν οἶον γένους ἐστὶν οὐ πάνυ δηλον, 10  
 ἔστι δὲ πάντως ταῦτ' ἐν δοροῖς εἰπεῖν ποιητικῶς, ἔτι δὲ καὶ κωρύκοις καὶ κοινότερον  
 θυλάκοις, ὧν χρήσις πολλὴ κατὰ τε τὸ ἀπλοῦν, καὶ κατὰ τὸ ὑποκοριστικὸν δὲ οὐδὲν  
 ἦττον, οἶον πίστε, πίστε τὸν Ἀναξάρχου θύλακον καὶ πάλιν φιλοσοφίας ὄφελος τὸ  
 15 μὴδὲν ἡγεῖσθαι δεινὸν ἀναχωρῆσαι τοῦ θυλακίου τῶν κρεῦλλίων, ἡγουν τοῦ | σώματος.  
 οὕτω δὲ πάντως νοεῖται καὶ ὁ τοῦ Ἀναξάρχου θύλακος. Μέτρα δὲ ἀλφίτου λέγε- 15  
 σθαι καὶνὸν οὐδὲν, εἶγε καὶ οἶνου μέτρα φασὶν οἱ πολλοὶ καθ' ὁμοιότητα τοῦ εἴκοσι  
 μέτρα ὕδατος, ὅπερ ἐν τοῖς περὶ Κύκλωπος κεῖται, ὥστε τὸ μέτρον ἐπὶ τε ξηρῶν ἐπὶ  
 τε ὕγρῶν λέγεται. Ἀκτὴ δὲ ἀλφίτου ἢ δωρεὰ κατὰ τοὺς παλαιοὺς παρὰ τὸ προάγε-  
 σθαι ἢ προσάγεσθαι ἢ τὸ κλάσμα παρὰ τὸ ἄγω τὸ κλῶ, οὐ ἔμφασιν ἔχει οὐ μόνον τὸ  
 ἄλφριτον, ὥς προεδηλώθη, ἀλλὰ καὶ τὸ μυλήφατον, ὃ δηλαδὴ κλᾶται ὑπὸ μύλης· ἐστὶ 20  
 γὰρ ἡ τοῦ μυλήφατου παραγωγὴ ὁμοία τῇ τοῦ προσφάτου νεκροῦ καὶ Ἀρηίφατου  
 20 | καὶ τῶν τοιούτων. εἴρηται δὲ περὶ τούτου κρεῖττον ἐν τοῖς εἰς τὴν Ἰλιάδα, ἐν ἣ καὶ  
 Δῆμητρος ἀκτὴ ἐρρέθη που μετωννυκῶς· ὥς γὰρ μετωννυμία ἦν εἰπεῖν ἀντὶ πυρὸς  
 Ἕφαιστον τὸν ἐπιστατοῦντα τῷ πυρί, οὕτω μετωννυμικὸν ἐστὶ καὶ τὸ ἀντὶ ἀλφίτου  
 ἀκτὴς εἰπεῖν ἀκτὴν Δῆμητρος, ἢ τῶν ἀλφίτων αἰτία ἐστὶ. κατὰ τοιοῦτον τρόπον καὶ 25 M 25v

<sup>A</sup>1450.10 ἄλφριτα χεῦε β 380 <sup>B</sup>13-14 πίστε — θύλακον cf. Diog. Laert. 9.59 (= Anaxarch. testim. 1); Dio Chrys. or. 37.45; Clem. Strom. 4.8.56.4; Orig. Cels. 7.53-54; A. P. 7.133; cf. etiam Eust. emend. vit. mon. 137.11 Metzler <sup>C</sup>14 φιλοσοφίας — κρεῦλλίων Synes. epist. 132.49; Suid. φ 417; Thom. mag. ecl. 183.14-16 Ritschl <sup>D</sup>16 εἴκοσι μέτρα ὕδατος ι 209 <sup>E</sup>19 τοῦ προσφάτου νεκροῦ Ω 757 <sup>F</sup>19 Ἀρηίφατου T 31; Ω 415; λ 41 <sup>G</sup>20 Δῆμητρος ἀκτὴ N 322; Φ 76 <sup>H</sup>21 εἰπεῖν — τῷ πυρί e.g. B 426

1450.9 θεῶν in θεοῦ mut. Eust. 9-10 βιωτικά — συστατικά Eust. ipse 10-11 Ὅρα — γῆ Eust. ipse; vox χωῶδης rariter reperitur; cf. Eust. in Il. 699.53; in Od. 1466.26-27; ps.-Hdn. part. 152.5 Boissonade (= χοϊκός) 12 δοροί = κώρυκοι Hsch. δ 2219; EM 284.17 12 δοροί = θύλακοι schol. V β 354g; cf. Eust. in Od. 1445.3-6 15-17 Μέτρα — λέγεται Eust. ipse; cf. Koukoules, *Λαογραφικά* 1.270 17-18 ἀκτὴ = δωρεὰ cf. schol. bT (et Ge.) N 322 et schol. BEHs β 355j cum adn. Pontani 18 ἀκτὴ = κλάσμα schol. bT N 322; Ap. Soph. 23.4-5; EGEn. α 379; Eust. in Il. 868.21-23; 934.32; 1224.37; aliter Porph. qu. Od. 66.4-5 Schr. 18 οὐ ἔμφασιν — τὸ ἄλφριτον scil. ἄλφριτον ~ ἄλλῳ et φῶ cf. Eust. in Od. 1445.57-58 18-19 ἀλλὰ καὶ — μύλης schol. β 355d1-3 19-20 πρόσφα-

18 τοὺς PM<sup>s.l.</sup> (corr.)

bed", that is being asleep in | bed. Later on he also asks the old woman to swear 6  
 "that she will not tell his mother of this before the eleventh or twelfth day comes,  
 or if she misses him and hears of the departure". In that case she must not lie to  
 her mistress. Why is it so? "That she should not hurt her beautiful skin when  
 crying". And although the old woman bewails and cries over the departure of  
 her nursling and master, she obeys him and swears under a great oath that she  
 will obey his request. These words of the poet apply to ordinary life and they are  
 commendatory of human | society. In the phrase "heap up (*cheuon*) barley", 10  
 observe that he will say "heap up (*cheue*) barley" instead further down,<sup>A</sup> which  
 is similar to "heap up (*cheue*) a funeral mound" and such phrases, since groats  
 are like earth, as it were, and for this reason they are heaped up, just as earth is  
 heaped up (*chytos*). It is not clear what gender *doroisin* [in leather sacks] be-  
 longs to, but it is the same thing to say *dorois* poetically, *kōrykois* and more com-  
 monly *thylakois*, which is used in many instances, both in its simple form and  
 not least in the diminutive, as in "pound, pound, the leather bag (*thylakos*) of  
 Anaxarchus",<sup>B</sup> and again "the benefit of philosophy is to consider it to be nothing  
 frightful to leave the bag (*thylakion*) of meat",<sup>C</sup> meaning the | body. This is pre- 15  
 cisely what the leather bag (*thylakos*) of Anaxarchus refers to. There is nothing  
 unconventional about speaking of *metra* [measures] of groats, since the major-  
 ity of people also speak of *metra* of wine, similar to "twenty measures (*metra*)  
 of water", which is found in the verses referring to the Cyclops,<sup>D</sup> meaning that  
*metron* is used both about solids and liquids. An *aktē* of groats denotes "a gift",  
 deriving from *proagesthai* [bring forward] or *prosagesthai* [bring to], or it means  
 "a fragment", deriving from *agō* meaning "break", which is emphasized not only  
 by *alphiton*, as previously shown, but also by *mylēphaton*, that which is broken  
 down (*klatai*) by a mill (*mylē*), since the derivation of *mylēphaton* is similar to 20  
 that of the *prosphatos* ["newly slain"]<sup>E</sup> corpse and *Arēiphatos* ["slain by Ares"]<sup>F</sup> |  
 and similar words. A better account of these was given in the notes on the *Iliad*,  
 at "the *aktē* of Demeter"],<sup>G</sup> which is said metonymically somewhere. For just as  
 it was a metonymy to say "Hephaestus" instead of "fire", the one who presided  
 over fire,<sup>H</sup> so it was a metonymical expression to say "*aktē* of Demeter" meaning  
 "*aktē* of groats", she who is the reason for groats. Using the same kind of trope,

τοῦ schol. D et T Ω 757; Or. 135.11–13; Phot. π 1374; EM 691.6–9 20 ἀρηϊφάτος schol. D et bT (et Ge.) T 31; Ap. Soph. 43.5; Hsch. α 7154; EGen. α 1158; EGud. 191.25 Stef.; EM 140.2–3 20 εἴρηται δὲ — τὴν Ἰλιάδα Eust. in Il. 564.10; 887.49; 1374.23–24; in Od. 1728.12–15; 1827.62 20–22 ἐν ἧ — αἰ-  
 τία ἐστὶ cf. Tryph. trop. 9 West; Tryph. trop. 195.19–26 Spengel; Cocondr. trop. 233.24–31 Spengel; schol.  
 Dion. Thr. 461.5–7; cf. etiam schol. D E 500 (de Cerere); Ap. Soph. 85.13 et Hsch. η 987 (de Vulcano);  
 Eust. in Il. 250.18

τὸν ἄρτον Ὀππιανὸς Δῆμητρον λέγει ἐν τῷ τυρὸν ὁμοῦ Δῆμητρι μεμιγμένον. ἰστέον P 31<sup>r</sup>  
 δὲ ὅτι τὸ ἀλφίτου ἀκτῆς θηλυκοῦ οἶδε γένους τὴν ἀκτὴν, ὅθεν οὐδὲ εὐδοοῦται ὁ ἐν  
 Ἑσιόδῳ τὸ Δῆμητρος ἀκτὴν, κατὰ γένος νοήσας ἀρσενικόν. Τὸ δὲ ἐσπέριος αἰρή-  
 25 σομαι ἀντὶ τοῦ | λήψομαι, εἰ καὶ ἄλλως τὴν λέξιν [[οἱ μεθ' Ὀμηρον]] ἐπὶ βουλήσεως  
 St: τίθενται. Τὸ δὲ ποθέσαι ἀντὶ τοῦ ποθῆσαι δοκεῖ μὲν ποιητικόν, ἔστι | δὲ ἀληθῶς 5  
 104 Ἀττικόν, εἶγε καὶ Πλάτων ἐν τῷ περὶ ψυχῆς φησί· παρεσκευασάμην ὡς οὐκέτι πο-  
 θέσων ἄλλο εἶδος αἰτίας. λέγεται τοίνυν ἑκατέρως καὶ ποθῆσαι καὶ ποθέσαι, ἀφ' οὗ  
 καὶ ἀπόθεστος ἐν τοῖς ἐξῆς ὁ ἡμελημένος καὶ ἀπόθητος. Ἐνταῦθα δὲ καὶ σχήματός  
 ἐστὶ καινότης· ἦν γὰρ εἰπεῖν τὸν ποιητὴν οὕτω· πρὶν γ' ὅτ' ἂν τοσῆδε ἡμέρα γένηται  
 ἢ αὐτὴ ποθέση καὶ ἀφορμηθέντος ἀκούσῃ, ὁ δὲ ἄσυνήθως ἐσχημάτισε διὰ τὴν τοῦ 10  
 30 πρὶν ἐπιρρήματος δύναμιν, ὅπερ | μετὰ μὲν τοῦ ὅτ' ἂν ὀριστικῶς συντάσσεται ῥήμα-  
 τι, οἷον· πρὶν ὅτ' ἂν τότε γένηται, αὐτὸ δὲ καθ' αὐτὸ ἀπαρεμφάτου ζητεῖ σύνταξιν,  
 οἷον πρὶν τότε γενέσθαι. Ἐν δὲ τῷ χρόα καλόν τὴν ὄλην διαρτίαν δηλοῖ τοῦ σώμα-  
 τος, οὗ πάσχοντος ἐντὸς ἰάπτεται καὶ ὁ καλὸς χρός, ἡγουν τὸ ἐπιφαινόμενον τοῦ  
 σώματος, ὁ καὶ χρῶς λέγεται. ἀπὸ δὲ τοῦ χρός καὶ ἡ ἐν χρῶ κουρά, ἡ ψιλὴ κατὰ 15  
 Αἴλιον Διονύσιον καὶ πρὸς τὸν χρώτα, καὶ ἐν χρῶ δὲ κουρίας ὁ οὕτω κειρόμενος,  
 καὶ πλοῦς ἐν χρῶ ὁ γῆς ἐγγύς· Θουκυδίδης· ἐν χρῶ παραπλεῦσαι τὰς ναῦς. ἀπ' αὐτοῦ  
 35 δὲ καὶ τὸ χρίπτω καὶ τὸ χρίω, ἔτι δὲ καὶ τὸ | ἐγχρίω, τουτέστι παίω, ὅθεν ἐνχρίσαι  
 κατὰ τὸ αὐτὸν Διονύσιον τὸν παῖσαι κέντρῳ σκορπίον ἢ σφήκα ἢ τι τοιοῦτον. Ὅρα  
 δὲ ὡς ἐνταῦθα φανερώς ἰάπτειν τὸ διαφθεῖρειν καὶ βλάπτειν λέγεται, οὐ μὴν, ὡς 20  
 ἀλλαχοῦ δοκεῖ τισι, τὸ προπέμπειν. Ἐν δὲ τῷ μέγαν ὄρκον σεμνότης τοῦ ὄρκου τὸ  
 μέγαν διὰ τὸ θεῖον ὃ τις ἐπομνύται, ὡς μὴ δέον ὄν τὸν μέγαν ὄρκον τῷ ψεύδει κα-  
 ταρριπτεῖν. Ἀπομνύναι δὲ διαφέρει τοῦ ἐπομνύναι κατὰ τοὺς παλαιούς, καθότι ἐπό-  
 μνυσθαι μὲν ἐστὶ τὸ καταφατικῶς ὁμνύειν, οἷον μὰ τόν ἢ μὰ τὰς ποιήσω τότε τι, ἀπό-

<sup>A</sup>1450.23 τυρὸν — μεμιγμένον Opp. hal. 3.463 <sup>B</sup>24 Δῆμητρος ἀκτὴν Hes. op. 32 <sup>C</sup>26–27 πα-  
 ρεσκευασάμην — αἰτίας Plat. Phaed. 98a <sup>D</sup>27 ἀπόθεστος ρ 296 <sup>E</sup>32–33 ἡ ἐν χρῶ κουρά — τὸν  
 χρώτα Ael. Dion. fr. ε 38 Erbse <sup>F</sup>33 ἐν χρῶ δὲ κουρίας Ael. Dion. fr. ε 39 Erbse <sup>G</sup>34 καὶ πλοῦς  
 — τὰς ναῦς Ael. Dion. fr. ε 40 Erbse <sup>H</sup>34 ἐν χρῶ — τὰς ναῦς Thuc. 2.84.1 (mut.) <sup>I</sup>35 ἐνχρίσαι  
 — τι τοιοῦτον Ael. Dion. fr. ε 8 Erbse <sup>J</sup>36 ἀλλαχοῦ A 3

1450.23–24 ἰστέον — ἀρσενικόν Tz. in Hes. op. 32, p. 51.26 Gaisf.; cf. schol. E β 355k; Eust. in Il. 868.32;  
 934.39 25–25 αἰρήσομαι = λήψομαι schol. V β 357c 25 εἰ — τίθενται cf. e.g. Eust. in Il. 66.20;  
 800.63 25–27 Τὸ δὲ — ποθέσαι cf. Ap. Dysc. synt. 401.11–12; Eust. in Il. 106.41; 1013.43; in Od.  
 1741.18–19 27–28 ἀφ' οὗ — ἀπόθητος schol. ρ 296 (unde Eust. in Od. 1821.39–40); EGen. α 1069  
 28–31 Ἐνταῦθα — γενέσθαι Eust. ipse 31–32 Ἐν δὲ — λέγεται cf. schol. HM<sup>2</sup>Y β 376c; cf. Eust.

2 ἀκτῆς M : ἀκτίς P θηλυκοῦ M : θηλυκῶς P 3 ἀκτὴν M : ἀρχὴν P 4 οἱ μεθ' Ὀμηρον  
 M<sup>sl</sup> : deest in P 7 παρεσκευασάμην MP Plat. W : παρεσκευάσμην cett. codd. Plat. 6–7 πο-  
 θέσων M : ποθεσέων P : ποθεσόμενος Plat. T : ὑποθέμενος Plat. BT<sup>7p</sup> : ὑποθησόμενος Plat.  
 W 15 χρῶς M : χρῶς P

Oppian also calls wheat “Demeter” in “cheese mixed with Demeter”.<sup>A</sup> One must know that the phrase *alphitou aktēs* presupposes that *aktē* belongs to the feminine gender, whence the verse in Hesiod “the *aktē* of Demeter”,<sup>B</sup> perceiving it as a masculine, is not unproblematic. The phrase “tonight *hairēsomai*” means | 25 “I will take”, even if they, [writers after Homer,] use it in another way referring to what someone wants. The word *pothesai* here seems to be a poetic form of *pothēsai*, but in fact it is Attic, seeing as Plato says in his work on the soul: “I made up my mind that I would yearn (*pothesōn*) for no other cause any longer”.<sup>C</sup> Hence *pothēsai* and *pothesai* are said in both ways, from which *apothestos* later on<sup>D</sup> derives, “cared for” and “yearned for”. Here there is an unconventional sentence formation. For the poet could have said “until (*prin hot’ an*) some number of days have elapsed (*genētai*) or she misses (*pothesēi* [i.e. not *pothesai*]) me and hears (*akousēi* [i.e. not *akousai*]) that I have left”, but formed it in an unusual way through the force of the adverb *prin*, which | together with *hot’ an* is used 30 with a finite verb, as in “until (*prin hot’ an*) this happens (*genētai*)”, but when it stands by itself it wishes to go with an infinitive, as in “until (*prin*) this happens (*genesthai*)”. In “beautiful skin” he refers to the whole composition of the body, which suffers inside when the beautiful *chrous* is struck, that is the visible part of the body, also called *chrōs*. Deriving from *chrous* there is also the haircut *en chrōi*, meaning the “shaved” according to Aelius Dionysius and *pros ton chrōta* [against the skin].<sup>E</sup> The words *en chrōi kourias* denotes the person who has this haircut,<sup>F</sup> and a sea-voyage *en chrōi* is one that takes place near land;<sup>G</sup> Thucydides: “the ships sailed along the coast (*en chrōi*)”.<sup>H</sup> Deriving from this verb there is also *chrimptō* [graze against] and *chriō*. This is also the case with | *enchriō*, that 35 is “strike against”, whence *enchrisai* according to the same Dionysius describes a scorpion, wasp or something of the sort striking with its stinger.<sup>I</sup> Observe here that *iaptein* is used for “destroy” and “hurt”, not “send forward”, as some believe elsewhere.<sup>J</sup> In the phrase “great oath” the word “great” provides solemnity to “oath” because of the divine being that one swears by, meaning that one must not overthrow a great oath by lying. The word *apomynai* is different from *epomynai* according to the ancients, in that *epomynai* means to swear affirmatively, as in “by him” or “by them I will do this...”, but *apomynai* is used for swearing

in Od. 1797.5    34 χρίπτω ~ χρώς EM 815.31–32; cf. Eust. in Il. 467.27–28    34 χρίω ~ χρώς cf. EM 814.42–44; Choer. orth. 279.27 (e χρίπτω ducitur); cf. Eust. in Il. 467.28; cf. etiam Or. 94.21–23 (= Philox. fr. 141 Theodoridis)    36 ἰάπτειν = διαφθείρειν schol. V β 376e2    36 ἰάπτειν = βλάπτειν schol. M<sup>1</sup>NY et BGIs β 376f    36 οὐ — προπέμπειν cf. Eust. in Il. 16.36; epim. Hom. A 3d1 37 Ἐν δὲ — καταρριπτεῖν cf. schol. H et M<sup>a</sup> β 377c    38–41 Απομύναι — ζητήση schol. DAbT (et Ge.) A 233 (amplif.); cf. schol. H o 437; schol. BH σ 58

40 μνυσθαι δὲ τὸ ἐν ὄρκῳ ἀποφάσκειν, οἷον μὰ τοὺς ἦ μὰ | τάδε οὐ ποιήσω οὕτως, καθὰ  
καὶ ἐνταῦθα ὁμνύει ἀπωμοτικῶς ἡ Εὐρύκλεια ὡς οὐ μυθήσεται τῇ δεσποίνῃ τὰ κατὰ  
τὸν υἱὸν πρὶν ἂν τόσαι ἡμέραι διέλθοιεν ἢ αὐτὴ ζητήσῃ. Σημείωσαι δὲ ὅτι ὥστερ  
διαφέρει τὸ ἐπομνύναι καὶ ἀπομνύναι, οὕτω διαφέρει κατὰ Αἴλιον Διονύσιον καὶ τὰ  
ὀρκωματικά ἐπιρρήματα· τὸ μὲν γὰρ νῆ τόν καὶ ναὶ μὰ τόν κατωμοτικά, φασίν—ἐξ 5  
Ὁμήρου, οἶμαι, λαβὼν τὸ ναὶ μὰ τόν εἰπόντος· ναὶ μὰ τόδε σκήπτρον—ἀπωμοτικά δὲ  
τὸ μὰ τόν καὶ οὐ μὰ τόν. Ἔτι σημείωσαι καὶ ὅτι γραῦς κοινῶς μὲν ἢ παλαιὰ γυνὴ καὶ  
45 πολὺ τῷ χρόνῳ, ἄλλως δὲ καθ' ὁμωνυμίαν γραῦς καὶ τὸ | ἐπαφρίζον ἐν ταῖς χύτραις,  
καθὰ δηλοῖ καὶ ὁ Κωμικός, καὶ ἢ ἐπὶ τοῦ ζωμοῦ· αὕτη δὲ καὶ ἐπίπαγος κατὰ Πανσα-  
νίαν καλεῖται. 10

β 363-72 Ὅτι ὁ ἀποδημήσων ἀποδημίαν οὐκ ἀγαθὴν ἀκούσῃ ἂν πρὸς τοῦ φιλοῦντος  
τοιαῦτα· τίπτε δέ τοι, φίλε τέκνον, ἐνὶ φρεσὶ τόδε νόημα ἐπλετο; πῇ δ' ἐθέλεις ἰέναι  
πολλὴν ἐπὶ γαίαν; ἀλλὰ μένε αὐθὶ ἐπὶ σοῖσι καθήμενος· οὐδέ τί σε χρὴ κακὰ πάσχειν οὐδ'  
ἀλλάλῃσθαι, εἰ δὲ καὶ υἱὸς ὁ ἀποδημῶν ἀρμόσει εἰπεῖν· πῇ δ' ἐθέλεις ἰέναι πολλὴν ἐπὶ  
γαίαν, μόνος ἑὼν ἀγαπητός. Ὁ δὲ ταῦτα ἀκούσας εἶποι ἂν ἴσως τὸ θάρσει ἐπεὶ οὐ τι 15  
50 ἄνευ θεοῦ ἦδε γε βουλή. Ἐν τούτοις δὲ | κεῖται καὶ τις πρὸς Τηλέμαχον προαναφώ-  
νησις εἰπούσης τῆς μαίας Εὐρυκλείας ὡς οἱ μνηστῆρες αὐτίκα ἰόντι αὐτῷ κακὰ φρά-  
σσονται ὀπίσω, ὃ καὶ γέγονεν. Ἐν οἷς σημείωσαι καὶ ὅτι τὸ αὐτὸ νόημα πρὸς μὲν τοῦ  
Ἀντινόου ῥηθὲν δυσμενῶς ἐλέχθη, παρὰ δὲ τῆς μαίας οὐχ' οὕτως· τὸ γὰρ μένειν τὸν  
Τηλέμαχον αὐτόθι ἐπὶ τοῖς αὐτοῦ καθήμενον καὶ μὴ χρῆναι πλέειν ὑπελάλησε πρὸ 20  
βραχέων καὶ ὁ κακόνους Ἀντίνοος, οὐ κατὰ διάθεσιν μέντοι τὴν τῆς τροφοῦ Εὐρυ-  
κλείας. Ὅρα δὲ καὶ τὸ φίλε τέκνον Ἀττικῶς νῦν ῥηθέν, καθά που ῥηθήσεται καὶ ἐν  
55 τοῖς ἐξῆς, ὡς ἐὰν εἴπε φίλε υἱέ ἢ φίλε Τηλέμαχε. τὸ δὲ εἰπεῖν | φίλον τέκνον εἰ καὶ σύ-  
νηθες, ἀλλ' ἰδιωτικόν. Ἐν τούτῳ δὲ τῷ τόπῳ πυκνὰ καὶ γοργὰ ἡ τροφὸς Εὐρύκλεια  
προβάλλεται νοήματα πρὸς Τηλέμαχον λέγουσα· πῇ θέλεις ἰέναι; καὶ ταῦτα πολλὴν 25  
ἐπὶ γῆν καὶ μόνος ὦν τῇ μητρί, ὡς ἐν σοὶ πᾶσαν εἶναι τὴν τοῦ οἴκου διαδοχὴν, καὶ ἔτι  
ἀγαπητός αὐτῇ ἦδη δὲ καὶ τῇ τροφῷ καὶ τοῖς λοιποῖς—διατοῦτο γὰρ ἀορίστως ἔφη  
τὸ ἀγαπητός—καὶ μὴν ὁ πατὴρ ὤλετό που ἀλλογνώτῳ ἐνὶ δήμῳ, τουτέστι μακράν,

<sup>A</sup>1450.42-43 τὸ μὲν γὰρ — οὐ μὰ τόν Ael. Dion. fr. γ 12 Erbse <sup>B</sup>43 ναὶ μὰ τόδε σκήπτρον A 234

<sup>C</sup>45 καθὰ — ὁ Κωμικός Ar. plut. 1206-7 <sup>D</sup>45-46 αὕτη δὲ — καλεῖται Paus. att. fr. γ 12 Erbse

<sup>E</sup>51 ὃ καὶ γέγονεν δ 669-73 <sup>F</sup>53 ὑπελάλησε — Ἀντίνοος β 306 <sup>G</sup>54 καθά που — ἐξῆς γ 184; ο 125

1450.44 γραῦς = παλαιὰ γυνὴ cf. EM 239.24-25 49 Ὁ δὲ — ἴσως τὸ cf. Arsen. 8.83h 49-51 Ἐν  
τούτοις — γέγονεν Eust. ipse 51-53 Ἐν οἷς — Εὐρυκλείας Eust. ipse 53-55 Ὅρα — ἰδιωτι-  
κόν cf. schol. I β 363d1; Lesbon. fig. 2 Blank (Euboicum); vide Hedberg, *Attizist* 189-90; cf. etiam Eust.  
in II. 1256.55; in Od. 1463.13; 1557.31; 1776.51 55-56 Ἐν τούτῳ — λέγουσα Eust. ipse; cf. Lindberg,  
*Hermogenes* 164 n. 6 57 ὡς ἐν — διαδοχὴν schol. HM<sup>a</sup>M<sup>b</sup> β 365d 57-58 αὕτῃ — ἀγαπητός  
Eust. ipse

9-10 καλεῖται κατὰ Πανσανίαν P

12 δέ τοι M : δ' ἔτοι P

14 ἀλλάλῃσθαι M



negatively, as in “by them” or “by | these things I will not act in this way”, just as 40  
 Eurycleia here swears negatively that she will not tell her mistress about the son  
 until a certain number of days have gone by or until she asks. Note that, just as  
*epomynai* and *apomynai* differ from one another, the adverbs used in oaths are  
 different according to Aelius Dionysius.<sup>A</sup> For *nē ton* and *nai ma ton*, they say, are  
 affirmative—taking, as I believe, *nai ma ton* from Homer who says “by this (*nai*  
*ma ton*) scepter”<sup>B</sup>—, whereas *ma ton* and *ou ma ton* are negative. Moreover, note  
 that *graus* means “old woman” in the common dialect and “gray with age”, but 45  
 otherwise *graus* denotes the foam that comes up in cauldrons | as a homonym,  
 as the Comedian shows,<sup>C</sup> and that on broth. According to Pausanias, this is also  
 called *epipagos*.<sup>D</sup>

(v. 363–70) He who sets out on a voyage that is not good will hear the  
 following from one who holds him dear: “Oh why, dear child, has this thought  
 gone into your mind? Where do you want to go, crossing great stretches of land?  
 No, stay here sitting together with your own. You must not suffer afflictions nor  
 roam”. If it is a son who sets out on the voyage it will also be suitable to say:  
 “Where do you want to go, crossing great stretches of land, being the only one  
 cherished”. He who hears these things would perhaps say “be brave since this  
 plan is not godless”. Here | there is an announcement in advance for Telema- 50  
 chus where the nurse Eurycleia says that the suitors immediately will make evil  
 plans for the future, which actually happened.<sup>E</sup> Note here that the same thought  
 was uttered by Antinous with hostility, but coming from the nurse it was said  
 in a different spirit. For malignant Antinous also said that Telemachus ought to  
 stay where he is, sitting in his home, and not sail away;<sup>F</sup> he says this with a differ-  
 ent disposition compared to the nurse Eurycleia. Observe in the phrase “dear  
 child” (*phile* [masc.] *teknon* [neut.]) uttered in the Attic dialect here, as we find  
 later on too,<sup>G</sup> as though she said *phile huie* [“dear son”, masc.] or *phile Tēlemache*  
 [“dear Telemachus”, masc.]. To say | *philon teknon* [neut.], on the other hand, is 55  
 normal but belongs to the common tongue. In this place the nurse Eurycleia  
 expressed dense and rapid thoughts, saying to Telemachus: “where do you want  
 to go?”, and do so “over far stretches of land”, “being the only one” your mother  
 has, meaning that the whole succession of the family depends on you. She also  
 calls him “cherished” by his mother as well as his nurse and the rest—for this  
 reason she says “cherished” in an indefinite manner—and besides, the father  
 “was lost somewhere in the land of an *allognōtos* people”, that is far away, but the

ἀλλὰ καὶ οἱ μνηστήρες, ὡς καὶ προεγράφη, αὐτίκα ἰόντι κακὰ φράσσονται, τάδε δ' αὐ-  
 60 τοὶ πάντα δάσσονται. εἰ δὲ ἡ τροφὸς οὕτω λέγει κωκύνουσα | σὺν ὀλοφυρμῷ, τί οὐκ ἂν  
 ἡ μήτηρ ἔδρασε τὸν τοῦ παιδὸς ἀπόπλουν μαθοῦσα; προμηθέστατα οὖν Τηλέμαχος  
 λαθὼν ἐκείνην ἀπέπλευσε. Δῆμος δὲ ἀλλόγνωτος ἢ ὁ πολέμιος ἢ ὁ ἄλλα γινώσκων  
 ἤπερ ἡμεῖς ἢ ὁ ἄλλοις καὶ οὐχ' ἡμῖν γινωσκόμενος. ἐκ τοῦ γνωτὸς δὲ σύγκειται ὁ 5  
 ἀλλόγνωτος, ὃν γνωστόν φασιν οἱ ὕστερον. δοκεῖ δὲ ἀλλόγνωτος μᾶλλον εἶναι ὁ ἄλ-  
 105 τοις γνωτὸς, ἡγουν κατὰ γένος | οἰκείος παρὰ τοὺς γνωτοὺς ἦτοι ἀδελφούς· ἄλλως  
 γὰρ οὐκ ἐκώλυε τὸν ποιητὴν εἰπεῖν ἀλλογνώστῳ ἐνὶ δῆμῳ καθ' ὁμοιότητα τοῦ ἄγνω-  
 1451 στον πάντεσσιν, ὡς πρὸ ὀλίγου ἔφη. ὅτι δὲ ὅμως καὶ γνωτόν λέγεται τὸ | γνωστόν  
 δηλοῖ καὶ Σοφοκλῆς ἐν τῷ γνωτὰ κοῦκ ἄγνωτά μοι προσήλθεθ' ἰμείροντες. Τὸ δὲ 10  
 ἀλάλησθαι προπαροξύνουσιν οἱ παλαιοί, καὶ ἔστιν ἴσως ἄλασθαι ὡς ἄγασθαι, ἔρα-  
 σθαι, ἀπὸ τοῦ ἄλαμαι καὶ ἄγαμαι, ἦτοι θαυμάζω, καὶ ἔραμαι, ἡγουν ἐπιθυμῶ, καὶ ἐξ  
 αὐτοῦ κατὰ τροπὴν καὶ πλεονασμὸν τῆς ᾠσ συλλαβῆς ἀλάλησθαι.

β 378 "Ὅτι ἐν τῷ ἐπεὶ ὁμοσέν τε τελευτήσεν τε τὸν ὅρκον ὁμοσαι μὲν ἐστὶ τὸ εἰπεῖν τι  
 5 θεῖον ὄνομα, οἶον νῆ τοὺς λόγους ἢ μὰ τὴν σὴν ἱερὰν κεφαλὴν ἢ ἄλλο τι, | τελευτήσαι 15  
 δὲ ὅρκον τὸ πληρῶσαι καὶ ἀποδοῦναι τὸν ἐνορκον λόγον ἢ ἐπωμοτικῶς, ὡς προεί-  
 ρηται, οἶον ποιήσω τόδε, ἢ ἀπωμοτικῶς· οὐ ποιήσω.

β 382–403 8 | "Ὅτι τὸ τὴν Ἀθηνᾶν Τηλεμάχῳ εἰκυῖαν κατὰ πτόλιν οἴχεσθαι πάντῃ καὶ ἐκάστῳ  
 10 φωτὶ παρισταμένην | φάσθαι μῦθον καὶ οὕτως ἀγείρειν τοὺς ἐκείνῳ συμπλεύσαν-  
 τας τοιοῦτόν τι αἰνίττεται ὡς ἕκαστος τῶν Ἰθακησίων τὴν τοῦ νέου δημηγορίαν ἐπὶ 20  
 νοῦν φέρων καὶ τὸν τοῦ βασιλέως ἀνειδωλοποιούμενος παῖδα οἶον παρ' αὐτοῖς ἰστά-  
 15 μενον καὶ κρίνων δίκαια ἐκείνον εἰπεῖν καὶ | αἰτήσασθαι, ἀμύναι μὲν οὐ θαρροῦσι  
 διὰ τὸ κινδυνῶδες τοῦ ἔργου, ποιοῦσι δὲ τὸ εὐμαρέστερον καὶ δέον λογιζονται νῆα  
 τε δοῦναι καὶ αὐτῶν τινὰς εἰς ἐρέτας προσεπιδοῦναι, καὶ μᾶλλον οἱ θερμότεροι καὶ  
 20 προσήκοντες τῷ Τηλεμάχῳ χαρίζεσθαι ὡς ὁμήλικι· ἤλιξ | γάρ, φασίν, ἤλικα τέρπει. 25  
 διὸ καὶ ἐθελοντῆρες συνάγονται ἐσθλοὶ ἐταῖροι ἄθροοι θεᾶς ὀτρυνούσης ἕκαστον,  
 Ἀθηνᾶς δηλαδὴ τῆς ἐν ἐκάστῳ φρονήσεως, καὶ ὡς ἐν τῇ γ ῥαψωδίᾳ ἐρεῖ, φιλότη-  
 25 τι νεώτεροι ἄνδρες ἔπονται, πάντες ὁμήλικι Τηλεμάχοιο | φρονήσαντες τὸ δέον ὡς

<sup>A</sup>1450.59 προεγράφη Eust. in Od. 1450.49–51

<sup>B</sup>64 ἄγνωστον πάντεσσιν β 175

<sup>C</sup>1451.1 γνω-

τά — ἰμείροντες Soph. Oed. tyr. 58–59

<sup>D</sup>19–20 ἤλιξ — τέρπει Diogenian. 5.16

<sup>E</sup>24 φιλότητι

— ἔπονται γ 363

1450.60–61 προμηθέστατα — ἀπέπλευσε Eust. ipse

61 ἀλλόγνωτος = πολέμιος schol. M<sup>a</sup>TV<sup>b</sup>VP

β 366e1 61 ἀλλόγνωτος = ὁ ἄλλα γινώσκων ἤπερ ἡμεῖς schol. DEs β 366c

61–62 ἀλλόγνωτος

= ὁ ἄλλοις καὶ οὐχ' ἡμῖν γινωσκόμενος schol. V β 366b1 vel schol. DEs β 366c

62–64 δοκεῖ δὲ —

ἔφη Eust. ipse; cf. schol. M<sup>a</sup> β 366e1

64–1451.1 ὅτι — ἰμείροντες cf. Suid. γ 358; Eust. in Il. 4.00.25;

in Od. 1898.55

1–2 Τὸ δὲ — παλαιοὶ schol. M<sup>a</sup>T (Hdn.) β 370f1

2–3 καὶ ἔστιν — ἀλάλησθαι

cf. schol. H μ 284; Sym. α 470

3–5 Ὅτι — λόγον schol. DEHM<sup>a</sup>PTV<sup>1</sup>Y β 378a1; 4 νῆ τοὺς λό-

γους cf. e.g. Synes. epist. 91.13; Greg. Ant. epist. ad Eust. 2.181 Darrouzès; Eust. in Il. 92.16; epist. 11.24

Kolonou; 4 μὰ τὴν σὴν ἱερὰν κεφαλὴν schol. Dion. Thr. 434.9; Synes. epist. 79.7; Suid. v 348; Psell. epist.

1.18 Maltese; M. Chon. epist. 2.2 Kolonou (ad. Eust.)

5–6 ἢ — ποιήσω Eust. in Od. 1450.41–43

11–18 ὡς — προσεπιδοῦναι Eust. ipse, scil. Ἀθηνᾶ = ἡ ἐν ἐκάστῳ φρόνησι; aliter. Tz. alleg. Od. 2.63–68

suitors, as previously written,<sup>A</sup> “will make evil plans straightaway for your return, and they will divide everything”. If the nurse speaks in this way, moaning | and lamenting, what would not the mother have done if she learned about her child’s departure? Therefore Telemachus was provident to hide from her when departing. An *allógnōtos* people means either one that is hostile or one that knows (*ginōskein*) other things (*alla*) than we do, or one that is known to others but not to us. The word *allógnōtos* derives from *gnōtós* [known], for which later writers use *gnōstós*. Yet, it seems as though *allógnōtos* primarily means “sibling to other people”, that is a relative of others, deriving from *gnōtoi* meaning “siblings”. For nothing else hindered the poet from saying *allognōstōi eni dēmōi* in likeness to *agnōston pantessi* [unknown to all], as he said a short while back.<sup>B</sup> Sophocles, however, shows that *gnōton* | is also used instead of *gnōston* in “you come wishing to hear things known (*gnōta*) and not unknown (*agnōta*)”.<sup>C</sup> The ancients put an acute on the third syllable from the end on *alalēsthai*, and perhaps it is *álasthai*, as it is *ágasthai*, *érasthai*, from *álamai*, *ágamai* “wonder at” and *eramai*, “desire”, and hence *alalēsthai* by change of letters and redundant addition of the syllable *al*.

(v. 378) In “when she had sworn and brought the oath to completion”, to swear means to utter some divine name, as in “by (*nē*) words” or “by (*ma*) your sacred head” or some other thing, | whereas to bring the oath to completion means to fulfill it and utter the words sworn by oath, either affirmatively, as previously said, as in “I will do this”, or negatively, “I will not do it”.

| (v. 382–403) Athena takes the shape of Telemachus and goes all over the city. She stands before each man and | speaks to him, thereby assembling his shipmates. This hints at something like this, that each Ithacan bore the young man’s speech in his mind, imagined the prince standing before him and considered his words and accusations to be | just. They did not dare to defend him against the suitors because of the danger of the task, but instead they did what was more attainable and deemed it necessary to give him a ship and muster among themselves a number of rowers, especially those who were eager to help Telemachus and for whom it was proper to do so, since he was their equal in age. For “people of the same age”, | they say, “please each other”.<sup>D</sup> Therefore, his “noble companions” gather voluntarily in crowds as the goddess encourages each of them, Athena evidently denoting the prudence in each man. In the same way he will say in rhapsody gamma “younger men follow me out of affection”,<sup>E</sup> since they are all of the same age as Telemachus | and mindful about what must

18–19 καὶ μάλλον — ὡς ὁμήλικι γ 363–64

schol. DE<sup>2</sup> γ 36b2; Suid. η 231

19–20 ἤλιξ — τέρπει cf. e.g. etiam Plat. Phaedr. 240c;

22 Ἀθηνᾶς — φρονήσεως Eust. in Od. 1450.11–18

24–25 πάν-

τες — ὡς εἰκός cf. ad Eust. in Od. 1451.8–9

- εἰκός. Πάνυ δὲ ἀστείως καὶ ὁ τὴν νῆα δούς Νοήμων κατὰ κυριωνυμίαν καλεῖται  
καὶ Φρονίου υἱός· πάντως γὰρ ἂν ἐκεῖνος δέδωκε νῆα ὁ μὴ κατὰ τοὺς μνηστήρας  
ἀφραδῆς καὶ ἀνοήμων ἐπὶ τοῖς μέλλουσιν, ἀλλὰ νενοηκῶς καὶ πεφρονηκῶς δίκαιον **M 26<sup>r</sup>**
- 30 | τὸ αἰτηθέν. ὃν Νοήμονα καὶ *φαίδιμον* λέγει καθὰ καὶ τοὺς ἐρέτας τοῦ Τηλεμάχου  
*ἐσθλοὺς ἐταίρους*, σεμνύνων οἷς φιλεῖ αὐτοὺς τῆς εὐηκοίας. λέγει δὲ καὶ ὡς αἰτηθεὶς 5  
νῆα ὁ Νοήμων *πρόφρων ὑπέδεκτο*, ἤγουν ἐθελοντῆς ὑπεδέξατο καὶ ὑπέσχετο, διὸ  
35 καὶ νῦν τῷ ἔργῳ | ἐπιλέγεται, καὶ τὴν νῆα ἐκεῖνος ἄλαδε ἐρύσας πάντα ἐν αὐτῇ ὅπλα  
ἐτίθει, ἔστησε δ' ἐπ' ἐσχατιῇ λιμένος. φρονήσεως καὶ ταῦτα, καθὰ καὶ τὸ τοὺς ρη-  
39 θέντας ἐταίρους πρὸς τῷ αἰγιαλῷ κατελθόντας μένειν καὶ | καθῆσθαι ἐπηρέτους  
40 τὴν τοῦ Τηλεμάχου ποτιδεγμένους ὁρμήν. Καὶ ὅρα ὅτι ὅπλα κἀνταῦθα λέγει | τὴν 10  
σκευὴν τῆς νεώς, διὸ καί, ἵνα μὴ τις αὐτὰ νοήσῃ στρατιωτικά, ἐπάγει *τά τε νῆες*  
*εὖσελμοι φορέουσι*, καὶ προίων δέ φησιν ὅτι Τηλέμαχος ἐκέλευσεν ὅπλων ἅπτεσθαι,  
*τοί δ' ὀτρύνοντες ἄκουσαν, ἰσθὸν δ' ἔστησαν* καὶ τὰ ἐξῆς, ἃ δὴ ὅπλα νηός, ὡς δηλοῖ καὶ **P 31<sup>v</sup>**  
τὸ ἐπαγόμενον *δησάμενοι δ' ἄρ' ὅπλα*. Ἐϋσελμος δὲ ναὺς παρὰ τὸ σέλμα, ὃ δηλοῖ  
ζυγὰ νηῶν καὶ ξυλίνων κλιμάκων βαθμοὺς κατὰ τοὺς παλαιούς. Σημείωσαι δὲ καὶ 15  
τὸ *ἐσχατιῇ λιμένος* διὰ τοὺς λέγοντας ἐσχατιὰν εἶναι χωρίου ἔσχατα, ᾧ γεινιᾷ, φασί,  
τόπος ἔρημος· ἰδοὺ γὰρ ἐνταῦθα τοιοῦτον οὐκ ἔστιν, ἀλλ' ἀπλῶς ἐσχατιὰ τὸ τοῦ  
45 λιμένος ἄκρον μεθ' ὃ ἡ θάλασσα. | *Ἐπήρετμοι* δὲ οἱ ἔτοιμοι ἐρέσειν καὶ ἐπ' αὐτοῖς  
ὄντες ἐρετμοῖς, καὶ Ἀττικῶς εἰπεῖν *ἐπίκωποι*. Σημείωσαι δὲ ὅτι εἰπὼν Ὀμηρος ὡς  
ἡ Ἀθηνᾶ ἐκάστω φωτὶ *παρισταμένη φάτο μῦθον* οὐ πλάττει καὶ τί ἂν ἐκάστω εἶπεν 20  
ἐκεῖνη, ἀπαξιώσας λαλεῖν τὰ μὴ καίρια καὶ ἀρκεσθεῖς τοῖς δημηγορηθεῖσι κοινῶς  
ὑπὸ τοῦ φίλου τῇ Ἀθηνᾷ Μέντορος, μόνην δὲ τὴν τοῦ μύθου ἀξίωσιν λέγει, ἤγουν  
τοῦ κατὰ τὴν Ἀθηνᾶν πρὸς ἕκαστον λόγου, τὸ *ἐσπερίους ἐπὶ νῆα* *θοῖν ἀγέρεσθαι*.
- β 385–88 "Οτι ἐπὶ ἐσπερινῆς ἐγχειρήσεως λεχθήσεται τὸ *ἐσπερίους ἀγέρεσθαι* ἀνώγει, δύ-  
50 σετό *τ' ἥελιος σκιάωντό τε πᾶσαι ἀγνυαί* καὶ τότε ἐγίνετο | τόδε τι. Καὶ ὅρα ὅτι φίλο- 25  
σόφως τὴν νύκτα σκιὰν εἶπε, γῆς δηλαδὴ γινομένην, ὅτε ἥλιος ὑπὸ γῆν γένηται.
- β 395–98 "Οτι ἄλλο νοήσασα ἡ Ἀθηνᾶ *μνηστήρεσιν ἐπὶ γλυκὺν ὕπνον ἔχευε*, πλάζε δὲ *πί-  
νοντας, χειρῶν δ' ἔκβαλλε κύπελλα*, οἱ δ' εὐδεν ὄρνυντο κατὰ πτόλιν οὐκέτι ἐπὶ πλεῖ-

<sup>A</sup>1451.41 ὅπλων — ἔστησαν β 422–26<sup>B</sup>42 *δησάμενοι δ' ἄρ' ὅπλα* β 430

1451.25–30 Πάνυ δὲ — *φαίδιμον* λέγει cf. schol. V (Arn.) 386b1 cum adn. Pontani 34 *ὑπέδεκτο*  
= *ὑπέσχετο* schol. V β 387e 34–35 διὸ — *ἐπιλέγεται* Eust. ipse, qui saepe vigilias laudat; cf. in  
Π. 162.27–29; 736.20–21; 785.34–37 39–40 ὅπλα = σκευὴ τῆς νεώς cf. schol. Y β 390a2 39–  
40 Καὶ ὅρα — *φορέουσι* Eust. ipse 42 σέλμα = ζυγὸν νηῶν cf. schol. β 390e; schol. Aesch. Agam.  
183; Poll. 1.89; Hsch. σ 393; ε 7179 42–43 σέλμα = ξυλίνων κλιμάκων βαθμός fort. e schol. vel lex.  
deperdito (τοὺς παλαιούς laudat) 43–44 Σημείωσαι — *θάλασσα* cf. schol. V β 391d; 43–44 τοὺς λέ-  
γοντας — ἔρημος Harp. ε 146; synag. ε 881; Suid. ε 3253; Phot. ε 2048–49; EM 384.26–32; ps.-Zon. lex.  
879.18–22 45 Ἐπήρετμοι — *ἐπίκωποι* schol. V β 403b; 45 Ἀττικῶς add. Eust.; cf. in Od. 14.47.43 (ex  
Porph.) 45–48 Σημείωσαι — *ἀγέρεσθαι* Eust. ipse 50 Καὶ ὅρα — *γένηται* cf. ad Eust. in Od.  
1427.26–27; schol. Es β 388e

be done, as it seems. The man who gave the ship was very wittily named Noemon and a son of Phronios. For when he gave the ship he was not heedless and mindless (*anoēmōn*) about the future, as were the suitors, but heedful and mindful of that the request was just. | He also calls this Noemon “radiant”, just as he calls Telemachus’ rowers “noble companions”, solemnly praising them because he was fond of them because of their obedience. He also says that Noemon, when asked for the ship, “welcomed him with a forward mind”, meaning that he willingly received and supported him. For this reason the deed is said to have been done | during the night. This man dragged the ship into the sea, put all the implements in it and placed it at the edge of the harbor. This also belongs to prudence (*phronēsis*), as does the fact that these companions went down to the sea-shore and | remained seated at the oars, awaiting Telemachus’ orders. Observe that he uses *hopla* | for ship implements here. Hence, in order that nobody should perceive it as referring to military implements, he adds: “the sort of thing that well-benched ships carry”, and later on he will say that Telemachus ordered them to “lay hands on the implements (*hopla*), and they obeyed his command and lifted the mast”,<sup>A</sup> which certainly refers to the *hopla* of the ship, as shown in the verse where he continues: “then, having tied the *hopla*”.<sup>B</sup> The word *eṓselmos* referring to a ship derives from *selma*, denoting the benches on ships and the steps on wooden ladders according to the ancients. Note the phrase “at the outermost part (*eschatia*) of the harbor” since there are some who claim that *eschatia* refers to land bordered by an uninhabited region. Observe that this is not the case here, but that *eschatia* is the outermost part of the harbor, beyond which the sea lies. | The word *epēretmoi* refers to those who are ready (*hetoimoi*) to row (*eressein*) and they are at (*ep’*) the oars (*eretmoi*); to say it in the Attic dialect, they are *epikōpoi*. Note that when Homer says that Athena “stood before each man and spoke to him” he does not fabricate what she said to each of them too, deeming it unnecessary to say untimely things and being satisfied with the words spoken in public by Mentor who was loved by Athena. Thus he only gives the gist of the *mythos*, meaning of Athena’s speech to each man, that they were to “gather at night by the swift ship”.

(v. 385–88) Referring to a nightly mission the following will be said: “he ordered them to gather at nightfall. The sun went down and all the streets were shadowed” and then | this and that happened. Observe that he philosophically called night a shadow, evidently cast by earth when the sun goes below it.

(v. 395–98) Devising something else Athena “poured sweet sleep over the suitors, baffled the drinkers and knocked the cups out of their hands, and they

ον καθῆσθαι ἔχοντες ἐπεὶ σφισιν ὕπνος ἐπὶ βλεφάροισιν ἐπιπτεν. μέθης δὲ ἔργον  
 διασκεύαζι ὁ ποιητὴς ἐν τούτοις, ἦν ἡ Ἀθηνᾶ τεχνᾷται· ἴσως γὰρ ἐπίτηδες λόγῳ  
 φρονήσεως ἐνεδαφιλεύετο οἶνος τῷ πότῳ ὑπὲρ τὸ σύννηθες, ὡς ἂν οἱ μνηστήρες με-  
 55 θύσκωνται πίνοντες, ὡς εἰ μὴ τοῦτο ἦν, τάχα ἂν καὶ διενυκτέρευσαν ἐν τῷ | πότῳ,  
 St. ἵνα καὶ ἐωλοκρασίαν ἔθεντο, ἦν κατεσκεδάννυσαν, | φασί, τῶν κατακοιμηθέντων οἱ 5  
 106 διαπαννυχίσαντες ἐν τῷ πίνειν, χθιζὴν κράσιν οὔσαν, ἥτοι λείψανον τοῦ χθὲς κρατή-  
 ρος, ὃ τῇ ὑστεραίᾳ τῶν μὴ κρατερῶν τοῦ πίνειν κατεχέετο. Τὸ δὲ ἔχευε τὸ ὑγρὸν τοῦ  
 ὕπνου κάνταυθα δηλοῖ. Τὸ δὲ πλάζειν ἔλλειπτικῶς κεῖται ἀντὶ τοῦ παρεπλάνα τοῦ  
 ἐγρηγορέναι ἢ τοῦ φρονεῖν ἢ τῆς κατὰ φύσιν ἐνεργείας, ὡς δηλοῖ τὸ χειρῶν δ' ἐκβαλ-  
 λε κύπελλα· δηλὸν γὰρ ὡς ἀπεπλανᾶτο τοῦ συμποτικοῦ σκοποῦ ἢ τὸ κύπελλον ἀπο- 10  
 βάλλουσα χεὶρ. Τὸ δὲ ἐπιπτε βάρος ὕπνου δηλοῖ ταχὺ τὰ βλέφαρα κλείοντος. Ἰστέ-  
 60 ον δὲ | ὅτι οὐκ ὀκνήσας ταῦτολογῆσαι ὁ ποιητὴς δις ἐνταῦθα εἶπε τὸ ἥ δ' αὐτ' ἄλλ'  
 ἐνόησε θεὰ γλαυκῶπις Ἀθήνη· πολλαχοῦ δὲ ἐπαίνεται ὁ καίριος ταῦτολογία. Τὸ δὲ  
 ἄλλο νοεῖν ποριμότητα νοημάτων δηλοῖ. ὅτι δὲ ἀπὸ τοῦ γλαυκῶπις γλαυκῶπιον ἢ  
 Ἀττικὴ ἐλέχθη ἀκρόπολις ἢ καὶ ἡ ἀπλῶς, δηλοῦσιν οἱ παλαιοί, παρ' οἷς καὶ ἡ γλαυῆ 15  
 περισπάται, οἱ καὶ ὀξύνεσθαι μὲν λέγουσι τὸ γλαυῆ πλὴν Δωρικῶς. ἐνταῦθα δὲ πα-  
 ρασημαντέον εὐκρινείας χάριν ὡς τὸ λεγόμενον γλαυκίον οὐκ αὐτόχρομα γλαυῆ  
 ἐστίν, ἀλλ' ἑτεροῖον· νησοειδὲς γάρ, φασίν, ἐκεῖνο νήσσης μικρότερον, καλούμενον  
 1452 ἀπὸ τῆς | τῶν ὀμμάτων γλαυκότητος.  
 β 404-6 "Οτι ἐπισπευστικὸν εἰς ὁδὸν τὸ ἄλλ' ἴομεν, μὴ δηθὰ διατρίβωμεν ὁδοῖο. Εὐσεβῆ 20  
 δὲ ἀνθρωπον σεμνυνεῖ τὸ δ' ὅ δ' ἔπειτα μετ' ἰχνια βαίνει θεοῖο.  
 β 409-10 4 | "Οτι δημαγωγικῶς ὁ Τηλέμαχος φίλους τοὺς | συμπλόους Ἰθακησίους καλεῖ,  
 5 κολακεύων εὐκαίρως ἐν τῷ δευτε, φίλοι, ἥϊα φερώμεθα, καὶ ὁ μὲν ἐπιτάσσει, οἱ δὲ  
 πάντα φέροντες κατατιθέασιν ἐπὶ νηὶ ὡς αὐτὸς ἐκέλευσεν. Εἶεν δ' ἂν οἱ τοιοῦτοι  
 10 οὐχ' ἀπλῶς φίλοι, ἀλλὰ καὶ συνθέτως ἐταῖροι φίλοι, ὧν τὸ μὲν | "Ομηρος αὐτοὺς ἐκά- 25  
 λεσεν ἐν τῷ ἐσθλοὶ ἐταῖροι, τὸ δὲ νῦν ὁ Τηλέμαχος, ὃν περιφράζων φησὶν *ἱερὴ ἱς Τη-*

<sup>A</sup>1451.60 ἢ δ' — Ἀθήνη β 382 et 393<sup>B</sup>1452.13 ἐσθλοὶ ἐταῖροι β 391

1451.53-54 ἴσως γὰρ — πίνοντες schol. M<sup>1</sup> β 393b 55-56 ἦν κατεσκεδάννυσαν — κατεχέετο cf. Suet. παιδ. fr. 4 Taillardat (Tz. chil. 6.875-89); Hsch. ε 7735; Phot. ε 2524; lex. αἰμ. ε 11; Suid. ε 1885; EGud. 577.3-9 Stef.; EM 352.24-28 56-57 Τὸ — δηλοῖ cf. schol. T Ξ 253 (Eust. in Il. 974.28); schol. Eur. Or. 174 (Eust. in Il. 167.1) 57-59 πλάζε = ἐπλάνα schol. V β 396b 59 Τὸ δὲ — κλείοντος cf. schol. I β 398e; Eust. in Il. 787.28 59-61 Ἰστέον — ταῦτολογία Eust. ipse 61-62 "Οτι — παλαιοὶ cf. EGud. 312.5-6 Stef. (Γλαυκῶπις· ἀπὸ τοῦ Γλαυκωπίου ὄρους... ἢ ἀπὸ τοῦ γλαυκοῦς ἔχειν τοὺς ὤπας); aliter (Γλαυκῶπιον ~ heros Γλαυκῶπος) Steph. Byz. α 191; schol. Eur. Hipp. 33; EM 233.29-31; cf. etiam Strab. 7.3.6; ; Phot. γ 129; 62 ἡ ἀπλῶς scil. γλαυκοῦς ἔχουσα τοὺς ὀφθαλμούς, cf. Eust. in Il. 86.35 62-63 παρ' οἷς — Δωρικῶς cf. schol. vet. Ar. vesp. 1086a; cf. etiam EGud. 50.2-4 Stef.; EM 36.55; huc respicit Eust. in Il. 88.4 63-64 ἐνταῦθα — γλαυκότητος Athen. 9.395c (mut. verb.) 1452.3 Εὐσεβῆ δὲ — βαίνει θεοῖο cf. Eust. in Od. 1455.48-49; sic versu usi sunt M. Chon. or. 3.p. 74.23 Lampros;



went through the town to sleep”, since they could no longer sit straight, “since sleep came falling over their eyelids”. Here the poet elaborated on the drunkenness contrived by Athena, perhaps because it was out of cunning and prudence that more wine than usual was added to their drink, in order that the suitors would get intoxicated. If this were not the case, they would perhaps have spent the whole night | drinking, meaning that they would administer the *eōlokrasia* 55 too, which the men who had remained awake all night drinking, they say, poured over those who had fallen asleep. This was yesterday’s mixture, that is the remains in the mixing vessel from the day before, which was poured the next morning over those who could not handle drinking. The verb *echeue* [poured] indicates the moistness of sleep here too. The verb *plazein* is elliptic, meaning “led astray from awakening” or “from being prudent” or “from their natural power”, as shown by “she knocked the cups out of their hands”. For it is evident that the hand that lost the sympotic cup was led astray from its sympotic objective. The verb “fell over” shows the heaviness of sleep which quickly closed the eyelids. One must know | that the poet did not hesitate to repeat himself here and said two 60 times “but another thing was devised by the goddess, gleaming-eyed Athena”,<sup>A</sup> since timely repetition is often praiseworthy. “Devising something else” indicates inventiveness of ideas. The ancients show that deriving from *glaukōpis* [owl-eyed] the Attic acropolis was called *glaukōpion*, as was any acropolis. They also write *glau̓x* [owl] with a circumflex and say that *glau̓x* has an acute accent, except for in the Doric dialect. For the sake of clarity one must note in passing here that what is called *glaukion* is not simply the same thing as *glau̓x* but something else. For they say that this is an animal similar to yet smaller than a duck, called in this way deriving from the | gleaming greyness (*glaukotēs*) of its eyes. 1452

(v. 404–6) The following phrase urges someone on a journey “but let us depart, lest we delay the journey any longer”. The phrase “then he followed the footsteps of god” solemnly praises a pious man.

| (v. 409–10) Telemachus demagogically calls his Ithacan shipmates | “dear 5 friends”, suitably flattering them in “come, *philoī*, let us carry provisions”. He ordered them, and they carried everything and placed it on the ship as he had commanded. Such men would not only be *philoī* [dear] but generally also *hetairoi philoi* [dear comrades]. Homer used one of these words | in “noble comrades 10 (*esthloi hetairoi*)”,<sup>B</sup> and Telemachus here used the other. He uses a circumlocu-

- λεμάχοιο, σεμνότερον τοῦτο εἰπὼν ἤπερ τὸ βίη Ἡρακλῆος ἀντὶ τοῦ Ἡρακλῆς. Ὅρα  
 15 δὲ καὶ τὸ φέρειν ἐνταῦθα κυριολεκτούμενον, ἐξ οὗ καὶ τὸ φορεῖον καὶ | ὁ φόρτος καὶ  
 τὸ φοράδην ἐπίρρημα καὶ φορμός ὁ κόφινος καὶ φορμίσκος κατὰ Πανσανίαν λεπτὸν  
 τι ἀγγεῖον. ἕτεροι δὲ φασιν οὕτω· ἐκ τοῦ φέρω φορμός, ἤγουν πλέγμα, σπυρίς, ἐν ᾧ  
 καὶ σῦκα ἔφερον. ἐκείθεν δέ, φασί, καὶ φορυτός· φρύγανα, χόρτος, κοπρία. 5
- β 416 20 | Ὅτι ἐν τῷ ἄν δ' ἄρα Τηλέμαχος νηὸς βαίνει γενικῇ συντέτακται τὸ ἀναβαίνειν δι'  
 ἔλλειψιν προθέσεως, τὸ δὲ πλήρες καὶ ὀρθὸν ἀνέβαινεν ἐπὶ νηός, καὶ ἄλλως δὲ τὸ  
 ῥηθὲν ἀντὶ τοῦ ἄνω τῆς νηὸς ἐβαινεν εἴρηται. Λέγει δὲ καὶ ἐνταῦθα ὡς καὶ ἀλλαχοῦ  
 25 | ἐν πολλοῖς ἄρχειν τὸ προηγέσθαι ὁδοῦ ἢ ἔργου, ὃ πρὸ βραχέων ἡγήσατο Παλλὰς  
 Ἀθήνη ἐφη. 10
- β 418 Ὅτι πρυμνήσια τὰ πρὸς τῇ γῇ δεσμοῦντα σχοινία τὴν ναῦν, ἃ καὶ πείσματα λέ-  
 γονται, ὡς τῆς νηὸς πειθομένης αὐτοῖς.
- β 418–34 30 Ὅτι τὸν ἐξ Ἰθάκης πλοῦν τοῦ Τηλεμάχου | διασκευάζων Ὅμηρός φησιν· οἱ  
 δὲ πρυμνήσι' ἔλυσαν, ἂν δὲ καὶ αὐτοὶ βάντες ἐπὶ κληῖσι κάθιζον, τοῖσι δὲ γλαυκῶπις  
 Ἀθήνη—τουτέστιν ἢ κατὰ τοὺς ναυτίλους ἐμπειρία καὶ φρόνησις, οἱ στοχασάμε- 15  
 35 νοι καιροῦ ἔπλευσαν—ἴκμενον οὔρον ἴει, ἀκραῇ ζέφυρον, | κελάδοντ' ἐπὶ οἶνοπα  
 πόντον. Τηλεμάχου δὲ κελεύσαντος ὅπλων ἄπτεσθαι αὐτοὶ ὀτρύνοντος ἄκουσαν,  
 38 ἰστόν δ' εἰλάτινον κοίλης ἔντοσθε μεσόδμης στήσαν | ἀείραντες, κατὰ δὲ προτόνοι-  
 σιν ἔδωσαν, ἔλκον δ' ἰστία λευκὰ ἐϋστρέπτοισι βοεῦσιν. ἔπρησε δ' ἄνεμος μέσον ἰστί-  
 20 ον, ἀμφὶ δὲ κύμα στεῖρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης· ἢ δ' ἔθεε κατὰ κύμα  
 40 διαπρήσσουσα κέλευθον. δησάμενοι δ' ἄρα ὅπλα | θοὴν ἀνὰ νῆα μέλαιναν στήσαντο  
 κρητῆρας ἐπιστεφέας οἶνοιο, λείβον δ' ἀθανάτοισιν, ἐκ πάντων δὲ μάλιστα τῇ Ἀθηνᾷ.  
 ἔνθα ὅρα τὴν διπλὴν αὐξησιν· ἐπίτασιν γὰρ δηλοῖ καὶ ἡ ἐκ πρόθεσις καθὰ καὶ τὸ  
 μάλιστα. εἴτα συμπληρῶν λέγει· παννυχίη μὲν ῥ' ἢ γε καὶ ἡῶ πείρε κέλευθον. Κλη-  
 ῖδες μὲν οὖν τίνες εἰσὶν ἡ Ἰλιάς ἐδήλωσεν. Ἰκμενον δὲ καὶ νῦν οὔρον ἢ τὸν ὕγρον 25

<sup>A</sup>1452.12–13 βίη Ἡρακλῆος Σ 117  
 σατο Παλλὰς Ἀθήνη β 405

<sup>B</sup>16–17 φορμίσκος — ἀγγεῖον Paus. att. fr. φ 13 Erbse  
<sup>D</sup>42–43 Κληῖδες — ἐδήλωσεν Eust. in Il. 153.36; 174.12

<sup>C</sup>26 ἡγή-

1452.12–13 σεμνότερον — Ἡρακλῆς cf. schol. bT Λ 690b 13–17 Ὅρα δὲ — ἀγγεῖον scil. de  
 inanimatis; cf. ad Eust. in Od. 1399.41–43; 14–15 φορεῖον et φοράδην cf. Eust. in Il. 57.15; 573.15; 15 φόρ-  
 τος Eust. in Il. 899.60; 1033.12; 1081.8; 15 φορμός Paus. att. fr. φ 12 Erbse 17–18 ἕτεροι — ἔφε-  
 ρον fontem nescio; φορμός cf. Poll. 7.173–74; schol. vet. Ar. vesp. 58b 18–19 ἐκείθεν — κοπρία cf.  
 schol. vet. Ar. Acharn. 72a; Hsch. φ 801; Suid. φ 623; 19 κοπρία cf. Phryn. preap. soph. 123.3 de Borries  
 20–24 Ὅτι — εἴρηται schol. Y β 416a; cf. schol. HM<sup>a</sup>NP β 416c 24–25 Λέγει — ἔργου schol. M<sup>a</sup>  
 β 416d 26–28 Ὅτι — λέγονται cf. schol. EHM<sup>a</sup>NPYs β 418b; schol. D A 436 et 476; Hsch. π 4121;  
 Suid. 2987; EM 693.38–39; Tz. exeg. Il. 369.3 Pap.; Eust. in Il. 131.6; 138.31 28–29 ὡς — αὐτοῖς cf.  
 schol. V ζ 269a et ι 136b; synag. π 269; Phot. π 529; Suid. π 1475; EGud. 457.42–44 Sturz; EM 668.11  
 32–34 τουτέστιν — ἔπλευσαν aliter (Minerva = aēr) Tz. alleg. Od. 2.79–80 41 ἔνθα ὅρα — τὸ μά-

tion for Telemachus and says “the sacred strength of Telemachus”, saying this in a more solemn manner than “the force of Heracles”,<sup>A</sup> which means “Heracles”. Observe also that the verb *pherein* [carry] is used in its proper sense here, out of which *phoreion* [sedan chair] derives, and | *phortos* [cargo], the adverb 15  
*phoradēn* [borne along], *phormos* “basket” and *phormiskos*, a delicate vessel according to Pausanias.<sup>B</sup> Others say as follows: from *pherō* [carry] *phormos* derives, meaning “wickerwork basket”, in which they also carried figs. Hence, they say, *phorytos* means “sticks”, “grass”, “rubbish”.

| (v. 416) In “then Telemachus boarded (*an... baine*) the ship (*nēos*)” the 20  
 verb *anabainein* was used with a genitive through ellipsis of the preposition. The full and correct version is *anabainen epi nēos*, or else this phrase was used instead of “he went to the upper part (*anō*) of the ship (*nēos*)”. Here and elsewhere he | 25  
 used *archein* for leading a journey or a deed, which he previously phrased “Pallas Athena led (*hēgēsato*) him”.<sup>C</sup>

(v. 418) The word *prymnēsia* denotes the ship cables binding the ship to land, also called *peismata* since the ship is entrusted (*peithomenē*) to them.

(v. 418–34) Elaborating on Telemachus’ sea-voyage from Ithaca, | Homer 30  
 says “they loosened the ship cables, boarded the ship themselves and took a seat on the benches. To them owl-eyed Athena”—that is the experience and prudence | of the sailors who endeavored to foretell the weather before sailing—“sent a fair 35  
 breeze, an unmixed westerly wind, | over the sounding, wine-dark sea”. Telemachus ordered them to grab the implements, and they heeded his order, “lifting 38  
 the pine-wood mast they placed it in the hollow | mast box and fastened it with 38  
 forestays. They hoisted the shining sails with well-twisted ox-hide ropes. The wind puffed up the sails, and a purple-foaming wave roared loudly around the keel as the ship sailed onward, running with the wave and achieving its journey. Then they fastened the tackle | on the swift dark ship, set up mixing vessels filled 40  
 to the brim with wine and poured libations to the immortal gods, above all (*ek pantōn malista*) to Athena”. Observe here the double amplification, in that both the preposition *ek* and the word *malista* denote intensification. Thereafter he finishes the rhapsody and says: “all night long and through the dawn the ship cleft its way”. The *Iliad* showed what *klēides* [rowing benches] means.<sup>D</sup> Here he says that the breeze is *ikmenos* either because it is moist deriving from *ikmas* [mois-

λίστα cf. Eust. in Il. 532.5–6 (cum adn. v.d.Valk); 1306.10; 1310.12; in Od. 1380.10–11; 1478.9 43–  
 44 ἱκόμενον — ἰκόμενον cf. schol. DE β 420el; schol. D A 479; \*EM 470.75–78; Tz. exeg. Il. 379.15–18  
 Pap.; Eust. in Il. 139.2–3; cf. etiam schol. DEHM<sup>a</sup>O β 420d1

λέγει παρὰ τὴν ἱκμάδα, ὃ καὶ ἀρέσκει τοῖς παλαιοῖς ἐπέιπερ ἀλλαχοῦ ἀνέμων μένος  
 ὑγρὸν ἀέντων φησίν, ἢ τὸν φορὸν καὶ εἰς τὸ ἰκέσθαι ἐπιτήδειον, ὥς οἰονεὶ ἰκόμενον.  
 45 Οὐρον | δὲ τὸν εὐδιεινὸν ὥς δι' αὐτοῦ ὀρούειν, ὃ ἐστὶν ὀρμαῖν, τὴν ναῦν, ἀφ' οὗ καὶ  
 ὁ ἐξουρίας πλοῦς, ἤγουν ὁ ἐκ πνοῆς εὐδιεινῆς, ὃ καὶ πληθυντικῶς λέγεται ἐξ οὐρί-  
 ων, ἤγουν ἐξ εὐδιεινῶν πνευμάτων. ἐκεῖθεν καὶ οὐρίσαι τὸ ἀποκαταστήναι εἰς οὐ- 5  
 ριον, ὥς φασιν οἱ παλαιοί, καὶ κατουρίζειν ῥῆμα τραγικῶς· ὁ μέντοι οὐρός ὀξυτόνως  
 ἄλλο τι ἐν τῇ Ἰλιάδι δηλοῖ. Ἰστέον δὲ ὅτι οὐ μόνον πνοὴ οὐρία λέγεται, ἀλλὰ καὶ  
 κατὰ τὴν ἱστορίαν τοῦ Δειπνοσοφιστοῦ καὶ ὄρνεόν τι οὕτω καλεῖται, ὅπερ οὐ πολὺ, M 26<sup>v</sup>  
 St.  
 107 φασί, λείπεται νήτης, τῷ χρώματι ῥυποκέραμος, ἔχουσα | ῥύγχος μακρόν τε καὶ  
 50 στενόν. Ἀκραῇ δὲ λέγει τὸν ἄκρως ἀέντα, | ἥτοι πνέοντα, οἱ δὲ γράφουσιν εὐκραῇ, 10  
 ὥστε δύναται τις ἀκραῇ λέγειν καὶ τὸν μὴ κεκραμένον ἀλλ' ἀκριβῆ ζέφυρον. Κελά-  
 δοντα δὲ οἱ μὲν τοῦ ζεφύρου ἐπίθετον ἐκδέχονται, οἱ δὲ τοῦ πόντου, ἐπεὶ καὶ ἐν Ἰλιά-  
 δι οἱ παλαιοὶ ἵππον Ἐγκέλαδον τῷ Ποσειδῶνι παραδιδόασιν, ὥς ἐν τῇ Ν ῥαψωδίᾳ  
 ἐγράφη. Ὅπλα δὲ τίνα λέγει πρὸ ὀλίγων εἴρηται. Τὸ δὲ ἰστὸν στήσαν ἐτυμολογίας  
 τρόπος καὶ αὐτὸ καθὰ καὶ τὸ στήσαμένη μέγαν ἰστόν. Ὅρα δὲ ὅτι ἐνταῦθα μὲν ἰστόν 15  
 στήσαν ἔφη, κατωτέρω δὲ παθητικῶς στήσαντο κρατῆρας, ὁποῖόν τι καὶ ἐν Ἰλιάδι  
 55 κεῖται. Τὸ δὲ εἰλάτινον τεχνικῶς εἶπεν, ὥς δέον ὄν | τοιοῦτον εἶναι τὸν τῆς νηὸς  
 ἰστόν. Μεσὸδμη δὲ ἡ ὀπῇ δι' ἧς ὁ ἰστὸς ἐνείρεται, λεχθεὶς οὕτω παρὰ τὸ μέσον τῆς  
 νηὸς δεδομῆσθαι· μέση γὰρ τοῦ τοιούτου πλοίου ἔστι. Προτόνους δὲ ἡ προτόνα  
 οὐδετέρως κατὰ μεταπλασμὸν λέγει σχοινία, δι' ὧν ὁ ἰστὸς ἀποδεσμεῖται, ὥς ἂν ἔχη 20  
 βεβαίως ἴστασθαι, οἱ δὲ παλαιοὶ προτόνους φασὶ κάλως ἀπὸ τοῦ καρχησίου εἰς  
 πῶραν καὶ πρύμναν διατείνοντας. εἴρηται δὲ περὶ προτόνων καὶ ἐν Ἰλιάδι ἐν τῷ  
 προτόνοισιν ὑφέντες· ἐπίτονος μέντοι δέρμα, φασίν, ὧ πλοίου ἰστὸς κατασφαλίζεται,  
 καὶ ἔοικε διαφέρειν προτόνου εἴ τις ἐξακριβοῖτο αὐτόν. Τὰ δὲ λευκὰ ἰστία λινὰ εἶναι

<sup>A</sup>1452.44 ἀνέμων — ἀέντων ε 478; τ 440 <sup>B</sup>46 κατουρίζειν Soph. Oed. tyr. 694; Trach. 827 <sup>C</sup>47  
 ὁ μέντοι — δηλοῖ B 153 <sup>D</sup>48-49 Ἰστέον δὲ — καὶ στενόν Athen. 9.395e <sup>E</sup>51-52 ἐπεὶ καὶ —  
 ἐγράφη N 25-26 <sup>F</sup>52 Ὅπλα — εἴρηται cf. Eust. in Od. 1451.39-40 <sup>G</sup>53 στήσαμένη μέγαν ἰστόν  
 β 94 <sup>H</sup>54 στήσαντο κρατῆρας β 431 <sup>I</sup>54 ὁποῖόν — κεῖται A 480 <sup>J</sup>58 εἴρηται Eust. in Il.  
 130.43-44 <sup>K</sup>58 προτόνοισιν ὑφέντες A 434

1452.44-45 Οὐρον — τὴν ναῦν schol. T ε 268; EM 642.27-30; cf. Eust. in Il. 1309.33 45 ἀφ' οὗ —  
 εὐδιεινῆς cf. EParv. ε 47; EGud. 489.4-6 Stef.; EM 348.55-57; schol. Pind. Ol. 13.34-44 (l. 18) 45-  
 46 ὃ καὶ — πνευμάτων Eust. in Il. 661.44; or. 18, p. 303.10 Wirth 46-47 ἐκεῖθεν — οἱ παλαιοὶ  
 fort. e lex. att.; cf. Phot. ο 682 cum adn. 47 κατουρίζειν — τραγικῶς cf. Eust. in Il. 661.45; 1282.17  
 47 ὁ μέντοι — δηλοῖ Eust. in Il. 194.19-24 49-50 Ἀκραῇ — πνέοντα cf. schol. V β 421a; EGen. α  
 366 50 οἱ δὲ γράφουσιν «εὐκραῇ» cf. schol. HOY 421e 50 ὥστε — ζέφυρον scil. ἀκραῆς ~ κε-  
 ράννυμι cf. schol. DEHM<sup>a</sup> (Porph.) β 421c et DE β 421b2 51 Κελάδοντα — πόντου schol. V β 421fi  
 51-52 ἐπεὶ — ἐγράφη schol. T N 25-26; cf. Eust. in Il. 917.14 52-53 Τὸ δὲ — ἰστόν cf. Eust. in Od.

8 κατὰ τὴν P : κατὰ τὰ τὴν M 9 ῥυποκέραμος M Athen. ACE : ὑποκέραμος P : ῥυπαροκέρα-  
 mos Mus. 18 ὀπῇ M : κοπή P 19 πλοίου P : πλείου M 24 εἴ τις PM<sup>s.l.</sup>

ture], which is what the ancients believe since elsewhere the poet says “the moist strength of blowing winds”,<sup>A</sup> or because it transports objects and is useful for advancing (*hikesthai*), being *hikomenos*, as it were. The word *oûron* | denotes a gracious wind since it makes it so that the ship *orouei* “rushes forward”. The word *ex-ourias* referring to a sea voyage derives from this word, referring to one resulting from a gentle wind, which is also phrased *ex ouriôn* in the plural, meaning “one from fair breezes”. Hence *ourisai* derives, meaning “to return to a fair wind”, as the ancients say, as does the verb *katourizein* [“bring into port with a fair wind”] tragically.<sup>B</sup> The word *ourós*, however, with an acute on the final syllable, means something else in the *Iliad*.<sup>C</sup> One must know that *ouria* is not only used for winds but according to the account of the Learned Banqueter also for some sort of bird, which is not, they say, much smaller than a duck. It is a dirty terracotta color and has a long and narrow beak.<sup>D</sup> He calls the wind “blowing fully” (*akrōs aeis*), | but some write *eukraē*, so that one might use *akraē* for a wind that is not mixed (*mē kekramenon*) but a pure west wind. Some take *keladonta* [sounding] as an epithet of the west wind, others of the sea, since the ancients relate in the *Iliad* that Poseidon has a horse named Enceladus, as written in rhapsody nu.<sup>E</sup> What *hopla* [tackle] refers to was recently said.<sup>F</sup> The phrase “they placed (*histēmi*) the mast (*histos*)” is a figura etymologica, as in “setting up (*histēmi*) a large loom (*histos*)”.<sup>G</sup> Observe that he said “they placed (*stēsān*) the mast” here, but later on he used the passive “they set up (*stēsanto*) mixing vessels”,<sup>H</sup> and a similar thing is found in the *Iliad*.<sup>I</sup> He said *eilatinon* [of pine wood] technically, since it is necessary that the ship’s mast | should be of this kind. The word *mesodmē* denotes the *opē* [hole] into which the mast is made to stand straight, called in this way deriving from the fact that it is constructed (*dedomēsthai*) in the middle (*meson*) of the ship, being the middle part of this kind of boat. He calls the ship cables *protonoi* or *protona* in the neuter by metaplasm, with which the mast is fastened in order to stand stable. The ancients say that *protonoi* are the ropes stretching from the masthead to the prow and the stern. These *protonoi* have been addressed in the *Iliad* as well, | in “let down by the *protonoi*”.<sup>K</sup> The *epitonos*, on the other hand, is used for the hide with which the boat mast is made stable. There seems to be some difference between the two, if someone were to describe them thorough-

1436.41    55 Μεσόδμη — ἐνείρεται schol. V β 424d    55–56 λεχθεῖς — ἔστι schol. DENs β 424f  
 56–57 Προτόνους — ἴσταισθαι cf. schol. M<sup>a</sup>Y β 425b; EM 691.15; ps.-Zon. lex. 1583.17; 56 ἡ προτόνα οὐ-  
 δετέρως cf. EGud. 483.13–16 Sturz    57–58 οἱ δὲ — διατείνοντας schol. V β 425c1    58 ἐπίτονος =  
 δέρμα Ar. Lys. 923 cum schol.; Suid. ε 2714    59 ᾧ — κατασφαλίζεται cf. Hsch. ε 5343; schol. QBP μ  
 423; Ap. Soph. 74.30–31; Phot. ε 1767; Suid. 2713    59 καὶ ἔοικε — αὐτόν cf. Eust. in Od. 1728.53–55  
 59 λίνα = ἰστία cf. Hsch. λ 1049; Eust. in Il. 574.29

60 | δοκεῖ, διὸ καὶ λίνα τὰ τοιαῦτα λέγονται ὁμωνύμως τοῖς δικτύοις, ὧν ἡ κλήσις μέχρι  
καὶ νῦν φέρεται παρὰ τε ἄλλοις καὶ τοῖς περὶ που τὴν Παμφυλίαν, οἱ λινάριά τε κα-  
λοῦσι τὰ θηρατικά δίκτυα, καὶ ὅτε δὲ ζῶον ἐμπεσὸν αὐτοῖς ἐκφύγη, ἐκλινίσαι φασὶν  
αὐτὸ ῥητορικῶς φράζοντες. ὅτι δὲ τὰ λευκὰ ἱστία καὶ εἰς οἰωνὸν ἦσαν ἀγαθὸν ἐδή-  
λωσε Θησεὺς οἷς τεκμήριον δυσπραγίας ἔθετο πλείων εἰς Κρήτην διὰ τὸν Μινώ- 5  
ταυρον εἴπερ ἢ κατ' αὐτὸν ναῦς ἐκείθεν εἰς Ἀθήνας ἐπανιοῦσα μέλανι ἐπιταχύνεται  
ἱστίῳ καὶ μὴ λευκῷ. Τὸ δὲ εὐστρέπτοισι βοεῦσιν ἔλκεσθαι τὰ ἱστία χρήσεως ἀρχαίας  
1453 ἐστὶ, καθ' ἣν | καὶ νῦν οἱ περὶ που τοὺς Ταύρους ἀρκτικοὶ φωκῶν δέρμασι καὶ τισι P 32<sup>r</sup>  
τοιοῦτοις τὴν τῶν σχοίνων χρεῖαν ἀποπληροῦσι. λέγει δὲ βοέας καὶ ἐν συναιρέσει  
βοεῖς τοὺς ἐκ βοείων ἱμάντων κάλως, οὗς καὶ κάλους οἱ ὕστερόν φασι, οἱ καὶ τὸν 10  
λαγῶν συστέλλοντες καὶ τὸ πληθυντικὸν λαγούς λέγοντες. Τὸ δὲ εὐστρέπτοις ἀντὶ  
τοῦ εὐμαλάκτοις ἢ εὐκλώστοις· οὕτω γὰρ μάλιστα οἱ ἱμάντες χρήσιμοι ἐγίνοντο, ἀφ'  
ῶν καὶ ἱμονία κατὰ Αἴλιον Διονύσιον ἱμάς, σχοινίον, ᾧ ὕδωρ ἀντλοῦμεν, καὶ ἱμᾶν  
5 | τὸ ἀντλεῖν, ἐκείθεν δὲ καὶ τὸ ἀνιμᾶσθαι, κάτωθεν δηλαδὴ ἄνω, καὶ τὸ ἀνάπαλιν  
καθιμᾶσθαι, οἷον νύκτωρ πολλοὺς διὰ τῶν τειχῶν αὐτοὺς καθιμῆσαντας φεύγειν. ὥς δὲ 15  
καὶ τινες φλοιοὶ καὶ αὐτοὶ δὲ σχοῖνοι τὸ φύτον ἀνεπλήρουν ὅσα καὶ οἱ καθ' Ὀμηρον  
βοέες, οὐκ ἄδηλόν ἐστι. καὶ σχοῖνοις μὲν τοῖς κατὰ τὸ φύτον τὰ κοινότερον σχοινία  
παρνομαζονται, ὥς καὶ ἐν τοῖς εἰς τὴν Ἰλιάδα ἐρρέθη, ὁ δ' ἐκ φιλύρας φλοῖος πολ-  
λὴν ὅτι μάλα εἰς τὰ τοιαῦτα ὕλην συμβάλλεται. Ἀθηναῖος δὲ ἱστορεῖ παρὰ τινος καὶ  
ὅτι εἰς σχοινία ἡτοιμάσατο λευκέαν μὲν ἐξ Ἰβηρίας, κάνναβιν δὲ ἐκ τοῦ Ἡριδανοῦ 20  
10 ποταμοῦ. εἴη | δ' ἂν ἴσως λευκέα δέρμα λεύκης παρόμοιον τῷ ἐκ φιλύρας. καὶ τοιάδε  
μὲν καὶ τάδε, οἷς προσθετέον καὶ ὅτι Λάκωνες τοὺς ἱμάντας βειέλοπας ἐκάλουν. ὁ  
δὲ τοῦτο γράψας τεχνικὸς λέγει καὶ ὅτι παρ' ἐκείνοις βειδίοι οἱ ἄρχοντες, ἀμφοῖν δὲ  
τούτοιιν αἱ ἄρχουσαι διὰ τῆς εἰ διφθόγγου παραδέδονται. Τὸ δὲ ἔπρησεν ἀντὶ τοῦ  
ἐφύσησεν ἐκ τοῦ πρήθω, ἀφ' οὗ καὶ πρηστήρ. Στείραν δὲ τὴν τρόπιν λέγει διὰ τὸ 25  
στερρὰν αὐτὴν ὀφείλειν εἶναι. Τὸ δὲ πορφύρεον ᾧ κείωται τῇ θαλάσσει, ὅθεν ἀλιπόρ-

<sup>A</sup>1453.4 καὶ ἱμονία — ἀντλοῦμεν Ael. Dion. fr. 112 Erbse <sup>B</sup>4–5 καὶ ἱμᾶν — ἀντλεῖν Ael. Dion. fr. 110 Erbse  
<sup>C</sup>5–6 νύκτωρ — φεύγει Athen. 5.214a <sup>D</sup>8 ὥς καὶ — ἐρρέθη Eust. in Il. 191.29–31; 294.34; 421.17–18  
<sup>E</sup>8–9 Ἀθηναῖος — ποταμοῦ Athen. 5.206f

1452.60 λίνα = δίκτυα cf. e.g. schol. D E 487; Hsch. λ 1064; Suid. λ 572; Eust. in Il. 1067.55 60–  
62 ὧν — φράζοντες cf. Eust. in Il. 574.33–34; Koukoules, *Λαογραφικά* I 327–28; *Γραμματικά* 100;  
Hedberg 1946, 210 62–64 ὅτι — λευκῷ cf. e.g. Diod. Sic. bibl. 4.61.4; Plut. Thes. 17.4; ps.-Apollod.  
bibl. epit. 1.10a; Paus. 1.22.5 64–1453.1 καθ' ἣν — ἀποπληροῦσι cf. Koukoules, *Λαογραφικά* I 305;  
Scythae pellibus phocarum malos suos texisse, ut a fulgore defenderentur, dicuntur in EGud. 504.62–  
505.2 Sturz; cf. etiam Plin. hist. nat. 2.56; Suet. vit. Aug. 90; Plut. qu. conv. 664c; Timoth. animal. 29.5–

1 ἐκλινῆσαι P 13 νύκτωρ M Athen. ACE : νύκτων P διὰ MP : κατὰ Athen. ACE  
τειχῶν P Athen. ACE : τυχῶν M 14 φεύγει P 19 ἡριδανοῦ MP : ῥοδανοῦ Athen. ACE  
22 παραδίδονται P



ly. The shining sails appear to be made out of linen, | for which reason they are 60  
also called *lina*, a homonym referring to nets too. This name is still used by the  
people in Pamphylia and elsewhere, who also call hunting nets *linaria*. When  
an animal that they encounter escapes, they call this *eklinisai*, phrasing it rhetor-  
ically. White sails was a good omen as shown by Theseus. When he sailed to  
Crete because of the Minotaur, he established that it would be a sign of failure if  
his ship was driven by black sails rather than white on his return to Athens. The  
fact that the sails are hoisted “with well-twisted ox-hide ropes” belongs to an-  
cient practice. | Even today seal skins and similar hides satisfy the need for rope 1453  
among the northern peoples living around Tauroi, following the same custom.  
He used *boees* and by contraction *boeis* for the *kalōes* [ropes] made of ox hide,  
called *kaloι* by later writers. They also shorten the word *lagōs* [hare] and say *lagoi*  
in the plural. The word *eustreptoi* means “well-molded” or “well-spun”, since this  
is how leather straps become most useful, whence *himonia* denotes the rope or  
cord by which we draw up water according to Aelius Dionysius,<sup>A</sup> and | *himan* 5  
means “to draw water”.<sup>B</sup> Hence *animasthai* [draw up water] also derives, that is  
from the bottom upwards, and the opposite of this is *kathimasthai*, as in “at night  
many lowered themselves from the walls with ropes (*kathimasthai*) in order to  
escape”.<sup>C</sup> It is clear that certain kinds of bark and the plant called *schoinoi* [rush]  
filled the same purpose as did ox-hide in Homer’s day. The general word *schoinia*  
[cords] comes from the plant *schoinoi* [rush], as stated in the notes on the *Iliad*.<sup>D</sup>  
The bark from lime trees is very useful as material for this purpose too. More-  
over, Athenaeus gives the account from some writer that *leukea* from Iberia and  
hemp from the river Eridanus were used to make ropes.<sup>E</sup> Perhaps | *leukea* consist 10  
of the bark from white poplars (*leukē*), similar to that from lime trees. So much  
for that matter, but it must be added that the Laconian people used to call ropes  
*beielopes*. The treatise-writer who gives this account also says that their leaders  
were called *beidioi*. In both of these words the first syllable is written with the  
diphthong *ei*. The verb *eprēsen* meaning “blew” originates from *prēthō* [I blow],  
from which *prēstēr* [hurricane] derives. He calls the keel *steira* because it ought  
to be firm (*sterra*). The word *porphyreos* [purple colored] is fitting for the sea,

7 Haupt; Jo. Lyd. ost. 45 1-2 λέγει — φασιν schol. HM<sup>a</sup>x β 426d1 2-3 οἱ καὶ — λέγοντες  
Athen. 9.400a; cf. Eust. in Od. 1534.15 3-4 τὸ δὲ — ἐγίνοντο cf. schol. V β 426b-c 5 ἐκεῖθεν  
— ἄνω Choer. orth. 223.3; EParv. α 53; Suid. α 2470; EGud. 149.5-8 Stef.; EM 470.37-38; Sym. α 1050;  
Eust. in Il. 979.28 10-12 οἷς προσθετόν — παραδέδονται Choer. quant. 290.3-5 (= Hdn. orth.  
428.26-27 Lentz); 11 βειέλοπες cf. Hsch. β 451; Suid. β 249; 11 βείδιοι cf. Paus. 3.11.2; Sym. β 111; Suid. β  
248 12 ἐπρήσεν = ἐφύσησεν schol. V β 427a1 12-13 πρηστήρ ~ πρήθω cf. schol. vet. Ar. resp.  
36b; schol. Opp. hal. 2.611; ps.-Zon. lex. 1572.24-26 13 Στείραν — εἶναι schol. V β 428a1 13-  
14 τὸ δὲ — πορφυρᾷ cf. Ap. Soph. 23.30; Hsch. α 3033; Eust. in Od. 1735.55

φουρα παρὰ τοῖς παλαιοῖς ἀλίκλυστα ἀλουργὰ πορφυρᾶ. Τὸ δὲ ἴαχεν ὠνοματοπεποι-  
 15 ηται, τραχύτερον ὄν τοῦ | ἥχου. Τὸ δὲ ἐπιστεφέας οἶνου, ὃ ἐστι πλήρεις, παρέξεται  
 ἀπὸ τοῦ κρατήρας ἐπεστέψαντο ποτοῖο. Ἐν δὲ τῷ παννυχίῃ καὶ ἡῶ ὥφειλε μὲν ὀρθῶς  
 ἑῷα εἰπεῖν ἢ τι τοιοῦτον, δηλοῖ δὲ ἡ ἡώς αὕτη τὸν ὀρθρον, ὃς εὐθὺς μετὰ τὴν νύκτα  
 ἐπιτέλλει. Τὸ δὲ ἔπειρεν ἀντὶ τοῦ διεπέρα, οὗ ὁ μέλλων μεταχθεις εἰς ἐνεστῶτα ποιεῖ 5  
 τὸ περῶ, ἐξ οὗ ὁ πόρος. τούτου ἡ μετοχή ἐν τῷ ἀλεγεινὰ τε κύματα πείρων. Σημεί-  
 19 | δεύτερος πλοῦς λέγεται ὅτε ἀποτυχῶν τις οὐρίου, κώπαις πλέει κατὰ Πανσανίαν.

<sup>A</sup>1453.14 ἀλιπόφουρα ζ 53 et 306; ν 108 <sup>B</sup>15 κρατήρας — ποτοῖο A 470; I 175; α 148; γ 339; φ 271  
<sup>C</sup>17–18 ἀλεγεινὰ — πείρων Ω 8 <sup>D</sup>19 δεύτερος πλοῦς — Πανσανίαν Paus. att. fr. 8 9 Erbse

1453.14–15 Τὸ δὲ — ἥχου cf. Eust. in Il. 462.26 15 ἐπιστεφέας = πλήρεις schol. V 431bl 16 δη-  
 λοῖ δὲ — ἐπιτέλλει schol. BDEHM<sup>1</sup>+<sup>a</sup>OTx β 434d 16–17 Τὸ δὲ — διεπέρα etiam nunc e schol.  
 BDEHM<sup>1</sup>+<sup>a</sup>OTx β 434d (διεπέρα habent M<sup>a</sup>O) 17 οὗ — περῶ cf. EM 370.2–6; cf. etiam Eust. in  
 Il. 525.8 cum adn. 17 πόρος ~ περῶ EGud. 457.48 Sturz; EM 683.4–5

25 πορφυρᾶ P : πορφυρᾶ M

whence *halitoporphyra*<sup>A</sup> derive, sea-washed and sea-made purple according to the ancients. The verb “roared” (*iachen*) is onomatopoetic, being rather rough in | sound. The phrase *epistrephees* [lit. garlanded] with wine, meaning “full”, 15 keeps close to “they garlanded [i.e. filled to the brim] mixing vessels with beverage”.<sup>B</sup> In “all night long and through the dawn (*ēō*)”, he ought to have said *heōia* [in the morning] or something similar correctly, since *ēōs* means “daybreak”, which passes in an instant once the night has come to an end. The verb *epeiren* means “passed through”. The future of this verb, transferred to the present, produces *perô*, out of which *poros* [route] originates. The participle of this verb is found in “passing through (*peirôn*) grievous waves”.<sup>C</sup> Note that the sea voyage described by Homer would be called “first sailing”, as previously stated, since | 19 “second sailing” refers to when someone lacks a fair wind and “sails with oars” according to Pausanias.<sup>D</sup>